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A report on an Arts Administration internship with the Fulton County Arts Council, Atlanta, Georgia, Spring 1994

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A REPORT ON

AN ARTS ADMINISTRATION INTERNSHIP

WITH THE FULTON COUNTY ARTS COUNCIL,

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TABLE OF CONTENTS

CHAPTER **PAGE**

CHAPTER I

THE FULTON COUNTY ARTS COUNCIL

Mission/Overview

The Fulton County Arts Council (FCAC) was established in 1979 under the auspices of the Fulton County (FC) Board of Commissioners to enhance the quality of life for all citizens through support of the arts. The FCAC, which functions as the county's Department of Arts and Culture, assists the Commission in the development of policy for public support for the arts and advises and makes recommendations on funding the arts. The FCAC also initiates and responds to the continued demands of diversified arts programming and generally oversees the development and implementation of publicly assisted arts programs that support the mission of the Arts Council.

The FCAC is the largest source of public funding for the arts in the state and serves the largest metropolitan area in the state. The population of Fulton County is 700,000 and spans an area of over 70 miles from the residential areas in the north and south to the downtown center of Atlanta. Although the Arts Council is mandated to serve Fulton County, the contact of citizens in adjoining counties and visitors to Atlanta to FCAC's programs and supported organizations and individual artists far exceeds the county's limits and often serves a population much larger than the County itself.

Goals and Objectives

In 1993, the original goals of the FCAC were incorporated into a Six Year Strategic Plan for the Arts, which will serve as a guide through 1999. The plan will help FCAC develop programs and outreach activities that encourage access to artistic expression. The plan seeks

to recognize that art and culture and thought and expression are vital to any community's growth.

The goals of the FCAC are to[1]:

1. Create an environment which is conducive to the growth and development of arts organizations.

The objectives of this goal are to establish the development of cultural facilities and the implementation of a long-range planning effort. First, in order to create this "arts friendly" environment, the FCAC will establish a partnership program with local municipalities for developing publicly owned cultural facilities in the county. Also, the FCAC will work with a task force of non-profit organizations to plan a parallel program so that these organizations may develop cultural facilities of their own. Second, the FCAC will continue to implement six-year planning efforts to guide these programs with such things as needs assessment, community progress reports, and annual reviews of goals and objectives. With these objectives, the FCAC can support and encourage government and community arts organizations to work together in creating environments that would help to provide a broad range of arts programming essential to the lives of the citizens of Fulton County.

2. Promote a broad range of arts activities throughout Fulton County through the support of artists and arts organizations of all disciplines.

The FCAC will adopt several key strategies to promote this broad range of arts activities:

1

Fulton County Arts Council, Six Year Strategic Plan for the Arts (Atlanta, GA: 1993), 2-6.

- *Two-year programs of operational support*

Organizations that have been in existence for three or more years with an annual budget of $1 million or more will create these programs in an effort to help stabilize their operations, with second-year FCAC funding contingent on completion of first year's objectives.

- *Diversity planning*

Beginning in 1995, organizations will be required to file a Diversity Plan that addresses diversity of staff, audience, and board.

- *Annual fellowships*

The FCAC will provide fellowships to be awarded annually to individual artists of all disciplines.

- *New funding resources for the arts*

The FCAC will identify new resources with which to fund the arts, such as new hotel/motel or cultural district taxes or to have spaces provided on existent tax forms so that, for instance, property owners can voluntarily check off wanting to contribute to a cultural tax.

3. Promote audience development by introducing the arts to new audiences.

The FCAC will seek to develop strategies that will promote the cultural and social value of the arts. Such strategies include marketing technical training offered to arts organizations, the exploration of group marketing schemes, such as coop advertising and an advisory committee made up of marketing experts.

In addition, the FCAC will provide technical assistance to emerging groups for audience development such as subscriber sharing, gallery tours, and theme festivals. The

FCAC will explore options of bringing the arts to non-traditional audiences like arts in the workplace, homeless shelters, and nursing centers.

4. Ensure that the arts are accessible to all citizens of Fulton County.

Beginning in 1994, FCAC applicants will be required to submit an American with Disabilities Act (ADA) plan which addresses facilities, programs, staffing, and board membership. The plan is to include steps for reaching full ADA compliance as a condition of receiving annual funding. The FCAC will help identify the extent of upgrading necessary to bring applicants into federal compliance and offer assistance for reaching this goal through the type of cultural facilities program referred to under Goal #1.

5. Stimulate projects which focus specifically on the elderly, the disabled, and the economically disadvantaged.

Beginning also in 1994, FCAC will provide a special pool of funding to encourage creative programs which serve targeted underserved communities with funding focused on a particular group each year, for instance, incarcerated juveniles and adults. Through community meetings, service providers and advocates for each group will be identified and encouraged to apply for two-year contracts, with the second year funding based on progress reports and funding availability.

To further accomplish this goal, a symposium will be hosted by FCAC to identify barriers which prohibit disabled artists from accessing the opportunities that maximize their fullest participation, artistically and professionally. The information from the symposium will in turn be used to educate FCAC funded organizations on how to reach special populations.

6. Promote artistic development of programs that reflect the cultural diversity of

Fulton County.

The objectives are to help funded organizations find culturally diverse board members and staff and minority vendors to provide goods and services to these organizations. Such approaches include working with minority access agencies to identify interested individuals and Business Volunteers in the Arts to develop an administrative mentoring program for targeting arts managers from underrepresented populations. The FCAC will also provide all funded organizations with county female and minority vendor lists in order to increase the use of these vendors by arts and cultural organizations, fostering an economic relationship between diverse business groups and the arts in the County.

7. Stimulate neighborhood development and encourage creativity within community.

The FCAC will continue to encourage programs that support creative opportunities in the community. Technical assistance for artists and arts administrators will be offered to provide guidance in planning, management, board stewardship, contracting and negotiating, staff supervision , and grant writing.

8. Foster partnerships between the public and private sectors, with other Fulton County departments and other governmental entities.

The FCAC will develop a long-term strategy for maintaining an adequate public/private funding stream.

9. Provide opportunities for children to develop their imaginations, experiment with new ideas and concepts, and realize the integrity of cultural traditions.

To achieve this goal, FCAC developed long-term residencies as part of the Arts in

Education program that began with a limited pilot program. The program allows the schools and the artists to collaborate on long term artistic relationships, improving the dialog between arts educators, local arts organizations, and individual artists. This increases the quality of education, allowing children the ability to maximize their learning potential. Other options the FCAC is exploring are a continuing training program for arts educators, expanding summer arts programming, and a local long-range arts education plan with possible expansion to a multi-county region.

10. Contribute to the economic well-being of the community, including the ability to encourage new business, conventions, and tourism.

The FCAC will actively market the arts and culture in Fulton County and serve as liaison between the Convention Bureau and the Chamber of Commerce in developing campaigns to tourists, Olympic visitors, and local patrons.

Programs and Services

The Fulton County Arts Council offers the following programs and services:

Contracts For Services Program

This program is the equivalent of a granting program to most other funding agencies similar to FCAC. However, it is FCAC's philosophy that the word "grant" implies a type of entitlement or privilege. The emphasis now is on *contract*, a relationship where arts organizations are contracted to provide services--cultural and artistic--to the citizens of Fulton County. The FCAC, as the "agent" for programming these types of services for the County, engages these organizations to become providers of cultural experiences for the community.

In 1993 alone, the FCAC invested $3.4 million--completely from public support--in

cultural activities throughout the county[2]. The distribution of funds is intended to be as balanced as possible, providing contracts to 140 non-profit organizations and 39 independent artists in a variety of disciplines. The applications for these contracts are reviewed by professionals with a knowledge in each of the disciplines. The panel makes recommendations that are reviewed by the Arts Council and then sent to the FC Board of Commissioners for final award decision. Awards are based on artistic merit, the stability of the organization, and the likely success of the project. Once awarded, these contractors provide progress reports on the status of the projects for which they have received contracts.

The School Arts Program

The Fulton County School Arts Program provides creative opportunities for grades K-12 with 139 working artists and residencies in all 57 schools and sites in Fulton County. The School Arts Program, which provided the internship experience, will be discussed in greater detail later in this report.

Community Outreach Programs

Community outreach programs include the Abernathy Arts and Crafts Center, the South Fulton Arts Center, and AUDIENCE, Inc., which provides services to the communities of North and South Fulton County with such programs as ceramics, pottery, and drawing classes and a Children's Arts Festival. The Human Needs Initiative supports collaborative programming with seniors and other institutions throughout the county.

Other activities are supported by the FCAC to promote creative expression and

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2

Fulton County Arts Council, Fulton County Arts Council Annual Report (Atlanta, GA: 1993), 17.

access to arts. These include the Arts in the Atlanta Project, which provides creative opportunities to each cluster in the Atlanta housing projects, and the Super Summer Arts Camp, a summer-long camp with artistic programming for children in Fulton County. Also, there is the newly adopted Art in Public Places Program, created from a "percent for the arts' resolution to assure art as an integral part of new or renovated public buildings. Community outreach in the north and south corners of the county is also achieved through the Fulton Arts North and Fulton Arts South task forces, made up of community organizations that serve as liaisons to the Arts Council to promote awareness of cultural activities in their areas.

Council Initiated Programs

The FCAC also supports several cultural organizations which have grown from special projects of the Arts Council; each is now incorporated as a 501 © (3) non-profit organization. The Hammond House Galleries and Resource Center is a national center for the collection and exhibition of historic and contemporary African-American art. *Catalyst* Literary Magazine, published twice a year, showcases local and regional writers. To date, over 700 writers have been published by *Catalyst*. The National Black Arts Festival is a biennial summer festival which celebrates the contributions of artists of African descent. Since its inception in 1988, over 5,000 artists of African descent have shared their culture and art in all disciplines from local, national, and international levels.

Management Structure

The Arts Council

The Fulton County Arts Council is governed by a fifteen member council (see Appendix I, Pg. 8-9) that is made up of artists, community leaders, and administrators

appointed by the FC Board of Commissioners for two-year terms as advisors on publicly supported arts programs. The governing Council possesses, through the charter and by-laws which created it, duties and responsibilities similar to the Board of Directors of other non-profit organizations. Like these board members, they receive no salary or compensation of benefits for contributing their time or expertise. The Council members are also not expected to make any monetary contributions to the FCAC or the artists or organizations which it supports.

The Arts Council also serves as an advisory panel between the FC Board of Commissioners and the Executive Director and Council staff (see organizational chart, Appendix I, Pg. 10). The Council makes and enforces policy for the county on arts programs and services and approves any decisions in regards to policy implementation with information that can be supplied by the Council's staff. All decisions of the Arts Council are subject to the approval of the FC Board of Commissioners.

The Executive Director

The Executive Director is appointed by the FC Board of Commissioners (as a department head) and is the liaison person between the Arts Council and the staff. The Executive Director is responsible for directing the operations of the Arts Council's programs and projects, manages staff and budget, and develops policy recommendations for the FC Commission. He/she is also responsible for long-range planning and evaluation and external relations with local, regional, and national arts organizations. The Executive Director also directly supervises the activities of the Program Development/Public Relations Administrator, the Program Assistant, and the Administrative Secretary, who supervises the Office Clerk (see

chart, Appendix I, Pg. 10).

FCAC Staff

The FCAC has a professional staff of seven and an assistant staff of six. The Executive Director supervises these positions already mentioned:

Program Development/Public Relations Administrator

This position is primarily responsible for increasing public involvement in the arts. This includes facilitating external communications with such things as a quarterly newsletter, and producing annual and special reports by the FCAC to distribute to the citizens of Fulton County. He/she is responsible for internal development of programs and coordinates any fund raising activities as needed.

Program Assistant

This position's primary responsibility is payroll and procurement of supplies and equipment needed for the office. This person collects all information for payroll of the office staff by the county's Finance Department, handles payment of all bills, and prepares invoices and requests for purchase of goods and services. He/she also prepares the budget for presentation and review as needed and is liaison for the Data Processing Department.

Administrative Secretary

The Administrative Secretary provides administrative support to the Executive Director. He/She coordinates the Executive Director's calendar and schedule of appointments and meetings and handles all correspondence. The secretary maintains the database of mailing lists used by the FCAC and assists in general clerical tasks as needed. This position also supervises the activities of the staff's Office Clerk.

Office Clerk

The Office Clerk is to serve as the office's receptionist and the duties related to that task. The clerk handles all incoming phone calls, enters data for mailing lists, and distributes daily mail. He/She maintains the office supplies and equipment and assists in other clerical tasks as needed.

The remainder of the staff positions were under the responsibility of the two FCAC's Assistant Directors. One Assistant Director supervises the programming part of the FCAC's activities, while the other manages the Contract For Services program and the responsibilities often associated with a granting program.

Assistant Director/Contracts For Services (CFS) Manager

The CFS Manager is responsible for the process that awards and implements the contracts to the applicant organizations and artists who are awarded contracts for providing arts services for the FCAC. He/She coordinates technical assistance workshops and meetings, particularly as they pertain to the CFS program and the implementation of the Public Art Program. (At the time of the internship, the CFS Manager was responsible for carrying on the tasks of this program; however, there were plans of hiring a contractor to coordinate this program for the FCAC). This person also serves as liaison between the Council Initiated Programs and the FCAC. The CFS Manager also supervises two administrative assistants for the CFS program.

CFS Administrative Assistants

These assistants monitor the CFS process through processing and tracking of contracts and CFS payments, and track progress reports and evaluations. They assist with the CFS

panel process and grant writing workshops and perform clerical and receptionist duties as needed.

Assistant Director/Neighborhood Arts (NA) Manager

The NA Manager's primary job is to oversee the programs that support arts at the neighborhood level. This includes the Schools Arts Program (as the schools are viewed as a part of every neighborhood), summer camps, programming for special populations, the Abernathy Arts and Crafts Center and South Fulton Arts Center and the management and capital improvement of those facilities and research and development as needed. This person supervises the Community Development/Special Populations Coordinator, the Facility Managers of the arts centers who supervised staff for on-site activities, and the School Arts Program Coordinator, who in turn supervises the School Arts Program Assistant.

Community Development/Special Populations Coordinator

This person is the liaison for community participation groups such as the Fulton North and South task forces and organizes and plans any community outreach activities of the FCAC.

Facility Managers

These managers are responsible for coordinating the programs at their perspective facilities such as art classes and arts camps for youth. They also supervise the instructors and counselors who are contracted to work at the facilities for these programs.

School Arts Program Coordinator and School Arts Program Assistant

These two positions are responsible for coordinating all aspects of the School Arts Program. Details of their job responsibilities are discussed in the next chapter of this paper.

Personnel Policies

As part of the Fulton County personnel system, the FCAC follows the personnel policies of the County. The County follows all the hiring and firing practices set forth by federal regulations.[3] An employee handbook (see Appendix I, Pg 1-48) developed by the FCAC identifies the terms of policies and procedures of the office with regards to leave/attendance, holidays, public information, and general office procedures. FCAC employees are either permanent employees of the county system and eligible for employee benefits, or contract employees, hired for a specified time period designated by a contract and are ineligible for employee benefits.

All employees of the FCAC are given quarterly evaluations by the Executive Director. An evaluation interview takes place every quarter where performance, goals, and expectations of the previous quarter are discussed and objectives set for the following quarter.

Financial Highlights

The Fulton County Arts Council receives its funds from appropriations through the Fulton County Board of Commissioners. It may also receive contributions from private, non-governmental sources. The FCAC believes that most people and businesses in the county feel that their tax money should support an agency for arts funding and programming and that the money already committed is doing an adequate job.

From its annual appropriation of $4.1 million (less than one percent of the total county budget), the FCAC uses nearly 20% for support of its operating expenses, programs, and

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Randall S. Schuler, Stuart A. Youngblood and Vandra Huber, Readings in Personnel and Human Resource Management (New York: West Publishing Company, 1988), 11, 49, 142-144, 151-158.

special projects. The remaining 80%, or approximately $3.4 million in funds, are dedicated to the Contracts For Services Program for supporting cultural organizations in the county. In 1993, the breakdown of these funds were as follows: 4% to individual artists, 23% to Council Initiated Programs, like the National Black Arts Festival, 42% to on-going cultural programs at local organizations, and 31% to other requests such as technical assistance and service improvements at a variety of local arts facilities.[4]

The Executive Director submits a budget that reflects the amount of funds projected to be needed for the next year. The amount needed for CFS funding is determined from the projected budget needs stated by organizations on their previous year's application worksheet. The budget is then approved by the Arts Council which submits it to the FC Board of Commissioners. The amount appropriated is usually decided by a certain percentage over the previous year's budget.

The fiscal year for the FCAC runs from July 1 through June 30. A computerized system of accrual accounting is used, and the budget format is similar to the one used by the County's Finance Department and other departments in the county system.

Monthly expense budgets are prepared and reviewed and approved by the Executive Director before being presented at monthly staff meetings for further planning and review.

4

Fulton County Arts Council, Fulton County Arts Council Annual Report, 7.

CHAPTER II

THE SCHOOL ARTS PROGRAM

Background/Overview

The School Arts Program (SAP), jointly funded by the Fulton County Board of Education (FCBE) and the Fulton County Arts Council (FCAC), was first implemented in 1985 to bring performance and visual arts experiences to the schools of Fulton County. In 1984, two members of the FC Commission, Michael Lomax and Robert Eaves, and then FCBE President Delores McGhee, initiated and promoted this idea for the FC school system.

The areas of the arts represented in the SAP include drama/theatre, dance, visual arts, music, media, architecture, and literature. Field trips to local arts institutions are also included in the program. Since the program's inception, over 5000 in-school visits by artists have included performances, field trips, in-school activities, demonstrations, and workshops. The SAP consists of 420 different arts programs representing 139 artists and companies and has provided cultural experiences to approximately 57,000 students in the system's 57 area schools (53 schools and two "alternative/open campus" schools and two "teaching museums" that are classified as "special category"). In the fall 1994, a residency program was implemented which allows long-term artistic relationships between the SAP artists and selected schools. The host school and the artists define these arts in education experiences, increasing the contact between students and artists and enhancing the quality of classroom instruction.

The School Arts Program Artists Directory (see Sample Page, Appendix II, Pg. 7-8), which provides descriptions of the arts programs, are designed by artists for the students,

teachers, and administrators of the FC school system. Each school has an In-School Coordinator (ISC), usually an art teacher within the school, who works with the individual school's principal and teachers --and across interdisciplinary subject areas--to select program offerings from the SAP to be integrated into the school's arts curriculum for the year. The ISC contacts the artist/arts companies directly concerning all the specifics of the visit such as dates, times, and supplies needed.

Each artist sends a study guide to the school (see Appendix II, Pg. 9-18), about two weeks prior to the scheduled visit, for distribution to the teachers whose students are involved in the arts experience. The guide is used by teachers to prepare students for the program and sometimes contains background information and in-class activities. Follow-up activities are an essential part of the guide; the SAP staff works with the artists to refine their study guides and conducts workshops for that purpose. Although it is not the purpose of the SAP to solely entertain the students, integrating the program's activities with the curriculum was a preliminary goal which continues to be of prime importance.

Funding

Initial and continued funding for the SAP by the FC Board of Commissioners (through the FCAC) and the FCBE has allowed the program to exist as the largest arts in education program in the state. Funding is matched by each entity, but the FCAC deducts some administrative expenses prior to transferring money to the FCBE. These include a portion of the salaries to the SAP staff, annual expenses of producing the Showcase and Directory, and other clerical and office expenses. The actual dollar value of these contributions far exceeds the 50/50 match level by the FCAC. The amount transferred from the FCAC, combined with

the total amount from the FCBE, is used to pay artists' fees only. This money is maintained and accounted for at the FCBE, the fiscal agent.

Personnel and Operations

The Coordinator for the SAP is housed at the FCAC and is responsible for administration of all artists/companies associated with the program, administrative implementation of the program in schools, the tracking system of the program's records, planning, evaluating, and general operation of the program. The SAP Assistant supports the coordinator in these responsibilities, as well as performing clerical tasks as needed. As liaison between the FCAC and the FCBE, the Board of Education's Coordinator of Art Education monitors documentation of the SAP activities and operation of the program in the schools and administers the SAP budget for artists' fees.

Since the program's inception, the SAP has sponsored a "Showcase" in which all artists are invited to participate. Teachers, principals, students, and supporters of the SAP view samples of the programs to be offered during the proceeding school year. Featured in Showcase are visual and performing artists who demonstrate techniques, perform cameos spots, and meet with people to begin negotiations for "booking" for the upcoming school year.

Prior to Showcase, each school is advised of its "allotment." The allotment is a dollar amount that is assigned to each school from the SAP budget to use for paying the fees of artists whenever they present or perform. The number of students enrolled in the school determines the amount of the allotment. For example:

Medium	450-700 students	$3,400 (16 schools)
Medium-large	700-1000 students	$4,000 (17 schools)

Large	1000+ students	$4,900 (18 schools)
Special Category	Open Campus/Tchg Museums	$2,000 (4 schools/sites)

Each year "School Arts Orientation Meetings" are organized (one in North Fulton County, the other in South Fulton County) at the beginning of the school year, in order to brief the ISCs and the CACs about changes in procedures, forms, and new artists, and to reinforce the goals of the program. The SAP Directory is also issued at to the ISCs at this meeting.

When the ISCs and artists work out the details of the in-school visit, the information is transferred to the *confirmation form* (see Appendix II, Pg. 33). This form serves as an agreement between the school and the artist. The SAP office is responsible for logging information about the in-school visit, verifying all signatures, and maintaining the filing system for the forms. Following each arts event within the school (or field trip), the artist and principal sign a *request for reimbursement* form (see Appendix II, Pg. 38), allowing the artist/company to collect the appropriate fees.

Evaluation of the program is both formal and informal. Informal evaluation takes place naturally by voluntary communication between program participants and calls to the SAP office. Formal evaluation is accomplished by the artist/company and school personnel each completing an *evaluation form* (see Appendix II, Pg. 36-37) and routing to the SAP office. All of these forms are sent to the FCBE for processing and routing. The data is monitored and evaluated by the FCBE Coordinator of Art Education and the SAP staff in targeting artists' programs or policies and procedures in need of improvement. The artists and school evaluations have played an increasingly important role in program development and are used

continuously as a valuable data resource.

Goals of The School Arts Program

The goals set forth in the original plan have proven to be an enduring focus for the SAP. They have continued to guide comprehensive arts programming with little modification in their intent. The original purpose of the program was as follows:[5]

PURPOSE: To increase the scope and quality of arts programs in our schools through funding for the arts and comprehensive planning and coordination.

Goals:

1. To promote the *instructional value* of the arts within the total school program.

As mentioned before, it is not the intent of the SAP to solely "entertain" through the arts, but to also educate in and through the arts. This focus is continuously encouraged by the integration of the program with general instructional skills as well as increased contact between the student and the artists. The fulfillment of this goal is also reflected in revision and refinement of study guides produced by artists and teachers together, rather than artists and arts groups independently. The SAP has also developed Staff Development Training, providing extensive training for artists and school personnel involved in the program. Workshops are lead by artists and teachers in an effort to better address the needs of arts education in the county's school programs.

2. To emphasize *quality* in arts programming.

This goal is achieved through careful selection and screening of artists

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5

Fulton County Arts Council, Fulton County School Board, and Atlanta City School Board, School Arts Program: A Proposal (Atlanta, GA: 1985) 1.

administered by the FCAC. At annual orientation meetings, ways to plan and schedule arts programs with an emphasis on quality are discussed. Personal contact between artists and children is encouraged through workshops and audience participation.

3. To recognize and welcome *flexibility* in scheduling.

Teachers and administrators are encouraged to plan and schedule programs that meet the unique needs of each school and the unique needs of individual classes or groups within a school. This includes a consideration of how and when the arts can be integrated, when is it appropriate to integrate the arts with the curriculum, and how the value of incorporating cultural diversity is a ubiquitous theme throughout all of the arts. For instance, a school may coordinate a "Georgia Heritage Day" for the school's eighth grade that will coincide at a time when the Georgia History class is offered. The school can also recognize the flexibility it needs to provide by having an alternative to lunch in cafeteria, such as a cookout on the school's grounds, because the cafeteria is needed for demonstrations and displays associated with the event.

4. To maintain effective *coordination* of the program at all levels.

The SAP has established effective coordination of the program at various levels, all of which are essential to the program's survival. Since the program is administered by two organizations, it is very important that there is a good flow of communication between both groups. In order to achieve this, people were designated to coordinate in the following areas:

At the school level:

The In-School Coordinator - primary contact person

The Cultural Arts Chair - secondary contact person

At the Fulton County Board of Education:

Art Education Coordinator - administrative and financial liaison at the FCBE; primary contact for the FCBE and to the FCAC personnel; determines allotments; available to schools

At the Fulton County Arts Council:

SAP Coordinator - primary contact for the FCAC, all artists and school contacts

SAP Assistant - secondary contact for the FCAC, all artists and school contacts

FCAC Assistant Director - financial contact for the FCAC

FCAC Executive Director - oversees all programs

5. To sponsor *equitably distributed* arts programming.

It was intended from the beginning that all students would have equitable access to the arts regardless of students' ability to pay. The SAP has maintained this totally. No program events, whether in-school or at a field trip site, entail any additional money from students or parents.

When the original goals of the program had been achieved and maintained, the SAP redefined its mission, and new goals were created by the SAP staff and the FCBE to fulfill it. The new goals for

the program are these[6]:

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Fulton County Arts Council, School Arts Program Artists Directory (Atlanta, GA: 1993) 1.

MISSION: The School Arts Program provides a comprehensive and high quality Artists-In-The-Schools program for Fulton County Schools (K-12). The SAP seeks to raise cultural awareness, encourage critical thinking, and provide educators with unique resources. The program links artists and educators, utilizes resources, furthers educational goals, and incorporates interdisciplinary approaches.

1. To promote the *fusion* of core and artistic areas of study to achieve more effective learning tools through an interdisciplinary approach to Arts In Education.

This process integrates two or more disciplines to develop a basis for continued exploration and growth. A discipline has history, skills, vocabulary, and its own form of expression. In applying an interdisciplinary approach through the SAP, at least one discipline must be an art form.

2. To develop *artists' programs* and to support *long term artists' residences* in the schools in order to accomplish innovations in education.

Program development is very important to keeping the program a resource for Arts In Education. And through long term residencies, artists can create new ways to innovate learning techniques with more consistency in the schools.

3. To support *input from* and *communication between* artists, teachers, school administrators, parents and the SAP staff.

SAP seeks to continually encourage communication from all persons involved in order to maintain the high quality of programming the SAP provides to the schools.

CHAPTER III

THE INTERNSHIP

The intern worked as an assistant to the School Arts Program (SAP) Coordinator and SAP Assistant of the Fulton County Arts Council (FCAC) for a 12 week period beginning January 31, 1994, and ending April 30, 1994. In his position, he assisted in the preparation of a study guide workshop between teachers in the Fulton County (FC) school system and the participating SAP artists. He also assisted in the annual application and panel review process of new artists applying to the program, as well as providing clerical support as needed.

In conjunction with the internship at the Fulton County Arts Council (FCAC), the intern simultaneously served as the SAP Showcase Producer beginning March 1, 1994, and ending June 30, 1994. His assignments were to secure an event site, hire the necessary personnel, develop a volunteer plan, and coordinate publicity and marketing for the event.

The Study-Guide Workshop

The Study-Guide Workshop was designed to give the SAP artists and the teachers an opportunity to collectively find ways to improve the study-guide, a very vital and necessary part of the program. Through program evaluation, the SAP staff determined a need to improve the relationship between the content of the study-guides with the curriculum at the schools. School evaluations indicated basic concepts were not understood by the artists, stating that often artists would send study-guides too late (sometimes the day before) and that some study-guides were too long and filled with too much extraneous information. Artists' evaluations stated that teachers were not reviewing the study-guides with the students and not receiving any support from the schools with distribution of the study-guides to students.

The workshop was implemented through the collaborative partnership between the FCAC, the Fulton County Board of Education (FCBE) and Young Audiences (YA). YA is a private nonprofit arts education organization that often collaborates with the SAP on such things as providing artists that are also included on the program's artists roster available to the schools. Young Audiences had developed for its artists a very successful format for writing study-guides that is uniform and informative. The Executive Director and Director of Education for YA lead discussions about study-guide format and content.

The workshop also included the SAP staff, the FCBE Art Education Coordinator, and teachers from the schools, each representing the three school levels in the system: elementary, middle, and high schools. The SAP artists were asked to participate based on their responses to a survey that indicated interest in study-guides, lack of study-guides on file, failure to send study-guides to the SAP office, or lack of school distribution of study-guides.

The teachers lead discussions indicating the importance of study-guides, appropriateness of artistic material at the different school/grade levels, and the relevance of the correlation between the material in the artists' presentations to the school's curriculum. The teachers also explained how their own individual schools selected programming from the SAP for the year. Choices were made based on such factors as equal distribution of allotments, description of artists/company programs in the SAP Directory, and evaluation of the artistic offerings with the most relevant information for the curriculum. For example, one teacher presented the guidelines for the state's requirements for instructional time (referred to as *Standards of Service*) (see Appendix III, Pg. 5), complete with weekly minute-by-minute breakdown of subject areas to be taught.

The SAP artists participated by discussing their method of research for the arts programs and the study-guide format they presently used. Artists presented samples from their programs so that the group as a whole could identify key concepts from the presentation and determine appropriate ways to write them into a study-guide.

The SAP artists then formed groups (by discipline), in attempting to develop ways in which to improve the formats they were presently using or create a new format in which to use. The whole group reconvened and began to formulate a basic study-guide format and outline minimum requirements by the SAP for the study-guides. The major points were these:

- *reinforcing the relationship between the study-guide and the in-school visit*

The main idea here is to reinforce any information that the artists would be presenting while at the school by providing better access to the program with the use of study-guides. The study-guide will also give the artist an opportunity to prepare the teacher on the content of the presentations, enabling the teacher to assist the artist in presenting his/her work so that the best results from the students can be received.

- *establishing the length of study-guides*

Workshop participants determined that the study-guides should be brief--one 8.5" x 11" page back and front--is the recommended length.

- *determining the process of reproducing study guides and the quantity to be distributed*

Teachers informed the artists that study-guides should be easy to reproduce because each school has a different system of allowing access to school personnel to

photocopying equipment. During the artist's pre-visit to the school, he/she should discuss with the ISC the process for copying study-guides and the procedures by which the school will distribute them. The artist should also know if he/she will be providing all the copies to the school personally.

- *determining the audience for the study-guide*

Artists were reminded that everyone at the schools may not be familiar with their backgrounds, their art form, and specific activity and will rely heavily on the study-guide. Study guides should be "user friendly" so that the average person who is not immersed in the program (like the artists and the ISCs) could easily understand the information contained in them. This would increase the use of study-guides by more teachers and the schools.

- *establishing the difference between the SAP Artists' Directory page and the study-guide*

The SAP Directory is used as a marketing tool to the teachers in the schools. Information contained in the Directory is to "sell" an artist's program and provide an opportunity to be booked in the schools. The study-guide is an educational tool, allowing the artist to relate directly to the teachers and the students. The guide clarifies the subject matter and strengthens the in-school presentation.

- *increasing audience participation through study-guides*

Study-guides are the perfect place to say if audience participation is desired. Artists can determine the level and type of participation from the students for the presentation and establish this in the study-guide.

- *creating linkages in the work presented in the schools to classroom curriculum*

Direct correlations between the school's curriculum and the presentations should be natural and not forced. Artists should not make a particular work "fit" just to get more bookings. Educating the students should be of the utmost importance, and any tools used in enhancing classroom instruction (such as artists' presentations) need to be linked to the core curriculum of the subject areas involved.

Intern's Responsibilities

The intern's responsibilities for the workshop included:

1. Aiding the SAP Assistant in identifying artists to participate in the workshop.

This was accomplished by the intern and the SAP Assistant gathering data from the SAP artists' files. Review of the artists' files determined if the artist had a study-guide on file for each presentation/workshop offered in the schools. Also, each school file was reviewed, using school evaluations of the artists' programs for indications of any problems that arose with the artists' study guides during the engagements.

2. Assisting the SAP Coordinator with creating the agenda and the distribution of information regarding the workshop.

The SAP Coordinator secured the workshop site (main branch of the Atlanta-Fulton Public Library) and worked with the FCBE Art Education Coordinator and Young Audiences in formulating an agenda. She also conferred with the intern and the SAP Assistant in selecting participating artists to present excerpts of their programs during the workshop. Time lines were informally set, and the intern and the SAP Assistant used the SAP database mailing lists to disseminate documents regarding the workshop to participating artists, school principals, and teachers.

3. Maintaining system of registering workshop participants.

The intern and the SAP Assistant were responsible for maintaining the lists of individuals participating in the workshop and monitored by the SAP Coordinator. Individuals were asked to respond by phone or in writing, about participating in the workshop. Lists were updated daily, and the SAP Coordinator was apprised of all information relating to the registration process

4. Assisting with facilitation of workshop and set-up and breakdown of workshop site.

The intern and SAP staff were responsible for the set-up of the workshop site. This included double-checking such things as the placement of chairs, microphones, and podiums (provided by the library), and providing a space for serving refreshments (courtesy of Young Audiences).

During the workshop, the intern was responsible for checking-in registered participants and assisting in facilitating the workshop agenda, such as distributing handouts from discussion leaders to workshop participants. The intern also assisted those artists who were presenting in the set-up of their performance.

At the end of the workshop, the intern assisted the SAP staff in the breakdown of the workshop space with the customary straightening of the area and returning equipment to the proper departments in the library.

Intern's Comments on the Study-Guide Workshop

Overall, the intern felt that the initiative of the SAP for implementing this first Study-Guide Workshop was a success. Workshop participants affirmed this also and believed

it was a good idea to bring the teachers and artists together to talk about what they expect from each other and for the students. Participants were able to identify what elements are significant to a study-guide and how to effectively incorporate these elements into a clearly written and concise manner that is easy to understand.

The teachers impressed upon the artists the importance of including study-guides with school engagements and curriculum tie-ins to artistic presentations. Artists expressed a willingness to increase the use of study-guides during their in-school visits and stressed the need for more support from the schools in the distribution of the guides to the students before the engagement.

The SAP staff recognized the needs of the participants, adopting the study-guide outline established at the workshop as the basic requirements for this component of the program. The SAP demonstrated its commitment to the program's participants by presenting this workshop and working with its participants with formulating new policies that would improve the program for everyone involved.

Annual Application and Panel Review Process of New Artists

In 1994, the SAP began a new application process and panel review of artists. Up until that point, artists who had already been accepted into the program acquired sort of a "tenure" and were not required to reapply. The artists were monitored through school evaluations and feedback to the SAP office from school personnel and parents who had an interest in the program. These artists had to consistently do things that were in direct conflict with the program 's guidelines and the FCAC's purpose in order to be removed from the program. And while the SAP staff was firm in its commitment to coordinating the program in

which it was intended, the fact that the SAP was jointly administered by two organizations often belabored the process of effectively enforcing the program's guidelines. Some SAP artists who had not demonstrated a real commitment to the program sometimes slipped through the cracks or found loopholes in the bureaucracy. This often hindered the management of the program and ultimately the students sometimes received presentations in the schools that were not always totally aligned with the core curriculum.

In an effort to achieve the highest quality programming in the schools, SAP staff revised the requirements of the program so that current SAP artists could be reviewed. Current artists are now required to reapply every three years for continued participation in SAP. The new application process provided SAP with the opportunity to evaluate the artists' total offerings to the schools and re-determine eligibility in the program.

The process of selecting new artists continues to be an annual procedure, and coupled with the new application process for current artists, the increase of quality artistic programs possible in the schools can be maintained. The new process weeds out some of the "undesirables" who no longer keep SAP goals in mind.

During the period of the internship, the intern was involved in the SAP annual application and panel review process of new artists. The application for new the SAP artists (see Appendix IV, Pg. 8-20) was included in the FCAC *Contracts For Services (CFS) Guidelines Handbook*. As acceptance into the SAP was seen also as a "contract for services," it was included in the handbook with the other CFS programs. The application included information on the purpose of the program, eligible applicants and activities, and the criteria for evaluating the SAP applicants.

The applicants assembled the required materials for the application and submitted them to the SAP office by the deadline, March 1, 1994. The applications were screened by the SAP staff for thoroughness of materials, and applicants were notified accordingly (see Appendix III, Pg. 1-2).

The SAP Coordinator, with the help of the FCBE Art Education Coordinator, put together a five-member panel to review applicants for recommendation of acceptance or denial into the SAP to the FCAC. The panel included a cross section of people who were familiar to arts administration and the arts in education in the school system (one current SAP artist, one arts administrator, two school administrators, and one arts in education professional). Panel members were given packets of information regarding their responsibilities and the procedure in which the panel review process would be conducted (see Appendix IV, Pg. 3-29). The information included the following:

- *Introductory and Panel Preparation Materials*

  General information about the panel review process and the purpose of the panel review system.

- *1994 Guidelines*

  This included the FCAC's funding criteria for artists and organizations and the guidelines for the SAP application both from the CFS *Handbook*.

- *Conflict of Interest Rule and Statement*

  As stipulated in FCAC's rules of the panel review system, all panelists must disclose any connection with an applicant, whether direct or indirect. For example, during the panel, a panel member stated that one of the applicants had worked as her assistant in her

present capacity at the organization in which she is employed. While the panel reviewed the artist's application, she left the room and did not vote on it.

- *Panel List and Panelists' Primary Reader Assignments*

  The members of the panel were listed and were assigned specific applications in which a panelist would serve as the primary reader. Although panelists were given all applications for review, only those in which the panelist was designated as the "primary" reader were the ones that he/she was required to do an in-depth review and subsequent presentation to the full panel.

- *Panelist Request for Reimbursement*

  Panelists were paid an honorarium of $50 for their services.

- *List of Applicants and Applications with Preliminary Evaluation Forms*

  The applicants were listed alphabetically with their prospective disciplines. Also, the actual completed applications were included with the preliminary evaluation forms. The preliminary evaluation forms were the same forms used during the paneling process. The panelists were given the forms prior to the panel in order to determine what to look for in evaluating the applications. Panelists completed the form again during the panel process. The forms included the scoring (see Panel Procedure) used in determining which artists or organizations moved to the personal interview, the next step of the panel process.

The Panel Procedure

During the paneling process, each panelist presented the applications in which she served as the primary reader (there were 21 applications being considered). The primary reader made a preliminary recommendation to accept or reject the application. The panel chair

called for a second of the motion. If an applicant was accepted, support material was seen or heard. If the material presented supported the motion to accept, then panelists rated applicants with the application's score sheets. The results from the score sheets determined whether an applicant received a personal interview. Applicants had to score a minimum of 23 of 25 points to be eligible for the interview.

If at the end of the primary reader's presentation she made a motion to reject and was seconded, the application was eliminated from further panel discussion. When an applicant's support material was viewed or heard and then the motion to reject was seconded, these applications were also removed from any further consideration. All applications that were rejected were not rated, and a synopsis of comments was prepared by the SAP staff to provide an applicant with information on the nature of his/her rejection (see Appendix IV, Pg. 33-35).

All applicants were notified in writing about the status of their application (see Appendix IV, Pg. 31-32). Those applicants selected for a personal interview were contacted by the SAP Coordinator as to the time of their appointment. The panel members interviewed the artist or company representative and scored the interview with the personal interview form from the application. Applicants were required to score a minimum of 32 of 35 possible points in order to pass the personal interview. The SAP Coordinator personally phoned all applicants regarding the results of the personal interviews (only one artist of the eight applicants selected for the personal interview did not pass his interview). All applicants passing the personal interview were admitted to the SAP.

Intern's Responsibilities

The intern's responsibilities for the application and panel review process included:

1. Receiving and documenting artists' applications and support materials.

The intern was assigned to help the SAP Assistant to collect applications (from the FCAC's daily mail or personal delivery) and to document the date in which the SAP received them. The intern assisted in identifying which applications were missing materials and notifying artists of the application's completeness or incompleteness (see Appendix IV, Pg. 1-2). The intern documented support materials (i.e., videotapes, audio cassettes, books, slides) and filed them for future use during the panel.

2. Assisting in the set-up and facilitation of panel meeting and personal interviews of artists/company representatives.

The intern assisted in setting up the meeting area for the panel and provided support to the SAP staff in facilitating the meeting (i.e., removing rejected applications, collecting score sheets to tally at the end of each discussion). The intern and the SAP Assistant were responsible for organizing the system of presenting applicants' support materials. For example, prior to the panel meeting, the intern and the SAP Assistant collected slides of visual artists' work and alphabetized and arranged them for projection at the panel meeting. The intern and the SAP Assistant were also to clarify any issues pertaining to the screening process since this had been primarily their responsibility.

The intern was also responsible for drafting the notices to applicants about their status at the end of the panel process and the subsequent mailing of these letters. The letters informed applicants whether they were rejected or accepted for a personal interview by the

panel. At the personal interviews, the intern was responsible for the set-up of the interview room and the reception of artists who were to be interviewed (the SAP Assistant was out of town at a professional development training experience).

3. Assisting in the close-out of the panel process.

At the end of the panel process, the intern and the SAP Assistant were responsible for creating the filing system for the documentation of panel materials. The intern also assisted in the return of artists' support materials and thank you letters to panel members through the mail.

CHAPTER IV

THE ARTISTS SHOWCASE

An Overview

The School Arts Program (SAP) Artists Showcase is an annual event that serves as a "booking fair" for the SAP artists where they perform and present samples from their school programs to teachers, principals, parents, and other interested parties who are invited to attend Showcase. The event also provides artists an opportunity to speak face to face with the teachers (ISCs) who are often responsible for engaging artists at the schools. In effect, teachers view the offerings of the artists and meet to discuss "booking" them for the upcoming school year.

For several years, Showcase was presented on a Saturday at the Fulton County Government Center. Comments from the teachers indicated that they preferred Showcase to be scheduled during a weekday so that they would not have to involve themselves on a Saturday with the event. Since teachers who serve as ISCs do not receive any extra compensation from the school board, the SAP wanted very much to work with the teachers so as not to exhaust this viable resource to the program When the teachers also said that coming downtown to the government building was inconvenient, the SAP sought to identify a new venue for the event. The SAP staff decided to hold the event at a school during the weekday. This allowed for the teachers to participate during a day that they were already in the "work mode" and in an environment that was familiar to them: the schools.

In the fall of 1993, Showcase was held at two schools during a weekday. The producers of that year's event (there were two producers) elected to present Showcase that

way because of the geography of the population served by the school board[7]. Fulton County is the largest county in Georgia, with the city of Atlanta located at its center. The schools in the city's limits are administered by a different system, leaving the schools of the northern and southern parts of the county to be administered by the Fulton County Board of Education (FCBE). In an attempt to better serve the population involved, Showcase was staged on two consecutive days; one event at a school in the northern part of the county, the other at a school in the southern part of the county.

Following that year's Showcase, the SAP discovered through evaluation forms (given out at the event) and speaking with teachers that they really liked the idea of Showcase being presented in the schools. What they did not seem to like was that the event ended rather late for them on a weekday evening (some presentations ran until 8:30 p.m.).

Another suggestion from the teachers was to schedule Showcase in the spring and not the fall. The teachers believed that this would give them more time to plan and they would not have to contend with the Showcase in the early fall when everything is still not settled with the students and class scheduling, etc. The teachers said that they could discuss bookings with artists in the late spring, come back during the period before students returned, meet with their principals and/or their cultural arts committees, and do most of the programming with the SAP then.

At the time of the internship, the SAP staff was examining the possibility of

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7

Genie Barringer and Brenda Porter, Fulton County Arts Council School Arts Program 1993 Showcase Producers' Final Report (Atlanta, GA: 1993) 4.

rescheduling the event to the spring as teachers suggested. With this concept in mind, the SAP Coordinator discussed with the intern the idea of serving as the SAP Showcase Producer. She contended that the experience would be one of great value to the intern and one that should be considered. The Fulton County Arts Council (FCAC) always contracted the job of the SAP Showcase Producer to someone from outside the office, and the coordinator believed that to have the producer "in-house" would help improve the work relationship between the producer and the FCAC personnel. Having Showcase produced this way would increase the producer's presence at the office and decrease problems that may delay the production schedule. For example, since the producer would be working in the SAP office, he could immediately consult with the SAP staff with such thing as routing requests for budgetary approvals, etc.

To decide whether to produce Showcase, the intern was granted access to files of Showcases from previous years. After reviewing the files, however, the intern believed that it was not feasible to stage two separate events in such a short time. He was not approached with this idea until late February and the target date for Showcase was in May, and he concluded that this would not be enough time to produce the event in two separate venues. For example, research from the files showed that when more than twenty copies were needed, the job had to be done by the county's printing department. This procedure could require up to 3 weeks' lead time. The intern found this to be somewhat challenging since some of work involved, such as the scheduling of performances, can often change at the last minute. The duplication of work to produce a two-day event would be difficult at this point.

Suggestions from the artists were also considered, who basically deferred to the

teachers' requests. The only concern they had was the duplication of programming on two consecutive nights. Some of the artists worked other "regular" or full-time jobs and would have to take time off to do these events. They also said that performing/presenting two days in a row and carrying equipment, costumes, etc., were just plain hard.

When the intern shared his concerns with the SAP staff, the decision was made to hold only a one day event. To accommodate the teachers, the SAP staff decided to keep Showcase on a weekday but on a Friday. This meant that the event would still be held on a weekday and allow for any late scheduling that may occur because the next day was not a workday.

Once the intern and the SAP staff came to this consensus, he accepted the position of the SAP Showcase Producer (and shall thereafter be referred to as the producer). The SAP Coordinator and the producer and defined his responsibilities and placed them in an agreement (see Appendix VI, Pg. 6). At this point the producer set out to coordinating all aspects of the 1994 SAP Artists Showcase.

The producer's duties basically were defined in these areas:

1. Secure a site for the event
2. Arrange scheduling of the SAP artists
3. Provide technical support and additional personnel for the event
4. Monitor event budget (including determining line items and routing invoices and requests for payment)
5. Coordinate publicity and marketing for the event
6. Produce printed materials and signage for the event

7. Direct event on-site

8. Provide final report to the FCAC

These responsibilities were outlined in preliminary meetings between the producer and the SAP Coordinator and the SAP Assistant. The SAP staff had participated in Showcases from the previous two years and were very helpful in identifying all the aspects for producing the event. This helped to determine time lines for various tasks and the ways in which to incorporate these deadlines during the planning stages. For example, when deadlines were determined, the producer would communicate this in correspondence to the artists, school staff, and the FCAC personnel.

The details of the producer's responsibilities are as follows:

Site for the Event

During the early planning stages for the event, the SAP staff suggested that the schools that served as the site from the preceding year's Showcase would probably be the best place to host the event. The school was the magnet school for the FCBE's art curriculum and had just opened its new auditorium. And besides that, the SAP staff indicated that the school's faculty and staff were very cooperative and really supported the SAP. The school's ISC was dedicated to the program and would prove to be an asset to producing the event. This was very helpful indeed, because this ISC would be the primary contact person at the school for the producer.

The producer sent a letter to the school's principal stating the FCAC's desire to use the school as the event site. The producer gave a deadline for responding to the request indicating that sufficient lead time was needed for the producer and the SAP staff to coordinate

the event (see Appendix V, Pg. 1). The principal consented to the use of the school as the event site and (formally) established the ISC as the primary contact person. Also, the spaces that would be used as the event's venues were secured and any specific requirements for each were identified.

Scheduling of the SAP Artists

The producer drafted a letter to the SAP artists which included information on the date and location of Showcase and a registration form for artists to indicate whether they would participate. The form also required information on the nature of their presentations, some technical requirements for these presentations, and if the artist wanted an information/display booth. Artists were to send the form back to the SAP office by a specified deadline. The producer used this information from the form in coordinating the schedule of performances and the set-up of the information/display area. *Note: Those SAP artists that were represented by Young Audiences (as opposed to being their own representative) were allowed only an information/display booth. Young Audiences had its own separate showcase, and the SAP allowed only the "independent" artists to present at this Showcase.*

As artists sent the registration materials to the SAP office, the producer maintained lists of these participating artists. Lists were updated according to who would perform and/or if the artists wanted an information/display booth (see Appendix V, Pg. 18-31). At the end of the deadline, the producer began scheduling artists in the event's venues according to such factors as type of performance/presentation, number of performers, and technical requirements for the performance. For example, visual arts presentations were held in the visual arts classrooms. The visual artists needed the large flat tables in the those classrooms as

well as access to sinks for clean-up after the presentation. Dance companies were scheduled in the auditorium because of the space needed for their performances and the large number of company members.

The producer mailed another letter to the artists confirming their registration and the work to be performed/presented with the time and venue for the presentation. If the artist specified having a booth, that was confirmed in the letter also. During this process, conflicts arose and the producer had to rearrange the schedule to meet the needs of the artists (see Appendix V, Pg. 32-33).

The producer arranged the "master schedule" for the event when the number of performers and display booths were determined. Besides specific times for personnel, artists, and the ISCs and school representatives to arrive, the producer event was scheduled from 4:00-8:00 p.m. The year before, teachers complained about the late time schedule for the performances. So this year, performances ran from 4:15-7:00 p.m. with information/display booths open from 4:00-7:45 p.m. This allowed for some "down time" when there were not any performances going on. Teachers could spend time talking to artists without having to "run off" and see a performance. Likewise, artists did not have to perform and could spend time talking to teachers.

Technical Support and Additional Personnel for the Event

Technical support, which included technical and production staff, was also provided for the event. In hiring the technical personnel the producer had to secure bids between two technical companies and selected the most competitive bid (see Appendix V, Pg. 34-39). Production staff was needed to assist the artists with their presentations and to be responsible

for managing each venue. The SAP Coordinator referred the producer to a production manager who also provided the site/stage managers for the event.

The technical and production staff were given all the particulars of the artists' presentations during a production meeting (with the SAP staff and the producer) before the event. They also did independent on-site visits of the school before Showcase. The producer kept in contact with the technical director and the production manager as needed with such things as changes in schedule, etc.

During the planning phase of the event, the SAP staff suggested that a "hospitality" room be established for the artists. Food was sold from the school snack bar the previous year, but it was usual snack food fare: chips, hot dogs, nachos. Some artists complained of not having an alternative to this as some of them were not meat eaters. The producer sought the services of the school's cafeteria manager to cater and set-up food for the artists in the hospitality room (see Appendix V, Pg. 3) and placed it near the display area for easy access to the artists.

The producer also arranged security for the event through the school's security counselor. The producer sent a letter to the security counselor (see Appendix V, Pg. 4) requesting his services (along with his assistant's) and asked to reply within a specified time-frame (which he complied with). The producer met with the security counselor before the event to discuss any security issues and other needs that pertained to Showcase.

Coordinating volunteers was also an important effort. The producer determined the responsibilities for a volunteer coordinator (VC) and upon further review with the SAP staff, formulated the agreement/contract that was used in contracting the VC (see Appendix VI, Pg.

30-31). The SAP staff and the producer identified various tasks that would need to be performed for the event, and with assistance from the VC, developed the volunteers' jobs and responsibilities.

The jobs and responsibilities of the volunteers included such things as assisting with the registration process of Showcase participants, technical/production crew and the SAP artists, and decorating the event site. The volunteer base was largely the students from the school's arts magnet program. The ISC (who is also the magnet program's coordinator) identified prospective student volunteers that could be recruited. The VC held an orientation meeting with these students and assigned them to duties for the event.

Budgetary Matters

Establishing the budget for the event, the producer and the SAP staff used such information as reviewing the previous years' budgets and estimating such costs as professional services, printing, supplies and equipment rental. The producer drafted a budget that was presented to the FCAC Executive Director for further revisions and approval. The budget underwent several revisions before a final budget was reached (see Appendix V, Pg. 46-50).

The producer was also to get bids and prices from vendors for the event and collect all information that was needed in order to pay these vendors (i.e., social security numbers, employer ID#s). All requests for purchases of goods and services were submitted on a "pre-approval" form and routed to the executive director for approval before being submitted to the county's finance department for payment to the vendors.

The producer also maintained ledger sheets to track the spending of money from the accounts for the budget (see Appendix V, Pg. 51-53). Budget codes in the county's financial

system designated which account was for each line item. Different codes for professional services, food/provisions, equipment rental, and printing held the money for event expenditures, and the producer had to monitor these accounts as they pertained to Showcase.

Publicity and Marketing for the Event

The producer was responsible for coordinating publicity and marketing for the event. The production of all printed materials such as the press release, fact sheet, registration packet materials, signs, banners, flyers, and performance schedule was done in consultation with the FCAC Program Development/Public Relations Administrator. All materials to be released to the media had to be routed the county's Department of Information and Public Affairs for final approval. The publicity materials did create some coverage in local newspapers (see Appendix V, Pg. 81-83).

At the suggestion of the Public Relations Administrator, the producer sent a letter to the county's public library requesting to have the event videotaped at no cost to the SAP (see Appendix V, Pg. 70). Since there was not any money in the budget for videotaping Showcase, this proved to be very cost efficient to say the least. This tape could be used as documentation for the event and in future publicity campaigns for the SAP and Showcase and fundraising purposes for the FCAC. Additional efforts to market the event were made with memos distributed to the schools' principals, teachers, and the PTA presidents. Copies of the flyer were sent with these memos for the schools to distribute. Also, the producer solicited raffled prizes from the SAP artists and community arts organizations for the event. These prizes were raffled off to the ISCs and school representatives as a "thank you" for working with

the program all year long. (When these people registered at Showcase, their names were entered for drawings during different intervals at the event.)

Printed Materials and Signage for the Event

The production of printed materials for the event was primarily from the county's Department of Central Services. Documents that did not require more than twenty copies were made in the office. Most of the bulk copying such as the flyers and registration packet materials--informational letter, evaluation form, information/display booth area diagram, list of raffle prizes, map of event site--was done by Central Services. The schedule of performances and the signage were produced at a local printer. The SAP staff had lobbied for these things to be printed at a outside printer in order to have greater flexibility with changes at the last minute with these things.

The signs were produced on a computer and enlarged in order to be displayed at the event. The signs primarily gave directions and were displayed in the sign holders rented for the event. The schedule of performances was distributed to the ISCs and artists in the registration packet and given to other Showcase participants. Producing these materials at the outside printer helped improve the accuracy of event information and the general appearance of Showcase.

Supervision of Event

On the day of the event, the producer coordinated all personnel with their job responsibilities. The beginning of the day was to set up the registration and display/information areas, prepare the classrooms and auditorium that would serve as the venues, and to decorate the site.

During the event, the producer primarily served as troubleshooter, moving from the different venues and registration and display booth areas. Artists and teachers were registered, and the performances took place. All staffs were linked by walkie-talkies and communicated effectively with each other. At the end of the day, the venues were broken down and clean up was accomplished with the help of the volunteers.

Final Report to FCAC

As the last requirement for producing Showcase, the producer provided the FCAC with a final report (see Appendix VI, Pg. 1-34). The report summarized the coordination of the event and was to be used as an evaluation tool for future Showcases, covering such areas as interoffice communication, event site and location details, and budget information. The final report will provide the SAP staff and subsequent producers with documentation for researching ways in which to improve the coordination of the event.

CHAPTER V

INTERN'S EFFECTS ON THE FULTON COUNTY ARTS COUNCIL SCHOOL ARTS PROGRAM

The internship at the Fulton County Arts Council (FCAC) School Arts Program was an experience that proved to be rewarding both professionally and personally for the intern. The School Arts Program (SAP) encourages the autonomy and creativity in the work environment that allows for a very good relationship to exist between the staff, the Fulton County Board of Education (FCBE) and the program artists. The intern was always included in meetings with the FCAC staff, invited to offer opinions about the SAP policy and procedures, and assisted with any projects whenever possible.

The internship took place when the SAP was preparing for the projects that the intern would be assigned in helping to coordinate, the Study-Guide Workshop and the Annual Application and Panel Review Process of New Artists. As this was the first time SAP had coordinated these projects, the intern was involved in planning, implementation, and documentation of these new components of administering the program; the impact of both of them will have lasting effects for now and in the future.

The SAP designed the Study-Guide Workshop to help further the program's goal of supporting input from and communication between teachers and artists. The study guide is an invaluable tool in teaching, and SAP recognized a need to improve its content and use for school programs. The SAP brought the teachers and artists together, identifying ways of composing study-guides that are informative and educational and reinforce the relationship of the arts in the school's curriculum in a uniform and consistent fashion.

The workshop allowed participants to determine such important factors as the study-guide's role for the in-school visit, determining its length and distribution, and using it to encourage audience participation. As part of the team that designed and implemented the workshop, the intern was responsible for such things as creating the systems of distributing information (such as using the database of mailing lists) and registration of program participants. The intern also assisted in formulating the workshop's agenda and targeting artists to participate in the workshop as well as helped to facilitate it with such things as placement of equipment and distributing handouts.

The application and panel process were an important parts of the SAP administration also. The intern participated in creating a new process for a panel review of potential artists into the program. The intern was responsible for application screening and documenting the receipt of applications and support materials. The SAP staff created the systems of documenting of panel procedure, conducting personal interviews, and the notification of artists' status of acceptance or denial into the program. The intern took a proactive role in this, such as with composing of the letter that would inform artists whether they had passed the panel review and were eligible for a personal interview. All aspects of both the application and panel review process, as well as the workshop, were important, and the intern participated in the coordination of each.

The SAP staff was also analyzing the data that moved the scheduling of the SAP Showcase from the fall to the spring, allowing the event to occur during the internship and enabling the intern to serve as the SAP Showcase Producer. As the first "in-house" producer, the intern (as the producer) set a precedent of how the event's producer can function as part

of FCAC's staff. He created new formats for Showcase registration and payment forms and registration packet materials. The producer also developed ways to use students from the FC school system as the volunteer base (and as a main source of personnel) for the event, involving that segment of FCAC's community for whom the program was designed. The producer also left a system of documentation for all subsequent years' Showcases that clearly demonstrates the planning and implementation of the event.

The SAP was created with the idea of bringing quality arts programming to the schools that would not merely entertain, but promote the instructional value of the arts as a teaching tool in the classroom. Over the years, the SAP evolved into a program that is well coordinated, enabling the flexibility needed in order for teachers and artists alike to maximize the potentials of the program. Through this flexibility, such important factors as the scheduling of performances and workshops, allowed for the program's administration on various levels, helping to ensure equitable access to all the SAP's initiatives of bringing artistic expression to the classroom.

Once these things were well orchestrated, the SAP broadened the scope to the program's mission. The SAP staff and FCBE wanted the program to really be more than just assembly-styled performances that would merely provide some exposure to a never before experienced art form. The program was to adopt a new mission, one that would allow SAP to be a critical component in any child's education. The program was to be used as a resource for teachers, to raise awareness of such important issues as understanding the diversity that exists in the human race. The idea was to challenge students to <u>think</u>, in a way that was critical and complex, not just a one-dimensional approach on issues. One that

encourages examining life's situations on various levels in ways that they are presented in real life.

The promotion of fusing the artistic areas of study with core curriculum is of prime importance to the SAP. The program reinforced the idea that art in education is equally valid as biology or math. Art is a real discipline; it too has the history, skills, and vocabulary that other disciplines have. It has a form of expression also, worthy of developing as a basis for continued growth and exploration in the lives of children. This was the idea of the "tie-ins" that was emphasized during the Study-Guide Workshop. Storytelling in the African-American tradition can correlate to the contributions of these people as being discussed in a social studies class; exhibiting the stones used for jewelry in customary dress of Native Americans can complement the topic being covered in a science class.

Supporting program development and long term residencies is also a focus of the SAP. These things keep the program as a viable resource for Arts in Education. Creativity is maintained with modifying programming, to allow a fresh approach to any subject matter and keeping it interesting. Residencies reinforce the new and innovative ideas created with program development, constantly reinforcing the art form with more consistency from the artists' presence in the schools.

FCAC recognized the schools as an important part of any community and allows the SAP to be seen as a fully functional component of FCAC. The schools are as significant an institution for arts activity as the community theater or museum, and the SAP provides the avenue in which this idea can be maintained. The SAP continues to help fulfill FCAC's mission of enhancing the quality of life through support of the arts.

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Wolf, Thomas. Managing a Nonprofit Organization. New York: Prentice Hall Press, 1990.

VITA

Christopher Jones, a New Orleans native, received his B.A. from the University of New Orleans in Drama and Communications. Through his studies in Arts Administration, he proceeed to work with various arts and non profit organizations including the American Dance Festival, The United Way for the Greater New Orleans Area and the Alliance for Community Theaters (ACT I). It is his ultimate plan to be instrumental in the planning and implementation of a premier multi-disciplinary arts center, dedicated to the promotion and preservation of African and African-American artistry. This of course he would like to accomplish and earn a doctorate degree, much to his family's chagrin.

APPENDIX I

FULTON COUNTY ARTS COUNCIL

Memorandum

To: FCAC staff

From: Harriet

Date: June 7, 1994

Re: Employee Policy Book

Attached is a draft of the Fulton County Arts Council employee policy manual. Please review carefully and turn in any comments, suggestions and needed policies to Susan by **C.O.B. Monday, June 13**.

Most of you will be familiar with the enclosed policies; however, some policies are new or have been revised. After all staff have had an opportunity to comment, a final policy book will be issued to all staff.

Fulton County Arts Council
Policies and Procedures
Table of Contents

3.16 Recycling paper

3.17 Reimbursements
mileage and parking
pre-approval
miscellaneous

3.18 Reporting
Meeting summary forms
Weekly Reports
Periodic or final reports

3.19 Work Orders

4. PUBLIC INFORMATION AND RELATIONS

4.1 Printing/publications

4.2 Public Relations and Press

4.3 Reading file/reading room

4.4 Ticket/token policy

4.5 Response time to public inquiries

4.6 Public records

4.7 Serving as a consultant/panelist/advisor

5. MISCELLANEOUS

5.1 Art on Loan policy statement

5.2 Office Safety

5.3 Statement on political activities by employees

5.4 Serving as a consultant, panelist, etc

5.5 Statement on censorship

6. CONTRACTS FOR SERVICES POLICIES

see separate instructional manual for policies

7. SCHOOL ARTS PROGRAM POLICIES

see separate instructional manual for policies

Memorandum

To: FCAC members and staff

From: Susan Pettit SP

Date: April 25, 1994

Re: Legislative Update

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

Several pieces of legislation were passed during the last Commission meeting on April 20, 1994

1. The Arts Council received approval to accept a grant from the Georgia Council for the Arts Grassroots Program for $10,629.00. The Grassroots Program was created in 1993 with two directives: 1) that every county in the state should be served by arts programs which are supported with state funds, and 2) that the decision making process should be decentralized to empower residents of local communities to make their own decisions concerning the expenditures of state tax dollars in support of the arts. The Grassroots Program's primary mission is to provide arts programs for communities that have been traditionally underserved. The FCAC will use these funds to implement the Neighborhood Arts Program.

2. The Commission approved the FCAC request to submit a letter of Intent and to seek a matching grant from the NEA Local's program. The FCAC will submit the grant to the NEA in July for $300,000 to be allocated as following: $250,000 for additional funding needed to complete the renovation of the West End Arts Center, $25,000 to support long term School Arts Program residencies, and $25,000 for seed money for the Neighborhood Arts Program. If the grant is approved, the County would be responsible for matching all awards funded on a 1:1 basis. The County match would be fulfilled from the existing budget plus a new allocation of $25,000 per year for four years. Because the Commission can not obligate county funding for multiple years, the Arts Council will have to seek approval each year from the Commission for the $25,000 match.

3. Just Us Theater Co. was awarded a management contract for the West End Arts Center. They will begin programming in early summer as soon as the library vacates the West End building.

revised 5/7/93

FULTON COUNTY ARTS COUNCIL

FULTON COUNTY ARTS COUNCIL MISSION STATEMENT

The mission of the Fulton County Arts Council (FCAC) is to enhance the quality of life of all citizens through support of the arts. The FCAC assists the Fulton County Commission in the development of public policy on public support for the arts, makes recommendations to Fulton County Commissioners on funding the arts and generally oversees the development and implementation of publicity assisted arts programs in Fulton County.

The goals of the FCAC are to:

1. Create an enviornment which is conducive to the growth and development of individual artists and arts organizations.
2. Promote a broad range of arts activities throughout Fulton County through the support of artists & arts organizations in all disciplines.
3. Promote audience development by introducing the arts to new audiences.
4. Ensure that the arts are accesible to all citizens of Fulton County.
5. Stimulate projects which focus specifically on children, the elderly, the disabled and the economically disadvantaged.
6. Promote artistic development of programs that reflect the cultural diversity of Fulton County.
7. Stimulate neighborhood development and encourage creativity within communities.
8. Foster partnerships between the public and private sectors, with other Fulton County departments and other governmental entities.
9. Provide opportunities for children to:
   - develop their imaginations
   - experiment with new ideas and concepts
   - realize the integrity of cultural traditions
10. Contribute to the economic well-being of the community, including the ability to attract new businesses, conventions, & tourists.

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FULTON COUNTY ARTS COUNCIL STAFF

Harriet Sanford	Executive Director
Veronica Njoku	Assistant Director
Tracey Ani	Program Assistant
Ericka Bahner	Contracts/Services Assistant
Jean Bean	South Fulton Arts Center, Specialist
Catherine Dunne	Administrative Secretary
Kim Giles	Office Assistant
Gail Goodwin	Audience, Inc., Program Director
Verna Jennings	Contracts/Services Administrative Assistant
Lorraine Haugen	Abernathy Arts/Crafts, Specialist
Shantras Lakes	School Arts Program Assistant
Carolyn Moore	Community Dev Program Administrator
Susan Petit	Program Development/Public Relations
Elena Ronquillo	School Arts Program Coordinator
Myric Thompson	Human Needs Program Administrator

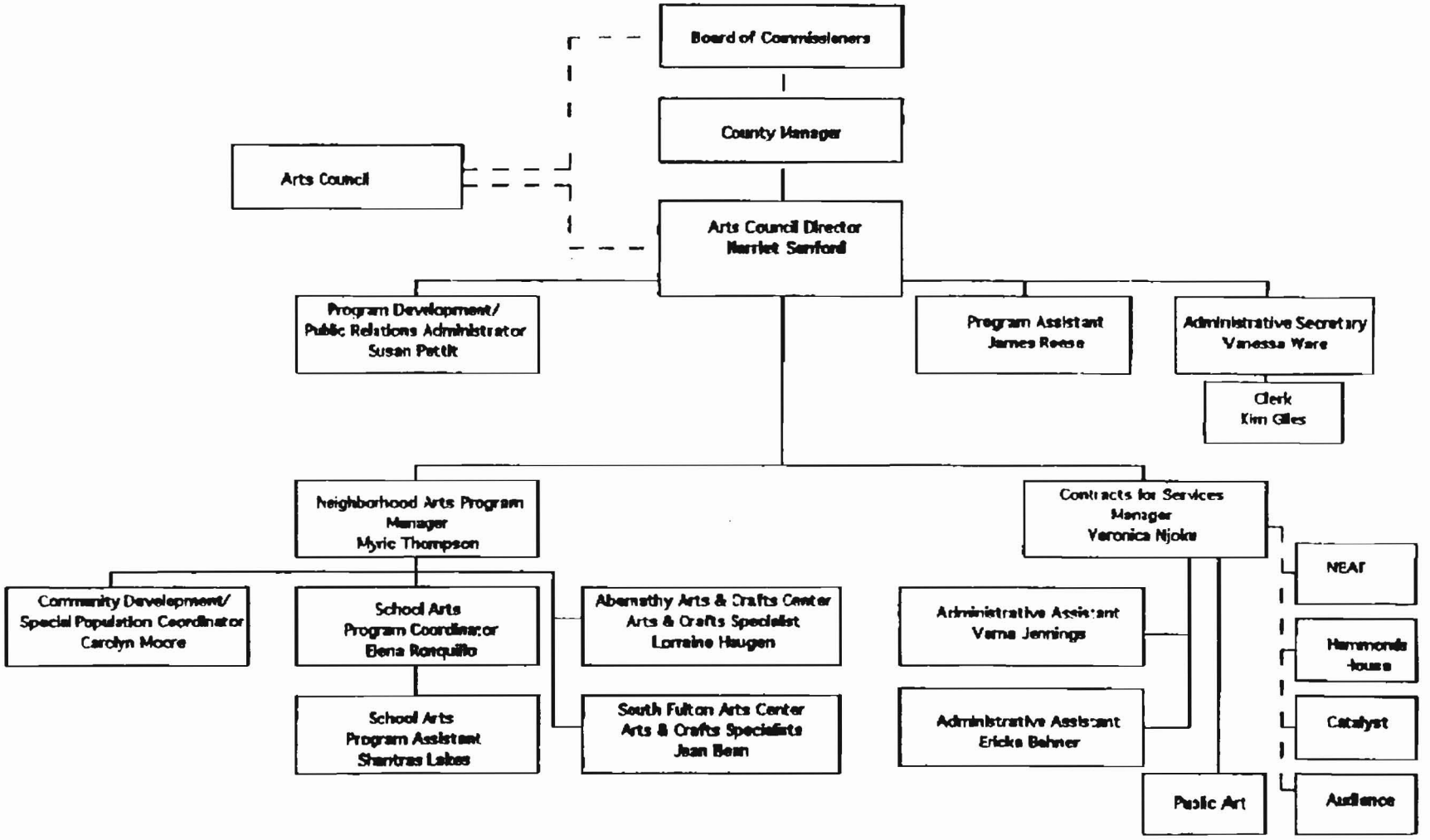
1994 Fulton County Arts Council Members
(revised April 25, 1994)

Name	Commission Appointee	Term Expires
Jack Shultz, Chair AT & T 1200 Peachtree Street, NE Promenade One, Suite 4038 Atlanta, Georgia 30309 810-8850 (O) 810-8915 (F)	Full Commission	11/27/94
Millie Hudson Lathan 1175 W. Brookhaven Drive Atlanta, Georgia 30317 237 -1974 (h)	Skandalakis District #1	11/26/95
Chuck Taylor 300 The Prado, NE Atlanta, Georgia 30309 873-5411 (O) 873-5415 (F)	Skandalakis District #1	11/27/94
Brooke Hunter 14680 Wood Road Alpharetta, Georgia 30201 475-0713(H)	Joyner District #2	11/26/95
Dr. Sharon J. Willis 6900 Camp Valley Road Riverdale, Georgia 30296 997-1628 (h)	Joyner District #2	11/27/94
Betsey Weltner 225 Peachtree Street, NE Atlanta, Georgia 30303 880-5202(O) 350-8115 (H)	O'Callaghan District #3	11/26/95
Norman Johnson 101 Marietta Tower Suite 3612 Atlanta, Georgia 30303 522-1701 (O) 261-4102 (H)	Farris/ O'Callaghan District #3	11/27/94
Michelle Sienkiewicz 240 Hepplewhite Drive Alpharetta, Georgia 30202 992-0287 (H)	Lowe District #4	11/27/94

Christopher Manos **Theatre of the Stars** **P. O. Box 11748** **Atlanta, Georgia 30355** **252-8960 (O)** **252-1460 (F)**	**Lowe** **District #4**	**11/26/95**
Anna R. Jones **1705 Hortense Place** **Atlanta, Georgia 30318** **794-2967 (H)**	**Darnell** **District #5**	**11/26/95**
Eleanor O. Guest **2278 Venetian Drive, SW** **Atlanta, Georgia 30311** **577-1234 ext 3129 (O) 753-5269 (H)** **588-4804 (F)**	**Darnell** **District #5**	**11/27/94**
George Geeslin **1819 Peachtree Road, #604** **Atlanta, Georgia 30309** **351-4785 (O)** **351-1165 (F)**	**Boxill** **District #6**	**11/27/95**
Diana J. Stevens, Vice-Chair **2488 South Bryan Road** **East Point, Georgia 30344** **715-6597 (O) 349-1969 (H)**	**Boxill** **District #6**	**11/27/94**
Jan Meadows **3120 Cascade Road, SW** **Atlanta, Georgia 30311** **699-0799 (H)**	**Hightower** **District #7**	**11/27/94**
Linda Ramsey **13015 Jones Ferry Road** **Palmetto, Georgia 30268** **463-9877 (H)**	**Hightower** **District #7**	**11/26/95**

FULTON COUNTY ARTS COUNCIL

Organizational Chart



REVISED 2/21/94

FULTON COUNTY ARTS COUNCIL

The Fulton County Arts Council, established in 1979 under the auspices of the Fulton County Board of Commissioners, is dedicated to the support of artists, non-profit organizations and their creative expressions. The mission of the Fulton County Arts Council is to enhance the quality of life of all citizens through public support of the arts. The Arts Council advises and makes recommendations to the Commission on arts related programs, initiates and responds to the continuing demands for diversified arts programs in Fulton County, and sets policy, programs and contracts to support the mission of the Arts Council.

The Arts Council supports the arts through an active Contract for Services Program. The Arts Council through the approval of the Commission supports contracts to nonprofit institutions and individual artists of high artistic quality in the areas of architecture and visual arts, museums, literature, music, dance, theater, multi-disciplinary and media. In addition, the Arts Council offers technical advice to arts organizations concerning administration, funding and development.

The Fulton County Arts Council is dedicated to making all art forms, established and experimental, available to every one in Fulton County. The Arts Council administers the School Arts Program, the South Fulton Community Arts Program: AUDIENCE Inc, the South Fulton Arts Center, the Abernathy Arts and Crafts Center, the Hammonds House Galleries and Resource Center, Catalyst Literary Journal and the National Black Arts Festival. Special initiatives of the Arts Council include the Arts in Public Places Program, the Human Needs Initiative and the North-South Fulton Initiative. The Arts Council recognizes, appreciates and promotes the pluralism of our culture by affirming diversity with in the arts and celebrating our differences and similarities.

141 Pryor Street, S.W.
Suite 2030
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(404)730-5780
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ATTENDANCE AND LEAVE

2.1 New Employee Orientation

All new employees of Fulton County should attend an orientation which covers personnel rules and employee regulations. The Program Assistant will enroll all new employees in a session.

2.2 Attendance

1. Fulton County regulates that all regular employees work 8 hours each day. The Arts Council has a flex plan for work hours from 7:30 am to 5:30 p.m. However, you must pick an eight hour block of time to regularly work. You must receive pre-approval for your work schedule from your supervisor. In general, regular working hours are from 8:30 am to 5 p.m.

2. If you need to work at home you must do two things: 1. you must seek pre-approval from your supervisor at least one week in advance and 2. your request must be project specific.

MEMORANDUM

March 30, 1994

TO: Staff

FR: Harriet

RE: Comp Time Policy

This document represents the Fulton County Arts Council's comp time policy. In general, all positions are classified as "exempt" or "non-exempt" with respect to the overtime requirements of state law and the Fair Labor Standards Act. An exempt employee holds a professional, administrative, or executive position and is paid on a salaried basis. Exempt employees are not eligible for overtime compensation.

Positions which do not fall into one of these above categories (such as support/clerical staff) are classified as non-exempt. Non-exempt employees are eligible for overtime compensation for all hours over 40 hours per week in accordance with state law and the Fair Labor standards Act. Non-exempt employees can not accrue more than 240 hours of comp time. Comp time is carried from year to year.

Within this department, Contract Employees will be allowed to earn comp time to cover vacation, holidays and sick leave. Contractors will earn comp time at the rate of one hour for every hour worked. 40 hours will be given outright to use for vacation and each contractor will be allowed to earn a maximum of 100 additional hours for a total of 140 per year. Comp time can not be carried over from year to year. Part-time hourly employees and instructors are classified as exempt and are not eligible for comp time under any condition.

Using the attached form, persons eligible for comp time must secure their supervisor's permission in advance (pre-approval) to **earn or use comp time**. Any exempt employee who has not accrued comp time will be treated under executive privilege and will be allowed to take time off for personal pre-approved leave in increments of 2 hours or less per month and will not have to charge that time to accrued leave.

I hope this clarifies the comp time policy, if you have any concerns please see me directly.

FULTON COUNTY ARTS COUNCIL STAFF

EMPLOYEES	EMPLOYEE STATUS	FLSA DESIGNATION	CLASSIFIED; UNCLASSIFIED	COMP TIME ELIGIBILITY
Bahner, Ericka	Contract/Salary	Non-exempt	Unclassified	No *
Bean, Jean	Permanent/Salary	Exempt	Classified	No
Borders, James	Contract/Salary	Exempt	Unclassified	No
Clavon, Cynthia	Permanent/Salary	Non-exempt	Unclassified	Yes
Cleage, Pearl	Contract/Salary	Exempt	Unclassified	No
Coleman-Henderson, Shirley	Permanent/Salary	Exempt	Unclassified	No
Giles, Kim	Permanent/Salary	Non-exempt	Classified	Yes
Haugen, Lorraine	Permanent/Salary	Exempt	Classified	No
Hogan, Julianne	Contract/Hourly	Exempt	Unclassified	No
Hosney, Doug	Contract/Salary	Exempt	Unclassified	No
Ikeda, Geneva	Contract/Hourly	Exempt	Unclassified	No
Jennings, Verna	Permanent/Salary	Non-exempt	Classified	Yes
Lakes, Shantras	Contract/Salary	Non-exempt	Unclassified	No *
Moore, Carolyn	Contract/Hourly	Exempt	Unclassified	No*
Njoku, Veronica	Permanent/Salary	Exempt	Unclassified	No
Pettit, Susan	Permanent/Salary	Exempt	Unclassified	No
Reese, James	Permanent/Salary	Non-exempt	Unclassified	Yes
Reitz, Elizabeth	Contract/Hourly	Exempt	Unclassified	No
Ronquillo, Elena	Permanent/Salary	Exempt	Unclassified	No
Sanford, Harriet	Permanent/Salary	Exempt	Unclassified	No
Thompson, Myric	Contract/Salary	Exempt	Unclassified	No *
Ware, Vanessa	Permanent/Salary	Non-exempt	Classified	Yes

* Eligible for limited comp time per Departmental Policy.

COMPENSATORY TIME LOG

MPLOYEE_____

OB TITLE_____ SUPERVISOR_____

DATE	HOURS EARNED	COMP TIME RATE 1.5 X HRS EARNED	HOURS USED	BALANCE	PURPOSE	EMPLOYEE SIGNATURE	SUPERVISOR'S SIGNATURE

HOLIDAY Happenings 1994

Dr. Martin Luther King, Jr. Birthday Holiday.....Monday, Jan. 17

Memorial Day.....May 30

American Independence Day (4th of July).....Monday, July 4

Labor Day.....Monday, Sept. 5

Veterans Day.....Friday, Nov. 11

Thanksgiving.....Thursday & Friday, Nov. 24-25

Christmas Eve.....Friday, Dec. 23*

Christmas Day.....Monday, Dec. 26*

** Designated holidays which occur on a Saturday are observed the day before. Those which occur on a Sunday are observed the next day.*

2.5 Leave

In general, leave is earned and accrued based on the number of years in service as a county employee. See p. 39 in the yellow personnel regulations book for full details. Your leave tally is printed on your check stub distributed each pay period.

1. Personal Leave: Personal leave must be approved by your supervisor at least one week in advance.

2. Sick Leave: If you are out sick, you should do two things: 1. notify your supervisor that you are sick before the work day begins and on each day that you are sick and 2. call the front desk. If you are unable to work for more than 3 days in a row, you should provide your supervisor a note from your doctor.

3. Vacation Leave: Vacation leave must be approved by your supervisor at least 2 weeks prior to the desired time off. All vacation request will be considered in light of other staff requesting the same time off and staff work load. During peak leave times, holiday leave requests must be made when the request list is circulated so a staff group evaluation can be considered.

4. Contract employees are normally not allowed a paid annual leave by Fulton County. However, the Director has agreed to give all full time contract employees a two week paid vacation. You must keep track of your pre-approved comp time and submit your comp time form when you request leave.

2.6 Lunch

All full time County employees receive 1 hour for lunch. In general, lunch should be taken between 11:00 am and 2 p.m. The director has agreed to give all employees who work an eight hour day, regular and contract, an one hour lunch each day.

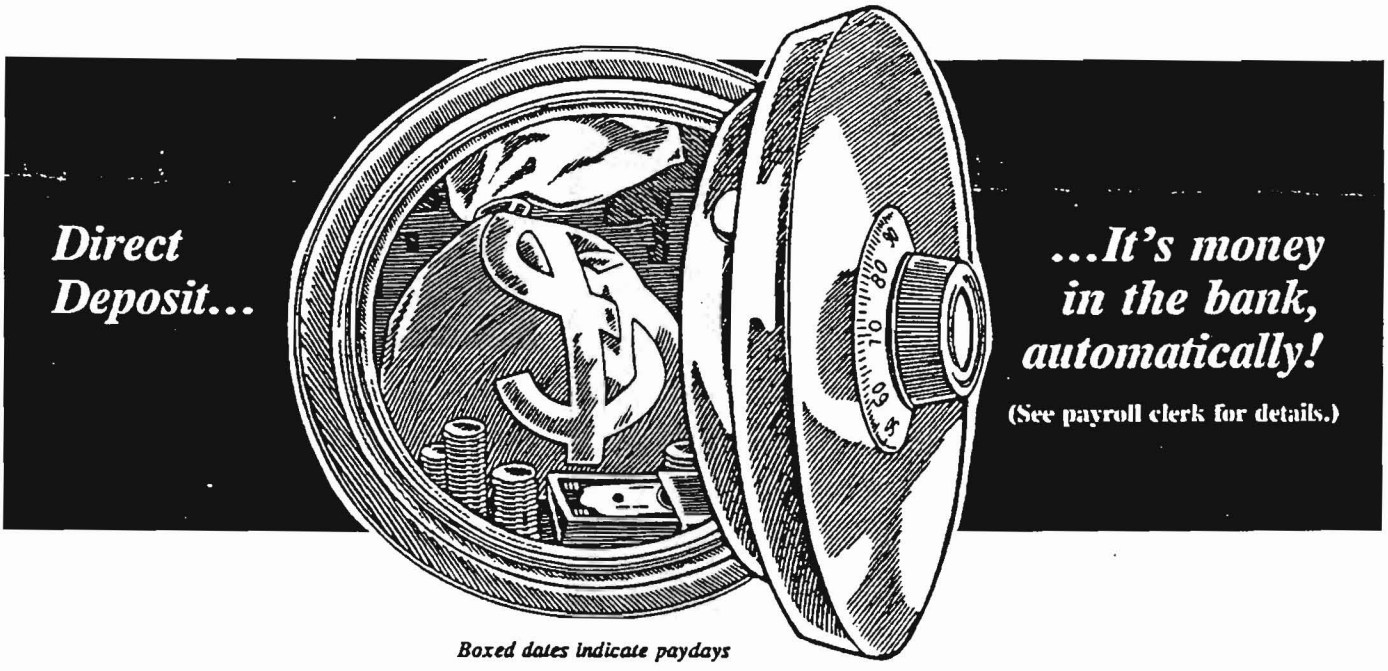
2.7 Pay and payroll schedule

Employees are paid every two weeks on Friday. Checks should be picked up from the payroll clerk by 12 noon on Friday. Fulton County also offers direct deposit. See the Program Assistant to enroll.

FULTON COUNTY

1994

BIWEEKLY PAY SCHEDULE



Boxed dates indicate paydays

January

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23	24	25	26	27	28	29
30	31					

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27	28					

March

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27	28	29	30	31		

April

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24	25	26	27	28	[29]	30

May

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15	16	17	18	19	20	21
22	23	24	25	26	[27]	28
29	30	31				

June

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19	20	21	22	23	[24]	25
26	27	28	29	30		

July

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24	25	26	27	28	29	30
31						

August

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21	22	23	24	25	25	27
28	29	30	31			

September

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11	12	13	14	15	[16]	17
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25	26	27	28	29	[30]	

October

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23	24	25	26	27	[28]	29
30	31					

November

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20	21	22	[23]	24	25	26
27	28	29	30			

December

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11	12	13	14	15	16	17
18	19	20	21	[22]	23	24
25	26	27	28	29	30	31

Bi-Weekly Pay Dates And Period Ending Dates, 1994

Pay Period	Pay Date	Paper Work Due Date
December 15 - December 28	January 7	December 31
December 29 - January 11	January 21	January 14
January 12 - January 25	February 4	January 28
January 26 - February 8	February 18	February 11
February 9 - February 22	March 4	February 25
February 23 - March 8	March 18	March 11
March 9 - March 22	April 1	March 25
March 23 - April 5	April 15	April 8
April 6 - April 19	April 29	April 22
April 20 - May 3	May 13	May 6
May 4 - May 17	May 27	May 20
May 18 - May 31	June 10	June 3
June 1 - June 14	June 24	June 17
June 15 - June 28	July 8	July 1
June 29 - July 12	July 22	July 15
July 13 - July 26	August 5	July 29
July 27 - August 9	August 19	August 12
August 10 - August 23	September 2	August 26
August 24 - September 6	September 16	September 9
September 7 - September 20	September 30	September 23
September 21 - October 4	October 14	October 7
October 5 - October 18	October 28	October 21
October 19 - November 1	November 10	November 4
November 2 - November 15	November 23	November 18

2.

November 16	- November 29	December 9	December 2
November 30	- December 13	December 22	December 16
December 14	- December 27	January 6	December 30

2.8 Sign In/Out sheets

1. All staff should sign the in/out sheets when ever entering or leaving the office. The **sign-in sheet** is a record of your arriving time and attendance at work for that day. When leaving the office for an errand, meeting or lunch, use the **sign-out sheet** to indicate your time out, destination and time of return (ie. Verna: 2:45 pm to contract compliance; return at 3 pm).

2. If your first meeting in the morning is away from the office, you should do two things the day **before**: 1. notify your supervisor and 2. sign out on the sign-out sheet for the next day and indicate where you can be reached.

2.9 Time Sheets

(Sample time sheets attached)

General Rules:

1. Time sheets are due every other week on Tuesdays, alternating weeks with the issue of paychecks. The Program Assistant will circulate a package containing the in/out sheets from the past 2 weeks and blank time sheets. After filling out the sheets, place in packet and circulate to the next name on the staff list. The packet should be completed and returned to the payroll clerk by 5 pm on Tuesday.

2. All comp time forms and leave forms should be pre-approved by your supervisor. Attached approved form to time sheet.

3. If you will be out of the office or on vacation the Tuesday that time sheets are due, you must submit a correctly completed time sheet before your trip, etc. in order to receive payment during that pay period.

Contract Employees:

1. All contract employees must reflect a thirty minute lunch break on the timesheet, regardless of the actual duration. The director has agreed to give all contract employees who work an eight hour day, the same lunch break as regular employees or one hour.

2. All contract employees should not show more than eighty hours on their two week time sheet. Hours worked in excess should be pre-approved, tracked on a comp time form and credited towards your annual vacation leave.

January 14, 1994

MEMORANDUM

TO: Staff

FROM: James R

RE: Time Sheets

New rules and guidelines have been established for completing time sheets per Harriet and they are:

1) Everyone will use an original FulCo Time Sheet. Pre-typed time sheets will NOT be accepted. Please by all means DO NOT use correction fluid (Whiteout, Liquid Paper, etc.) on your time sheet.

2) Time sheets are due by the close of business on the Tuesday following pay day.
NO EXCEPTIONS. NO TIME SHEETS, NO PAY!!!

3) Your time sheet and all accompanying documents should be signed by your supervisor and all appropriate boxes including totals should be filled in BEFORE being submitted.

4) Your time sheet should reflect the actual hours worked and the Daily Sign-in log. Failure to sign-in and out will result in your time sheet not being entered into the system.

5) Per Harriet there is a 20 minute grace period for daily signing in and out. After that, time will be deducted from your vacation or comp time.

EXAMPLE: If you're suppose to be here at 8:30, that is fine, you will be credited with 8:30. More than 20 minutes after your reporting time will result in a deduction fo the total time your late.

6) Do not substitute reduced lunches for Daily Sign-in and out.

7) A two notice is necessary before going on vacation. Also, before going on vacation or taking time off fill out a time sheet and submit it with the proper signatures.

Per Harriet for the next two weeks do not submit a request for comp time. Personnel is issuing new rules for comp time and we will adhere to them.

cc: Harriet
Veronica

FULTON COUNTY TIMESHEET

AGENCY: 181 ORG: 1810 PAY PERIOD START: __/__/__ PAY PERIOD END: __/__/__ NEW EMPLOYEE:

LAST NAME: _____ FIRST NAME: _____ MIDDLE: _____ SIGNATURE: _____

SSN: _____ APPROVAL SIGNATURE: _____

	TIME IN	TIME OUT	TIME IN	TIME OUT	***HOURS***		******LEAVE******			*COMP TIME*		FIRST TOTAL	***********LEAVE***********						*HRS*	SEC TOTAL
					REG	OVER	VAC	SICK	EMERG	USED	EARN		AWOL	COURT	LWOP	MIL	OFFL	OTHER	EXTRA	
WEDNESDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
THURSDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
FRIDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
SATURDAY					:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
SUNDAY					:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
MONDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
TUESDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
WEDNESDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
THURSDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
FRIDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
SATURDAY					:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
SUNDAY					:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
MONDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
TUESDAY	8:30	12:00	1:00	5:00	8:0	:	:	:	:	:	:	8:0	:	:	:	:	:	:	:	:
TOTAL					80:0	:	:	:	:	:	:	80:0	:	:	:	:	:	:	:	:
												80:0								
												0:0								

FULTON COUNTY TIMESHEET

AGENCY: 131 ORG: 1810 PAY PERIOD START: 8/11/93 PAY PERIOD END: 8/24/93 NEW EMPLOY

LAST NAME: GILES FIRST NAME: KIM MIDDLE: YVETTE SIGNATURE: Kim Yvette Giles

SSN: 252-51-7285 ✓APPROVAL SIGNATURE:

	TIME IN	TIME OUT	TIME IN	TIME OUT	***HOURS*** REG	OVER	*****LEAVE***** VAC	SICK	EMERG	*COMP TIME* USED	EARN	FIRST TOTAL	**********LEAVE********** AWOL	COURT	LWOP	MIL	OFFL	OTHER	*HRS* EXTRA	SEC TOTAL
WEDNESDAY	8:00	12:00	1:00	4:30	8.0	:	:	:	:	:	:	8.0	:	:	:	:	:	:	:	:
THURSDAY	8:00	12:00	1:00	4:30	8.0	:	:	:	:	:	:	8.0	:	:	:	:	:	:	:	:
FRIDAY	8:00	12:00	1:00	4:30	8.0	:	:	:	:	:	:	8.0	:	:	:	:	:	:	:	:
SATURDAY						:	:	:	:	:	:		:	:	:	:	:	:	:	:
SUNDAY						:	:	:	:	:	:		:	:	:	:	:	:	:	:
MONDAY	8:00	12:00	1:00	4:30	8.0	:	:	:	:	:	:	8.0	:	:	:	:	:	:	:	:
TUESDAY	8:00	12:00	1:00	4:30	8.0	:	:	:	:	:	:	8.0	:	:	:	:	:	:	:	:
WEDNESDAY	8:00	12:00	1:00	4:30	8.0	:	:	:	:	:	:	8.0	:	:	:	:	:	:	:	:
THURSDAY	8:00	12:00	1:00	4:30	8.0	:	:	:	:	:	:	8.0	:	:	:	:	:	:	:	:
FRIDAY	8:00	12:00	1:00	4:30	0.0	:	8.0	:	:	:	:	8.0	:	:	:	:	:	:	:	:
SATURDAY						:	:	:	:	:	:		:	:	:	:	:	:	:	:
SUNDAY						:	:	:	:	:	:		:	:	:	:	:	:	:	:
MONDAY	10:00	12:00	1:00	4:30	6.0	:	2.0	:	:	:	:	8.0	:	:	:	:	:	:	:	:
TUESDAY	8:00	12:00	1:00	4:30	8.0	:	:	:	:	:	:	8.0	:	:	:	:	:	:	:	:
TOTAL					70.0	:	10.0	:	:	:	:	80.0	:	:	:	:	:	:	:	:
												70.0								
												10.0								

25

2.

FULTON COUNTY TIMESHEET

AGENCY: 161 ORG: 1810 PAY PERIOD START: 8/11/93 PAY PERIOD END: 8/24/93

NEW EMPLOYEE:

LAST NAME: MOORE FIRST NAME: CAROLYN MIDDLE: MURRAY

SIGNATURE: Carolyn M. Moore

SSN: 259-42-6575

APPROVAL SIGNATURE:

	TIME IN	TIME OUT	TIME IN	TIME OUT	REG	OVTM	TAC	SICK	HOLIDAY	COMP TIME USED	COMP TIME EARN	FIRST TOTAL	ANNL	CTXCT	LWOP	BRVL	OFFL	SCHOL	MISC	SEC TOTAL
MONDAY	9:00	1:00	1:30	5:30	8							8								
TUESDAY	9:00	1:00	1:30	5:30	8							8								
FRIDAY																				
SATURDAY																				
SUNDAY																				
MONDAY	9:00	1:00	1:30	5:30	8							8								
TUESDAY	9:00	1:00	1:30	5:30	8							8								
WEDNESDAY	9:00	1:00	1:30	5:30	8							8								
THURSDAY	9:00	1:00	1:30	5:30	8							8								
FRIDAY																				
SATURDAY																				
SUNDAY																				
MONDAY	9:00	1:00	1:30	5:30	8							8								
TUESDAY	9:00	1:00	1:30	5:30	8							8								
TOTAL					64							64								

64

40

OFFICE PROCEDURES

3.1 Correspondence and authorization

1. You should c.c. your supervisor on all external written correspondence and provide them with a copy of your document. In addition, all persons involved with the project or mentioned in the body of the text should also be sent a copy of the correspondance.

2. Only the Director is authorized to send correspondance to the Commissioners on behalf of the Arts Council. If you have an item that you feel needs the attention of the Commission, you must contact the Director for pre-approval and directions for issuance.

3.2 Conference Room Reservations

Reservation sheets for the conference room are located at the front desk. If you schedule a meeting in the room, then you are responsible for reserving the conference room. Please check to see if the room is reserved before you start your meeting.

3.3 Copier machine operation and maintenance

Central Services is responsible for our copy machine, copying supplies (paper, tone, dry ink, etc), maintenance, service calls and billing. Report all problems with the copy machine to the Program Assistant, who will in turn contact Central Services.

3.4 Lunch time receptionist duties

The receptionist is responsible for relaying all important messages to his/her relief personnel during lunch hours, such as expected couriers, guest, etc. The relievers should in turn relay all messages to the receptionist on his/her return. The Program Assistant and Administrative Assistants will relieve the receptionist during lunch. All parties involved should work out a fair schedule. Remember, if you are late returning from lunch, you will inconvenience your reliever.

3.5 Mail, Couriers and Overnight

1. Incoming mail comes 2 times a day around 12 noon and 4 p.m. Outgoing mail is posted at 11 am and 3 pm. You can post personal mail in the FC outgoing mail box but you must provide a stamp.

2. Mail to Abernathy and South Fulton Arts Center should be placed in their staff mail boxes. The receptionist will empty the boxes on Monday, Wednesday and Friday and send their contents through inner-office mail in the first mail run of the day.

3. Couriers and Overnight delivery should only be used in extreme situations. The receptionist will arrange all courier pick ups. Due to the expense, no one should send a package in the express delivery mode with out the approval of the director.

3.6 Office maintenance and cleaning

1. Each staff member is responsible for cleaning up after their guests and scheduled meetings held in the conference room. This includes wiping the table, cleaning coffee cups, etc.

2. The coffee maker, refrigerator and microwave are provided for every staff members use. Please keep the counter area clean and neat for the next user. If your food overspills in the microwave, please have the curtesy to wipe up the mess. No one wants to clean up after you...your mother does not work here. A staff schedule for general cleaning of the conference room food area and refrigerator will be posted on the conference room wall.

3. If you use the coffee pot, please make sure that you unplug it and wash it out at the end of the day. If you turn it on, you have to turn it off.

3.7 Office Supplies

1. Office supplies are ordered 2-3 times a year. Please consider your supply needs for the entire year, our budget and give your order to the Receptionist. She will then disperse the supplies when they come in and keep a log of supplies ordered, distributed, and needed so that we will have an accurate account of our supplies. General office supplies are kept in the shelves behind the front desk. If you need supplies which are not on the shelves, contact the receptionist, and she will get them for you from the store room.

2. The only staff authorized to enter the store room are the Receptionist, the Office Assistant, and the Administrative Assistant.

3.8 1:1 meetings

If you have a 1:1 meeting with the Director or your supervisor, please have a typed agenda to cover items for discussion. Your supervisor will schedule regular 1:1 meetings so that you can provide him/her with an update on your activities, status of projects and present items that need further discussion. This meeting will also be used to follow up on items sent to you by your supervisor.

3.9 Parking

Parking is available after 5 pm and on weekends under the building on a space available policy. You must show your ID to enter the garage. Parking is not available from daily from 8 am -5 pm for employees.

3.10 Phone Messages and message logs

1. All phones should be have a brief voice mail message that reads similar to, "Hello, you have reached (your name) at the Fulton County Arts Council. Please leave a message and I will return your call as soon as possible. Thank you".

2. If you will be out of the office on vacation or for the day, please change your message to state that you will be out and refer your callers to the main extension for immediate assistance or in case of an emergency. If you are out of the office for more than three day, please call in and check your messages regularly or arrange for another staffer to check your messages.

3. All incoming calls to the Director and Assistant Director should be written down on their phone logs located at the from desk. All other staff calls should be written down on a message slip and put in the phone message rack located at the front desk.

3.11 Phone Usage

(long distance phone log form attached)

1. Personal calls should be kept very brief and to the minimum.

2. All personal long distance calls on office phones should be brief and limited to urgent business or emergencies. You can not charge personal calls to your extension. You must either call collect or use a calling card.

3. To call out long distance, you must do several things: 1. dial the 9-1-area code plus the number, 2. after you hear a series of beeps, enter the agency access code plus your extension number.

4. All long distance calls must be logged. Sign and attached the long distance phone log for your extension with the phone charges to be routed each month by the Program Assistant.

MEMORANDUM

TO: FCAC Staff

FROM: Vanessa Ware

DATE: December 9, 1993

RE: Long Distance Service

A new procedure has been created in order to obtain detailed long distance information by department. All long distance calls will require an account code when placed from 730- extensions. The procedure is as follows:

- Dial number as usual
- Listen for the tone and then enter account code

Your 8-digit account code is your 4-digit organization code (for FCAC the code is 1810) and the last four digits of your telephone number.

EXAMPLE:	Telephone No.	730-5780
	Organization No.	1810
	Account Code for Long Distance	18105780

The procedure for sending a fax long distance is as follow:

Dial	9 - 1 - Number (long distance number you wish to fax to)
Press	Pause, Pause
Enter	8-digit account code
Press	Start

For further assistance or information, please call Rod Baker at 730-7226.

cc: Harriet Sanford
James Borders

FULTON COUNTY ARTS COUNCIL

141 Pryor Stree
Suite 2030
Atlanta, Georgia
(404)730-578
Fax (404)730-

January 31, 1994

MEMORANDUM

TO: FCAC, NBAF, A.U.D.I.E.N.C.E., Catalyst & Hammonds House

FR: James Reese

RE: New Long Distance Telephone Log

Per Harriet Sanford effective February 1, all long distance calls will be recorded on the FCAC Long Distance Telephone Log. The use of this log is not optional.

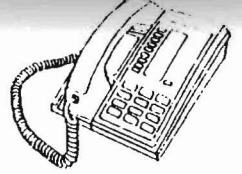
Record the caller's name, program and number calling from on the top of the form. Also, the date, number, city & state and the nature of the call (give details ie., Talked to LA Arts Council Director).

Finally, sign and date. After each billing cycle submit the log along with the telephone charges sheet. Please do not make long distance calls and charged them to Fulton County. Use a calling card, pay phone or call collect.

In the past, through our tracking system we were not able to verify the calls that were made. This allows for easy verification.

Please sign and return a copy of the log to verify receipt and acknowledgement of this policy.

cc: Harriet Sanford



FCAC Long Distance Telephone Log

NAME _____ **PROGRAM** _____ **NUMBER CALLING FROM:** _____

DATE	NUMBER CALLED	CITY & STATE	NATURE OF CALL
2-1-94	213-555-2787	Los Angeles	Talked to LA Arts Council Director

All long distance calls must be logged. Sign and submit with phone charges when it's routed.

Signature _____ Date _____

1/28/04 JR

3.12 Photocopying

1. We are currently charged .06 for each copy we make on our office machine regardless of using recycled paper or not. This constant expense really adds up fast. Please copy wisely and only what is needed.

2. If our copy machine breaks down, the receptionist has a copy key which allows us to copy on the machines in the building. The copy key should only be used in an emergency. If you check out the key, you must log the beginning number and the final number on the master log kept at the front desk.

3. If you need 100 copies or more of an item, you should take the project to Central Services for duplication. When they use their own copier, we are charged about .01 a copy. Big savings. You must notify the Office Assistant who will fill out a Central Service requisition form for printing and binding. You should then take the requisition form with the original attached to Central Services.

3.13 Policy and Procedures Manual

1. For other personnel issues beyond the Arts Council control, please refer to the yellow Fulton County personnel book.

2. A complete policy and procedures book for Fulton County is located in the office. This book is updated frequently and from time to time, you will receive relative County policies that effect the Arts Council's operations to add to your FCAC staff policy manual. Each staff person should keep their manual up to date.

3.14 Purchasing

(purchasing pre-approval form attached)

1. Each program manager is responsible for submitting an annual working budget to the director each Fall to cover all requests for expenditures for the upcoming budget year. These requests will be considered for incorporation into the annual budget. The final budget is not approved until the Spring of that budget year.

2. For each approved expenditure, the program manager should request a purchase order in writing from the payroll/purchasing clerk. The clerk must first receive approval from the director and then work with several other departments in Fulton County to process the requests for funds. This process is laborious and you should plan on allowing at *least* one month for the process to take its course. The Program Assistant will notify the program manger when a purchase order has been executed.

No program manager should authorize outside work or contracts to begin before a purchase order is executed and in hand.

3. In general, all expenditures should be planned for and incorporated in to the annual budget. However, there may be times when you will need special supplies, etc to complete a project that could not have been planned for. If you have to purchase supplies, etc, you should obtain pre-approval for all items needed before incurring any expense by submitting a Purchasing Pre-Approval Request Form to the director for his/her signature. You should know where the funds will come from to cover your expense. If you make a purchase and do not receive pre-approval, you will not be reimbursed. Receipts for reimbursement and the signed pre-approval form should be given to the payroll clerk for processing.

DEPARTMENT OF ARTS & CULTURE

Purchasing Pre-Approval Form

Item: _____

Amount: _____

Date: _____ **Account #** _____

Was item in approved budget? **Yes** _____ **No** _____

If no, how will item be paid for? _____

_____

Description: _____

_____

_____

_____

_____

_____

_____

_____

Requestee: _____

Authorized: _____ **Date:** _____

Revised: JR 4/1/94

3.15 Recycling paper

To conserve paper and expenses, please use recycled paper for interoffice memos and other correspondence/notes where appropriate. Please stack all recycled paper neatly on the shelf over the copy machine.

3.16 Reimbursements

(parking reimbursement form attached; see Program Assistant for mileage log)

1. Mileage and Parking: While away from the office on County business, authorized staff can be reimbursed for mileage and parking expenses up to a pre-approved level. The reimbursement level is determined in the yearly budget. The Mileage form and the parking reimbursement form plus any parking receipts should be turned into the Program Assistant for processing by the first of each month..

2. Purchasing Pre-Approval: If you have to purchase supplies, etc for a project, you should obtain pre-approval before incurring any expense by submitting a Purchase Request Form to the Director for her signature. If you make a purchase and do not receive pre-approval, you will not be reimbursed. Receipts for reimbursement and the signed pre-approval form should be given to the Program Assistant for processing. See the Purchasing section for additional details.

3. Fulton County will issue reimbursement checks once a month and mail it directly to your address of record.

PARKING FEES REIMBURSEMENT VOUCHER

VOUCHER # PK-00001

nth_____ FY____ Agency_____

counting Line: Fund_____ Agcy_____ Org_____ Obj_____

ndor Code: _____

me: _____

dress _____

_____

Date	Type of Official Business	Amount

Form must be in Finance by the Fifth working day of the month

RECEIPTS
(please staple)

I hereby certify to the best of my knowlege that the parking receipt(s) and fees were obtained while performing County related business.

_____
Employee Signature Date

_____
Supervisor's Signature Date

_____
Agency Head Approval Date

_____
Finance Approval Date

False misrepresentation could result in parking reimbursement privileges being denied.

3.17 Reporting

(Meeting Summary forms attached)

1. Meeting Summary Forms: If you attend a meeting on behalf of the FCAC or the Director, you should fill out a meeting summary form with a brief description of important items discussed, attendees, action taken, dates for next meeting, etc. and put in the Director's daily mail within 48 hours of attending the meeting.

2. Weekly Reports: The director requests that each staff member turn in a weekly report detailing their activities for the week and any items needing attention by the director. Reports are due each Friday by 5 p.m. The receptionist will keep a folder at the front desk for all reports. The variations are: 1. if you work three days or more in the reporting week, your report is due on the last day you'll be at work for that reporting week. 2. If you work less than three days in the reporting week, then no report is required.

3. Periodic and final report: From time to time you will be asked to turn in a periodic or final report to assist your supervisor with monitoring your project progress.

FULTON COUNTY ARTS COUNCIL

PERIODIC PROJECT/ FINAL REPORT FORM

Project Name: _____

Project Period: _____ to _____

_____ _____

NAME date report submitted

NOTE: Provide sufficient details and description so that reader understands status of project. Include appropriate names, dates, places and statistics as necessary.

MEETING SUMMARY Form

NAME: _____ date: _____

Date of Meeting: _____ Subject: _____

Meeting Summary:

*** PLEASE COMPLETE AND SUBMIT FORM ON DATE OF MEETING ***

3.18 Work Orders

(work order form attached)

All Work Orders to Public Buildings should be given to the Administrative Assistant for processing and follow up. He/She is the point of contact for the FCAC for all work orders for suites 2030 and 2031. The Arts Centers should fax their work orders directly to Public Buildings and send a cc: to the Neighborhood Arts manager.

ULTON COUNTY

FULTON COUNTY PUBLIC BUILDINGS DEPARTME
CENTRAL OPERATIONS CENTER
WORK REQUEST FORM

WORK REQUEST INFORMATION DATE _____

DEPARTMENT _____

BUILDING NAME _____

ROOM #/LOCATION _____
(Please Be Specific)

CONTACT PERSON(s) _____

PHONE # _____ FAX # _____

PLEASE STATE IN DETAIL COMPLETE DESCRIPTION & LOCATION OF WORK REQUESTE

_____

_____

_____

_____

_____

_____

_____

_____

TIME AND DATE BEST TO PERFORM JOB _____

SIGNATURE _____
DEPARTMENT HEAD OR ASSISTANT/DEPUTY DIRECTOR

ALL INFORMATION MUST BE COMPLETE OR THE REQUEST WILL BE RETURNED.

RETURN TO: PUBLIC BUILIDNGS DEPARTMENT
BUILDING B - AIRPORT
CENTRAL OPERATIONS CENTER

OFFICE HOURS: 7:30am - 5:15pm PHONE # 699-8989
AFTER HOURS CALL SECURITY 730-4729 FAX # 699-4249

PUBLIC INFORMATION AND RELATIONS

4.1 Printing and Publications

(printing approval form)

1. All printing, in house or external, must be pre-approved by the PR administrator who will review quality of design, content and cost effectiveness for each project. Each program manager should discuss their printing needs, scope of the project, projected timetable and project budget with the Public Relations Administrator well in advance of any printing needs. Scheduling, bidding, design and production of printing pieces takes several months for most projects and can take up to three-four months for complex projects.

2. The program manager should submit a printing approval form with all pertinent information to the PR administrator who will then review the request for approval with in 48 hours. The program manager must obtain a sign off by the PR Administrator on a printing approval form at each step of the process to include an initial meeting and timetable evaluation, budget and bids, design approval and release to print.

3. After the program manager receives a signed release to print, he/she should attached that form to a purchasing pre-approval form and submit to the director for final approval.

PRINTING PRE-APPROVAL FORM

Fulton County Arts Council

Project Manager:_____

Project Description:

_____

_____

_____

_____

_____

Estimated budget: _____

Date Printing needed by:_____

All printing, in house or external, must be pre-approved by the PR administrator who will review quality of design, content and cost effectiveness for each project. Each program manager should discuss their printing needs, scope of the project, projected timetable and project budget with the PR Administrator well in advance of any printing needs. Scheduling, bidding, design and production of printing pieces takes several months for most projects and can take up to three-fo months for complex projects. Submit this form at each meeting with all appropriate budgets, designs, quotes attached. All requests for review will be responded to within 48 hours.

First meeting: **Date:**		**Initial meeting to discuss scope of project, timetables, outside contracting**
Second Meeting: **Date:**	**Approval:**	**Review of budget and quotes for services**
Third Meeting: **Date:**	**Approval:**	**Review of Design**
Fourth Meeting: **Date:**	**Approval:**	**Release to Print**

Note: Once you receive a release to print, this form must be attached to a purchasing pre-approval form and submitted to the director.

4.2 Public Relations and the press

1. No staff should make a statement of policy or speak to members of the press informally or formally except for the Director, Assistant Director or Public Relations administrator. In general, all inquiries from the press should be funneled to the Public Relations administrator who will then act as a liaison between the press and the appropriate program manager if needed. Unless our agency is involved directly, we will not comment on programs or projects from other agencies.

2. Turn in all items for press releases to the Public Relations Administrator. Please make sure all information is finalized and included in request, ie. dates, description of event, cost, etc. You must turn all requests for press releases at least six weeks before the event date. Many small community newspapers have a long lead time for accepting articles and you will have greater success of your event being published if you can give the press several opportunities to print your dates.

4.3 Reading File and the reading room

1. Clippings, press releases and news items of interest to the staff are kept in the reading file at the front desk. Information will be kept for one month and then cleared. The file is intended to be a central source for information, newsletter, large documents for the staff to read in their spare time.

2. Books, documents and a permanent file are kept in the reading room located near the School Arts Office. Items that are referred to often such as City Cultural plans, books on arts administration, etc are kept in the reading room for easy reference by all staff. Since the Reading Room is in need of cataloging, please do not allow the public to use the room without supervision. If you have materials to add to the room, notify the Public Relations administrator of the book or document title first. Official document and correspondence relating to the programs of the Arts Council are kept in the permanent file. Please photocopy any documents you need and return originals promptly to the file.

4.4 Ticket/token policy

1. Occasionally arts organizations offer the staff free or reduced rate tickets to performances and events. All offers will be coordinated by the Assistant Director. Staff should not request tickets from organizations directly for themselves or for other county employees. If a ticket is reserved in your name, please have the curtesy to attend the event or cancel your reservation directly with the box office. An unused, reserved seat is lost revenue for an arts organization.

2. As a general rule, staff should not accept tokens of appreciation

(coffee cups, t-shirts, posters, etc) from any arts organizations which receives funds from Fulton County. Any offers of tokens to the staff should be approved by the Assistant Director.

4.5 Response time to public inquiries

Inquiries from the public should be responded to promptly. Phone messages should be returned within 48 hours. Written inquiries should be responded to within 5 working days. If an inquiry takes longer to answer than the above guidelines, you should contact the person immediately and state that you have received their inquiry and are working on a response which you will have a ready within xx number of days.

4.6 Public Records

The Arts Council is a public agency, so in turn, all agency documents excluding personnel records are public records. The public can review public documents by following Fulton County rules of public access. All request should be detailed, submitted in writing and addressed to the Director. The director will then forward the request to the Legal Department to see if the requested document falls under the categories for public records. Walk-in's will not be granted access to our files with out first submitting a written request and receiving authorization. While the Arts Council does not have a formal policy, Fulton County is currently exploring a policy which would impose a charge for all requests for public records which require excessive staff time to assemble and photocopy.

MISCELLANEOUS POLICIES

5.1 Art on Loan

The county owns several pieces of art that are available for display on a yearly basis in public areas within the Fulton County government buildings. Interested employees should contact the Community Development administrator for available art and policies. The artwork is for every one to enjoy and must be hung in public spaces such as a lobby or reception area, not individual offices or restricted areas.

5.2 Office Safety

If you are the last person to leave the office, please turn off the lights and lock the door. If you are working late and are in the office alone, please lock the main office door and lock yourself in for safety reasons. If the door is locked, you can get out by turning the handle but you will need a key to reenter. Cleaning people have a key to the main door for cleaning our suites after hours. You may also wish to notify the security guards at the Pryor Street desk that you are working late.

5.3 Statement on political activities by employees

While you are encouraged to be active in the political process, you can not do it while on duty or during working hours. If the campaign fever catches you, you should use your vacation time and have all leave pre-approved. Please check with the Personnel Manual p.51 if you need clarity. Employees are restricted from actively campaigning for a candidate including wearing campaign propaganda while representing the Arts Council at functions and after hour events.

5.4 Serving as a consultant, panelist or advisor

1. If you are invited to serve as a panelist, consultant or advisor, you must get pre-approval from the Director, and the request should be accompanied by a letter from the initiating entity.

2. If you are paid more than an honorarium, you will have to use vacation or comp time and fill out a request for leave form. In most cases, work for the department will take precedence over outside activities, whether they are related to County government or otherwise.

STATEMENT CONCERNING 1st AMENDMENT RIGHTS AND FREEDOM OF EXPRESSION

The Fulton County Arts Council recognizes and appreciates pluralism of our community by affirming diversity within the arts. The Arts Council supports an environment that is conducive to the artistic growth and development of individual artists and non-profit arts organizations which produce art of the highest quality. The Arts Council does not support or condone censorship in any form. The Arts Council does not discriminate against or dictate thematic content in funded projects. However, in keeping with the Constitution and the separation of church and state, we do not support projects which are designed to promote or inhibit religious beliefs.

The Fulton County Arts Council awards contracts for services to non-profit arts and cultural organizations and to individual artists in all disciplines. Applications are reviewed by a rotating panel of peers who have significant knowledge in a particular artistic discipline. Awards are made on artistic merit, organizational stability and likelihood of successful completion of the proposed project.

Fulton County works continually to insure equal opportunity in the conduct of all county activities without regard to an individual's race, color, sex, age, national origin, sexual orientation, religion, disability or gender.

Adopted by the Fulton County Arts Council November 11, 1993

THINGS TO KNOW ABOUT FULTON COUNTY ARTS COUNCIL CONTRACTS FOR SERVICES

They are no longer called "grants;" they are "CONTRACTS FOR SERVICES (Rendered)."

* Purpose:

This program is designed to provide general operating support or project specific support to Fulton County arts and cultural organizations; and to provide funds to individual artists who are producing/presenting work(s) in the areas of, but not limited to, dance, folk arts, literature, theatre, visual arts, architecture, music, radio production, and multi-disciplinary fields.

* Who is eligible?

The FCAC provides funds only to organizations that can document acceptance of nonprofit status by the Internal Revenue Service under Section 501(c)(3) with donations being deductible to such organizations. Organizations must be incorporated, or in the process of incorporating, in the State of Georgia. Priority will be given to those organizations headquartered in Fulton County.

Individual Artist applicants must be practicing, professional artists. Priority will be given to artists who have resided in Fulton County for at least one year prior to the application deadline. Applicants are eligible to apply every other year unless the applicant is a Media Artist receiving funds for two consecutive years in order to complete Phase II of an on-going project.

NOTE: **All projects must be completed/performed in Fulton County!!!**

* Application Deadlines:

Organizations & Museums	September 1, 1993
Individuals	September 30, 1993

* Contract Period:

May 1, 1994 to April 30, 1995

* Maximum Contract Amount:

Organizations qualify for funds depending on their annual budgets. Stipulations are as follows:

Large	$ 1,000,000.00 +
Medium	$ 100,000.00 - 999,999.99
Small	under $ 100,000.00

NOTE: First-time organizational applicants are limited to $3,000.00 for their first request.

Individuals may receive up to $ 7,500.00; whereas Independent Media Artists are eligible for up to $20,000.00. Any contract recipient must meet the 1:1 Match requirements. A 1:1 Match enables the contractor to receive up to a 50% monetary award for the total project budget, remaining 50% may include cash and in-kind contributions.

* Contract Cycle: (dates may vary)

Application Deadline	September 1 OR 30, 1993
Panel Meetings	(December - January)
Commissioners' Approval	April 1994
Award Notification	(April) SEND IN REVISED BUDGET
Contract Signing Meeting	May 1994
Payments begin	June 1994

* Other Programs:

The Fulton County Arts Council is considering offering one-month fellowships to a limited number of artists at the Hambidge Center. This program is currently being developed and information will be forwarded as it becomes available. Letters of Intent are now being accepted at the Arts Council, please forward to the attention of Veronica Njoku.

On April 7, 1993, the Fulton County Board of Commissioners passed a Percent for Art resolution. The FCAC is currently organizing a master plan for Fulton County which should be adopted in January 1994.

CHANGES and OTHER REQUIREMENTS IN CONTRACTS FOR SERVICES POLICIES

(effective 01/01/94)

- All contractors (regardless of award size or budget size) are required to use the new Fulton County Arts Council logo. The logo must be displayed as printed; the arts icon and the Fulton County tree should never be separated.

- All Contractors must submit a Progress Report on or after October 14, 1994 (but no later than November 21, 1994). At this time, the Contractor agrees to provide evidence of appropriate credit to Fulton County as outlined in **Section 5** of the Contract. Contractors agree to submit a Final Report and all support material by May 31, 1995. **NOTE: Contractors no longer have the option to request a second payment--all contractors will be paid in three dispursements in percentages as indicated in Section 2 of the Contract.** The following are items that help alleviate payment delays due to incomplete reports:

  - **Typewritten reports are required.**
  - **Answer Item C1 in great detail. Keep in mind that by explaining Items C4-C10, your detailed description should be satisfactory.**
  - **Whenever possible, indicate attendance figures per event.**
  - **Attach a breakdown of cash and in-kind expenses.**
  - **Remember to breakdown and describe the "other" revenue sources used to complete the project.**
  - **List the name and address for each venue used for the project.**
  - **All support material and other documentation must include the Fulton County logo.**

- All **ORGANIZATIONAL** Contractors are classified by one of three Diversity Tiers as stipulated in the Cultural Diversity Policies and Guidelines. (see BELOW) **Additional meetings have been scheduled to discuss specific requirements for Cultural Diversity.**

TIER CATEGORY	AWARD AMOUNT	BUDGET SIZE
TIER I	$10,000.00	ALL
TIER II	$10,000.00 or more	Less than $500,000.00
TIER III	$20,000.00 or more	Greater than $500,000.00

(1) "Tier I" shall be comprised of those recipients of County arts funding that receive less than $10,000.00 in the given funding year.

(2) "Tier II" shall be comprised of those recipients of County arts funding that receive $10,000.00 or more in the given funding year and which have operating budgets[1] of less than $500,000.00;

(3) "Tier III" shall be comprised of those recipients of County arts funding that receive more than $20,000.00 in the given funding year with an operating budget of $500,000.00 or more[2];

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[1]**The term "operating budget", as used herein, shall refer to the actual budget from the year immediately preceding the year in which the arts organization applies to FCAC and not to the projected, annual budget for the year of the application.**

[2] **An organization with an operating budget of $500,000.00 or more but which receives less than $20,000.00 would be considered, under these Guidelines, a Tier II organization. The Tier III test is a conjunctive one.**

November 30, 1994

Fulton County Arts Council
Budget

Salaries-Regular	$387,558.00
Salaries-Contract	$213,436.00
Equipment/Rent/Lease	$45,456.00

A. Repair/$2625.
B. Rent Lease/$3300
C. Buildg./Rent/Lease/$35,990
D. Equip.New Purchase/$3541.00

Professional Services	$143,045.00
Supplies	$56,069.00

A. Membership/$3500
B. Publications/$679
C. Postage/$18,128
D. Provisions/$3500
E. Printing/$22,762
F. Photocopying/$1,000
G. Office Supplies/$6,500

Mileage Allowance	$2,450.00
Contract for Services	$3,318,500.00
Total Budget Approved:	$4,166,514.00

MEMORANDUM

April 20, 1994

TO: Harriet

FR: Chris

RE: Request for meeting

Even though the topic of my thesis will be largely about my work with School Arts Program, I would like to speak with you about the Arts Council overall and particularly how SAP plays a role in fulfilling the mission and purpose of FCAC. After all, it is the foundation of SAP and I could not effectively write about this experience without at least speaking with you from the prospective as the top administrator of this agency.

I know that there have been some scheduling conflicts in the past, and I do understand your schedule can be hectic at times. However, as my time with the Arts Council is rapidly coming to an end, I would like to talk with you about such relevant issues as management structure, funding, programs, and goals.

Thank you for allowing me the opportunity to have worked with the Arts Council. I look forward to meeting with you soon.

cc: Elena Ronquillo
Myric Thompson

APPENDIX II

SCHOOLS ARTS PROGRAM

Funded by the Fulton County Board of Education and the Fulton County Arts Council through appropriations from the Fulton County Board of Commissioners

For the past nine years the School Arts Program (SAP) has provided over 5,000 arts experiences for Fulton County school students in all grade levels. Each Fulton County school and the two Teaching Museums (North and South) are allocated funds to spend each year to bring artists and students together in workshops, performances, lecture/demonstrations, field trips and extended project residencies in all arts disciplines. Since its inception the School Arts Program has invested nearly $2 million into artists programs for Fulton County schools.

Each school decides on its own arts programming using the School Arts Program allocation. The administrators of SAP (Elena Ronquillo, SAP Coordinator at Fulton County Arts Council and Kellene Champlin, Ph. D., Coordinator, Art Education at the Fulton County Board of Education) work together with educators, PTA representatives and artists to provide the highest quality Arts In Education programs to Fulton County schools. Parent volunteers are essential to this process. Without parent involvement, SAP cannot reach its goals of linking and utilizing community resources for the benefit of Fulton County students.

We urge parents and other interested adults to get involved with School Arts Program. Time spent with the School Arts Program can be of any length and as simple or as complex as you wish. Each school in the Fulton County system presents an opportunity for you to work with artists and educators in an exciting, innovative and fun program. Contact Elena Ronquillo, SAP Coordinator, 730-5792 for more information.

SCHOOL ~~Arts~~'s PROGRAM OFFICE GUIDE

Maintain Activity records of Program

SECTION I.

Confirmation forms: These forms are distributed to the ISCs at the beginning of the school year. They are distributed in the form's packet along with the delivery of the directory.

Processing. The ISC coordinator initiates this form. He or she is responsible for getting the principal's signature. Before mailing the confirmation form the golden rod copy is detached to be filed in his or her records. The forms ~~sends~~ are mailed interoffice to the Board of Education. ~~Once~~ Joan in Kelly's office, collects a large pile, they are then mailed to our office. After receiving the forms the following steps should occur.

1. Log all forms in the manual log book, while checking to see if forms have been completed sufficiently. Match prices and course offerings with information artists' and companies submitted in the directory. **Do not accept TBA times or dates.** Send the form back to the ISC with the form letter requesting the information missing. If the principals' signature is missing, send the form back to the ISC. If you are unsure of a price call the artist or attach a note for further explanation when mailing to the artist

2. Log the date you received the form on the bottom and the date you mailed it to the artist.

3. Copy all forms before mailing to SAP artist. Use the copies to plan and schedule site visits, handle any concerns from the ISC or artist if original forms never makes it back to your office.

4. Use copies to log booking information on computer dBASE format. Instructions to enter base is discussed in another section.

5. File copies alphabetically by school in the booking drawer next to the petition between your desk and the reception desk.

6. Artist receives forms and looks over, makes corrections if necessary, signs, keeps the pink copy for their records and mails back to the office.

7. When you received signed form from the artist, enter the date you received on the bottom of the form and log date received in the manual.

8. Detach remaining copies and mail white copies to Kelly, the green copies to the ISC and file the yellow copy in the scheduling drawer. At the end of the school year remove all of the forms out of the booking drawer and place them in the School file cabinet inside of the confirmation form folder.

NOTE: When mailing white forms to Kelly, wait until you have collected a stack before mailing. 2

SECTION II.

Evaluation forms: ISCs and artist mail evaluation forms to Kelly's office after performance. Once again Joan will hold incoming forms until she has collected a pile before mailing.

1. Kelly reads each form and makes notations

2. Forms are mailed to SAP office

3. After receiving the evaluations, read them and make notes of any situation that needs correspondence. Use your discretion. Some situations can be handled with a phone call.

4. Collect all Young Audiences School Evaluation and mail copies to Ann along with correspondence if necessary. If you think the artists should personally receive a copy of the evaluation form please send.

5. When receiving evaluations with thank you notes and art work from the students, keep several samples and mail the remaining material to the artist.

6. File evaluation forms by school in the school file cabinet.

SECTION III.

Produce school allotment report three times a year.

1. Participants should receive this update approximately a month after the deadlines noted on the top right corner of the confirmation form.

2. Each school should receive a copy of their booking, with dates and fees along with a memo discussing their balance. Over budgeted amounts $100 and over should be discussed with both Kelly and the ISC.

3. Pull the booking reports from the base confirmation file in the C drive.

Entering base:
a. Close windows or WordPerfect and you will see the C:> (C prompt)

b. At the prompt type dbaseiii and press enter. You will have opened the base directory. The words DBASE> (base prompt) will appear on the screen.

c. Enter base at the prompt. This will open the software

d. you will be inside the base assist program that contains several drop down menus

SECTION III
continued

e. At the SET-UP menu highlight select drive, press enter

f. In the side menu, bar drives A: through F: will appear. Highlight drive C:. Another side menu will appear with the following selections, conf-94-9, FCAC, SC. Select conf-94-9

g. Move your cursor over to the tool menu and select reports.

h. The report menu bar will pop up. Select the alpharetta format by highlighting, then press enter.

i. Then the print command will appear

j. Another side menu will appear which will allow you to choose the particular information you want to print. Select the option "Build a Search Condition," press enter

k. On the side bar to the left of the screen, select school, press enter, type in the name of the using the exact entry spelling in the computer

l. Another small drop menu will appear, select no more conditions

m. Highlight "Execute Commands" and press enter. It will then ask you if you want to direct this information to the printer "Y"or "N." Type y for yes. Use these steps for each school.

Kelly gets a summary of the information. In Lotus you will find the summary document given to Kelly, Harriet and Myric. This document contains each school, its allotment, the amount expended, the balance and the date of the balance.

Entering Lotus:

a. Enter lotus from the windows' programs

b. Select LOTUS 1 2 3 release to find the worksheet

c. The worksheet can be found under the title FEBworksheet

d. Section B contains the last worksheet that I had begun setting up for the year end report. Call me if you have questions.

SECTION IV

Reimbursement Forms

Copies of artists reimbursement forms and transportation reimbursement forms are mailed to the SAP office after requests have been submitted by Kelly's office.

Process: Incoming forms are matched with the fees in the manual log.

If reimbursement price is different, the new price is entered on the manual log.

If the fee is the same, write OK in the manual log

Each reimbursement form is then attached to the yellow copy of the confirmation form

SECTION VI

Help with production of SAP Artist Directory.

- Send out notices to artists for program updates. The letter should go out in mid February or early April.

  Collect submission from artists'

  Read over for clarity, call the artist if there are questions

  Set up schedule for typesetting

  Help the coordinator with setting up the production schedule

  Meet with Susan Pettit for printing approval

  Assist coordinator, Susan and James with bid process.

  Deliver camera ready to printers

  Receive books' from printers

  Stuff packets for ISCs with books

Keep at least four copies on file

SECTION VI
continued

Distribute copes to appropriate staff members

SECTION VII

Meetings

Help with scheduling public meeting

Find meeting rooms and reserve

Find caterer, work with James on budget

Prepare all printed materials for meeting

Make sure the front desk has information on all SAP events or meetings

Handle Printing Requests

Initiate requisition for printing

Get approval of money from James with his signature on the form

Get signature of approval form Susan, Harriet and or Myric

Take approved document and requisition form downstairs

Discuss any special printing needs with Central Services

theatre

ACME Children's Theatre
1083 Austin Ave. NE
Atlanta, Georgia 30307

Contact
Madeleine St. Romain
(404) 622-5149

PROFILE PROFILE PROFILE PROFILE PROFILE PROFILE

ACME Children's Theatre is a division of the ACME Theatre Company. Our goal is to bring an open and responsive atmosphere into the school, to foster the imagination and creativity in each student, and to make regional folklore and myths of many cultures accessible.

PrOgRaMs

NOTE: All programs include a post-performance discussion and/or demonstration concerning where we get our stories from, costuming, and mask-making.

A. Ghost Stories: Grades K-9 (Version I and II)
Consists of 3 ghost plays interspersed with music and storytelling, and is designed to encourage students to take an interest in the folklore of our region and their own families, to demystify where stories come from, and to help them toward the desire to tell stories themselves. **Version I** is adaptable for K-5, **Version II** is adaptable for 6-9. **Relates to:** Literature.

B. Grandmother Spider Steals the Sun: Grades K-6
Consists of several linked Cherokee stories that follow the adventures of Buzzard, Fox, Possum, and Grandmother Spider as they discover how to live together on the newly created earth. Includes music, masks and animal costume.
Relates to: Literature and Art.

C. Red Rooms and Dark Mills: Grades 8-12
This is a play/performance piece integrating the work of the Brontes and William Blake with an examination of the parallels between the industrial revolution and romanticism. **Relates to:** History and Literature.

D. Poetry As Theatre: Grades K-12
Consist of poetry written by your students performed by the company members as songs, plays, and stories, and is designed to encourage students to write and to turn their work into songs, stories and plays. Adaptable to all grade levels. **Only available for Friday performances. Relates to:** Literature.

E. In Christmas Spirit: Grades K-9 (Versions I and II)
Two friends spend Christmas for the first time without their families, and encounter a Christmas Eve pizza and its mysterious deliverer. Includes live performers and puppets. **Version I** is adaptable for 1-5, **Version II** is adaptable for 6-9.
Relates to: Literature and Art.

F. The Stone Soup Story: Grades K-3
This a retelling of the folktale "Stone Soup," using life-sized puppets and song.
Relates to: Literature and History.

PROGRAM REQUIREMENTS

A. Length of program: 50 minutes; **Fee:** $250 - one performance, $400 - two performances, $500 - three performances

Materials and Equipment - Artist provides: all materials and equipment, **School provides:** one microphone and one ladder

Facilities and Space: auditorium, media center

Number of participants: 400

B. Length of program: 45 minutes; all other same as **A.**

C. Length of program: 50 minutes; all other same as **A.**

D. Length of program: 45 minutes; **Fee:** $350 - one performance, $600 - two performances; All other same as **A.**

E. Length of program: 50 minutes; all other same as **A.**

F. Length of program: 45 minutes; all other same as **A.**

92 - 93 FULTON COUNTY SCHOOLS BOOKINGS

Haynes Bridge Middle School
Holcolmb Bridge Middle School
M.M. Bethune Elementary School
Oak Knoll Elementary School
Paul D. West Middle School

Young Audiences

CREATE

VOICES - A MEDLEY OF EXPERIENCES ABOUT WOMEN and WARS

THE INSIDE STORY:

In this one-person performance, written and acted by Dena Malon, students will learn about several wars through the perspective of five different women as they share their unique personalities and experiences.

LOOK FORWARD TO:

*Students' participation and involvement
*Understanding how lives are changed and affected by war
*Meeting different characters: an elderly woman who fought in the Civil war, a USO entertainer during World War II, and a woman preparing for her husband's long-awaited return

VOCABULARY:

Cavalry - troops that ride on horseback
USO - organization that provides support services for troops
telegram - message sent by telegraph

BEFORE THE PROGRAM:

Help students understand that they will be viewing a one-person performance in which the actor will be playing multiple roles. Prepare them by explaining that they, too, will have the opportunity to portray characters and, thereby, will have an impact on the performance.

AFTER THE PERFORMANCE:

Discuss the ways in which war changes people's lives.
Follow the newspaper accounts of the lives of families of hostages and soldiers in today's confrontations.

ACADEMY THEATRE • 501 Means Street, NW • Atlanta, GA 30318

TO THE TEACHER...

HOW TO USE YOUR QUICK CLASSROOM ACTIVITIES

BEFORE THE PLAY...

- ☑ Read the synopsis to give you an idea of the structure of the play.
- ☑ Facilitate a classroom discussion with the "Pre-Play Activities."

AFTER THE PLAY...

Use the Quick Classroom Activities

- ☑ Facilitate a classroom discussion with the "Post Play Activities."
- ☑ Build on what students have learned and experienced through the role plays.

REMEMBER...

- ☑ Activity pages are reproducible.
- ☑ QCC objectives are listed on each activity.

A WORD ABOUT THE ACADEMY THEATRE FOR YOUTH

At the Academy Theatre, we utilize improvisational techniques to create many of our plays. We have found that this approach is particularly appealing to children who love the spontaneity between actors and audience. However, if this is the first time your students have attended a play that includes "improv", we suggest that you discuss the possibility so your students will be ready to participate!

An important message about the sensitive subject matter contained in this play.

From the Director of the Academy Theatre for Youth

MIXIN' AT THE MALL is a play designed to address conflict resolutions and anger management from the bystanders perspective. The play uses students' natural inclinations to egg on a fight in order to show them how easily bystanders can ignite an explosive situation -- and also how they can diffuse it. The play is participatory and the students' responses are in our experience extremely vocal.

Although the conflicts that MIXIN" illustrates are not uncommon, it is important to stress that such conflicts can escalate if bystanders regard them as entertainment. Post-performance discussions with your students might touch on how bystanders can help escalate a minor conflict into a major "event." A discussion of effective ways to diffuse anger, such as conflict resolution techniques, would be of benefit to students. In the application of some of these techniques, remind students that a single bystander must be very cautious when attempting to intervene in a potentially explosive situation. Suggest to students that as a bystander they help diffuse the conflict if they either refuse to serve as an audience or urge the participants to see the danger of their situation.

The Sponsors of This Play

A Thank You to Our Sponsors

The Academy Theatre for Youth gratefully acknowledges the sponsors who have helped make this play season possible:

FULTON COUNTY **ARTS** COUNCIL

GEORGIA COUNCIL FOR THE ARTS

NATIONAL ENDOWMENT FOR THE ARTS

CITY OF ATLANTA
OFFICE OF THE MAYOR
BUREAU OF CULTURAL AFFAIRS

ARMADA
VEHICLE RENTAL, INC.

Alternate ROOTS

MIXIN' AT THE MALL
SYNOPSIS

The play opens with a rousing hip hop number which extols the many attractions of the mall. But the song also warns about some of the dangers that might be encountered there, especially when social pressures dominate. It ends on a note of encouragement:

[redacted]

The four actors then ask the students if they have ever seen or been involved in arguments or fights. They explain that although anger is natural, we live in a time when violence can easily threaten lives. They add that the purpose of the show is to help students learn something about how to deter the escalation of arguments and to demonstrate how bystanders have the power to either ignite or defuse a potentially dangerous situation.

Three scenes presented show the kinds of conflicts that might easily be encountered at school or at the mall. After each, the audience is asked for suggestions as to how the escalation of each conflict might have been avoided. A replay of each scene then takes place, in which the actors employ the students' suggestions.

SCENE 1: Brenda confronts her best friend, Anita, because she has heard a rumor that Anita is trying to steal her boyfriend.

SCENE 2: Doug enters a men's clothing store. Trying to impress his friends (and the beautiful saleswomen), he selects very expensive clothes. When his older sister, Brook, arrives, she is furious at his irresponsibility.

SCENE 3: Amy and Chad meet for a date at the food court. They disagree about which movie to see. As their argument escalates, Chad accuses Amy of humiliating him in front of his friends.

While each scene focuses on the use of conflict resolution techniques, an equally important point of focus is how bystanders can influence the escalation of potentially dangerous situations. This theme is developed in two important ways:

(1) Before the scenes begin, six audience members are selected to participate as bystanders. These students are asked for suggestions that are incorporated into the replays.

(2) Two actors -- Robert and Chuck -- are involved in a disagreement which intensifies as the show runs its course. Robert believes that bystanders are the most important influence on arguments, while Chuck holds that the personalities of the adversaries are the more decisive factor. As their characters struggle with the conflicts each scene poses, this disagreement gathers momentum and appears to affect the actors themselves.

The argument reaches a climax towards the end of Scene 3. Robert demands a confrontation, while Chuck tries to avoid letting the argument escalate further. Both actors ask the bystanders and the audience for support. Chuck, giving in to pressure from the audience, confronts Robert, and their words become more heated. A fight breaks out and Chuck is hurt.

The actors freeze. In slow motion, they voice the inner feelings of those bystanders who watched and even encouraged the escalation of an argument into violence. Their "thinking out loud" reflects the bystanders' probable emotions. The closing message is a reminder to the audience that they should contemplate our choices before the next time.

The Purpose of MIXIN' AT THE MALL

MIXIN' AT THE MALL is an original theatre piece which uses the relationship between the audience and the actor to demonstrate the following:

The ease with which bystanders can influence conflicts either by igniting or diffusing them.

Through audience participation, the play also gives students the opportunity to explore and use conflict resolution techniques.

PRE-PLAY DISCUSSION

Use these questions to introduce the subject and purposes of the play to your students. (Reading the synopsis will prepare students for this class discussion.)

1. **Have you heard the term "conflict resolution techniques?" What is meant by conflict resolution? Discuss what students know about this method of diffusing confrontations.**

2. **What conflict resolution techniques have you used? Discuss the effect it had on the situation.**

3. **What are the most common causes of students getting into fights? What makes these events so important to students that they often lead to explosive behavior?**

POST PLAY DISCUSSION

1. **How does an argument escalate into physical violence?**

2. **What can you do, as one of the participants, to avoid this escalation?**

3. **What did the bystanders do that caused the actors to build up to violent behavior?**

4. **What things could the bystanders have done that would have kept the actors from becoming violent?**

5. **Why is it difficult for bystanders to intervene and stop an escalating situation?**

WHAT IS AN IMPROVISATION?

A dramatic improvisation involves acting out a real life situation, real or imagined, in a spontaneous manner. The primary purpose of the "improv" is to help students gain insights into the emotional motivation of the characters involved. These insights can lead students to a better understanding of the issues involved, be they historical, sociological, or psychological.

DIRECTIONS FOR CONDUCTING AN IMPROVISATION

Listed below are the steps for creating a simple dramatic improvisation in your classroom:

Step 1:
Select a situation involving 2-3 characters. You may ask students to suggest a situation.

Step 2:
Discuss the dramatic situation to clarify:

- What is the nature of the conflict? What issues are at stake?
- Describe each character. What are their strongest emotions? Why do they feel as they do? How do they feel about the issue? How do they feel about each other?
- What are the various ways this conflict might be resolved?

Step 3:
Cast the scene and set up appropriate chairs, tables, props, etc.

Step 4:
Describe and discuss the setting of the scene (when and where).

- Encourage the students to stay in character and keep their concentration.
- Respond with feelings of the characters rather than ideas about the scenes.
- When the scene reaches its conclusion, discuss why the characters reacted the way they did. Discuss alternative ways of reacting.

IDEAS FOR USING IMPROVISATION

Use the following role plays to extend your students analysis of the issues introduced by the play "MIXIN' AT THE MALL".

ROLE PLAY SITUATIONS

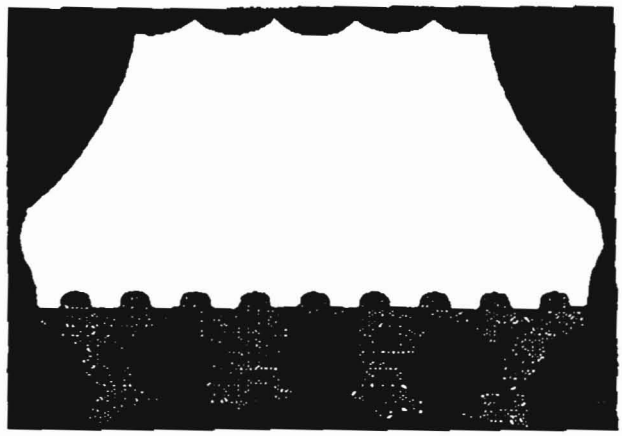
#1 - Re-enact each scene from the play. Alter each scene to include only one bystander who tries to help resolve the conflict.

#2 - Re-enact each scene from the play. Include one bystander who wants to see the conflict escalate.

#3 - Brainstorm "real life" student situations that involved an escalating conflict. These could be situations that were either observed by students or involved their participation. Develop these situations into role play scenarios.

Examine the "different outcomes" for these role plays by altering:

- Number of people involved in the situation.
- Motivations of the people involved (positive, negative, passive, etc.).



For MIXIN' AT THE MALL

1. What sort of things do people fight about? Why?

2. What are some ways in which bystanders can stop a conflict from escalating?

3. Please describe a situation that you have experienced that was aggravated by bystanders?

4. Was there anything brought out by the play that you can use in real life?

5. Would you recommend this play to others?

6. Cite one good thing about the play:

7. Cite one thing about the play that you think should be changed:

8. Is there anything about the play that confused you? Explain.

9. Were there any moments in the play that failed to hold you attention? If so, what were they?

Additional notes and comments:

TEACHER AND SCHOOL ADMINISTRATOR EVALUATION

The various organizations which fund the Academy Theatre require that we obtain evaluations for all Academy for Youth performances Please complete this form as soon as possible and return it along with any student evaluations you wish to forward. Thank you.

Please send evaluations to: Lorenne Fey
Academy Theatre
501 Means St., NW
Atlanta, GA 30318

Name of the School/ Organization

Name of Teacher and Grade

Name of the Academy Theatre for Youth production

Dates

Do you feel the performance was a success? Why or why not?

What part(s) of the performance were especially helpful and well received by your students?

**Did the performance meet with your expectations.
If the answer is "no", please explain.**

What is your opinion of your students' response to the performance and the workshops?

Do you have any criticisms of the performance? Please be specific.

Can you suggest improvements for the performance and workshops?

SCHOOL ARTS PROGRAM
1994 EVENT DATES (as of 3/18/94)

March 30 - Study Guide Workshop - Atlanta Fulton Main Library
9AM - 3PM - SAP Artists only

April 7 - SAP Panel - Panelists only - new artists' applications

April 11 & 12 - National Arts Advocacy Days

April 19 - SAP Panel Artist Interviews - Panelists and artists only

May 3 - SAP Artists' Meeting - 7 Stages Theatre - 7:00PM
Program artists only

May 27 - SAP Showcase - Tri-Cities High School
4PM-8PM - Public invited

July 18-29 - SAP Staff Development Training - Teaching Museum South (Monday through Friday) - registered participants only

Susan - This is all I have at this point. The school calenders for 1994-95 don't come out for a few months yet and I can't schedule after July until their calendars are available. If you need more info, let me know.

Elena

SHANDRAS + CHRIS

FYI

ALLIANCE THEATRE COMPANY
EDUCATION ADVISORY COMMITTEE

April 28, 1994

9:30 AM -- Committee Meeting
11:00 AM -- THE BOYS FROM SYRACUSE performance

Agenda

I. Welcome - Judi Rabel, Chairman, Youth Theatre Committee, Alliance Theatre Board of Directors

II. Performance & Education Program Report - Stephanie Lee, Youth Programs

III. Alliance Theatre Artistic Director Kenny Leon

IV. Local Arts Education Report - Samuel O. Williams, DeKalb County

V. Arts Clearinghouse - Laura Lieberman

November 30, 1994

1994 SAP Budget

Below please find an acounting of SAP expenditures for FY 1994. Allotments, Staff Development, and Salaries are yearly, others are to date Oct. 15, 1994.

Allotments	$93,320.00 (Contracts for Services to FCBE)
Showcase	5,328.75
Computer & Printer	3,241.00
Provisions	370.24
Directory/Printing	1,490.00
Mileage	394.24
Staff Development	7,500.00 (Contracts for Services to FCBE)
Salaries - Elena	42,975.00 (Includes Benefits)
Shantras	19,189.00 (Includes Benefits)
TOTAL	**$172,066.45**

Fulton County Board of Education

Allotments	**$126,000.00**

Note: Above figures do not include other administrative costs, such as photocopying, telephones, etc.

FULTON COUNTY SCHOOL ARTS PROGRAM
1993-94 GUIDELINES FOR ARTISTS AND IN-SCHOOL COORDINATORS

Introduction

The School Arts Program has operated for eight years with no written guidelines concerning conduct of participants. In the past, specific problems have been dealt with on a case by case basis. In order to raise the standard of services provided by the program and to disseminate information concerning program standards, the following guidelines have been established.

No guidelines can take the place of good communication between artists/companies and school personnel. The best program is one that is flexible and allows for changes which may be unforeseen or unavoidable. However, there are times when complaints are made due to circumstances which cannot be worked out to the satisfaction of the artist/company and ISC. When such an incident is communicated to the SAP Coordinator or FCBE Art Coordinator, the guidelines below will apply.

Please be aware that any artist/company or ISC who consistently fails to report problems to the Coordinators and does not make an effort to work out problems which may arise in the program will be dropped from the program or replaced. Working within a school system will bring out many special circumstance which we can learn from and use for the overall improvement of SAP. An inability to deal with such circumstances in a positive manner does not progress our work and limits the potential for the growth of the program. We rely on the ISC's and artist/company's maturity, their concern for the successful maintenance of the program, and most importantly, their committment to the students of Fulton County schools to supersede minor aggravations.

Who To Contact If Problems Occur:

The School Arts Program office is the primary contact for ISC's and artists/companies. If you are unsure how to continue due to a disagreement or misunderstanding with artists/companies or schools, call the SAP office. We are here to work with you to reach agreement and resolve conflict. We are happy to speak to the artist/company or school on your behalf if you feel you have reached a standstill in negotiations or just need clarification. Remember, it will be best if problems are worked out without SAP office involvement, but if you find you can no longer proceed, SAP will apply the

guidelines below. If we do not hear from you, we assume that everything worked out satisfactorily even if some adjustments had to be made.

If any information changes that is noted on the Confirmation Form, call the SAP office (730-5792) so we can update our copy of the form (time, date changes, etc.).

Pre-Booking Contact Between Artists/Companies and ISC's:

Contact must be made between the artist and the ISC a week before the artist's visit to the school. This is to verify the booking and double check any arrangements that were agreed upon at the time of the confirmation.

It is incumbent on the artist/company to contact the ISC the week before a school booking. Artists will call the ISC and leave a message when the artist can be reached at a given phone number if the ISC is not available. If the artist has not been able to talk to the ISC after three tries, call the SAP office.

ISC's must be aware that the week before the artist/company's visit the artist will be attempting phone contact. Please check messages and return phone calls from the artist. If you are not successful in reaching the artist call the SAP office at least two days before the artist is due to arrive at the school.

Artists' Lateness to School for Confirmed Booking:

The following procedures become activated at the point that the ISC contacts the SAP office to report that an artist/company was late (unable to begin at appointed time as noted on the Confirmation Form) for a confirmed booking. The artist will be notified that such a complaint was made.

1. **First lateness:** excused (artist must contact SAP office with explanation and school with apology).

2. **Second lateness:** one-half of the artist/company's fee will be withheld from the current SAP booking; this fee may be used by the school for further SAP bookings or additional time with artists/companies already booked for the current year.

3. **Third lateness:** the artist/company is removed from SAP; bookings for the rest of the year will be cancelled; the artist/company may not reapply to SAP for one year; on next application the artist/company must go through complete reapplication and panel process as if new artist; the panel will be notified of reason for past dismissal.

<u>School Lateness to Begin Confirmed Booking</u>:

The following procedures become activated at the point that the artist/company contacts the SAP office to report that a school was late for a confirmed booking. That school's ISC will be notified that a complaint was made.

1. **Up to one-half hour late** start time after time stated on Confirmation Form will be forgiven, the ISC will be contacted.

2. **One hour (or more) late** start time after time stated on Confirmation Form, the artist/company may leave the school and go on to their next engagement. The artist/company will receive the full payment as stated on the Confirmation Form. The school must pay the artist/company from their current year SAP allotment.

Examples:

1. Artist booked for 8:00AM beginning time (on Confirmation Form), the school begins workshop/preformance at 8:30AM. The first half-hour wait by the artist is gratis.

2. Artist is booked for 8:00AM beginning time (on Confirmation Form), the school begins workshop/performance at 9:00AM. It is at the artist' discretion to proceed with booking based on artists' schedule for the rest of the day. If the artist has another engagement and cannot stay at the school, the artist will be paid as if the booking had taken place.

<u>Cancellations of Confirmed Bookings</u>:

The following procedures become activated at the point that the artist/company or ISC contacts the SAP office to report that there has been a cancellation of a confirmed booking less than 30 days before planned date.

Page four
SAP Guidelines

1. **If the artist/company cancels** less than 30 days before a confirmed booking date, they owe the school a free (of comparable value) engagement to be scheduled at the school's earliest convenience.

2. **If the school cancels** less than 30 days before a confirmed booking date, the artist/company will be paid full fee as if the booking had taken place. The school must pay the artist/company from their current year SAP allotment.

3. **No Show**: if the artist/company does not appear at the school for a confirmed booking, the artist/company will be removed from SAP; bookings for the rest of the year will be cancelled; the artist/company may not reapply to SAP for one year; on next application to SAP the artist/company must go through complete reapplication and panel process as if new artist; the panel will be notified of reason for past dismissal.

4. **Snow Days and Other Cancelled School Days**: these occur as an Act of God, without pre-knowledge by either party. In good faith the schools and artists/companies should make every effort to reschedule.

Changes to Confirmation Forms:

Two changes are allowed to Confirmation Forms (signed by both artist and school) 30 days or more before the scheduled booking. One change is allowed to the artist/company and one change to the school. If any other changes are requested above one each (school and artist) 30 days or more before the booking date, the booking may be cancelled by either the school or the artist with no fee paid. If changes to the Confirmation Form originate with the school less than 30 days before the date of the booking and the artist cannot comply, the artist will be paid as if the booking had taken place. If changes to the Confirmation Form originate with the artist less than 30 days before the date of the booking and the school cannot comply, the artist will not be paid and the school may use the fee toward an engagement with another artist/company. The SAP office must be notified of any changes to Confirmation Forms.

Note: All above guidelines apply to contact made with the schools by Young Audiences on behalf of artists/companies.

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.
Suite 2030
Atlanta, Georgia 30
(404)730-5780
Fax (404)730-579

September, 1993

MEMO

TO: School Arts Program In-School Coordinators
FROM: Elena Ronquillo, School Arts Program Coordinator

Enclosed you will find the forms, instructions and artists' directories that you will need to bring artists to your school using your School Arts Program allotment for 1993-94. This year we are offering new artists in both the SAP Artists' Directory and through Young Audiences' Program Guide. We have also included new Guidelines for SAP and revised forms. Please read all the enclosed information carefully and do not hesitate to call me if you have any questions or need additional information.

School Arts Program allotments can be used in a variety of ways. In addition to artist residencies, workshops in the classroom and assemby programs, you may:
‹ provide in-service training by artists for your school's teachers and administrators
‹ book artists for your school fair or PTA fundraiser (after-school and weekends are permitted, ask for pre-approval from the SAP office)
‹ add artists' expertise to Fulton County Public School Foundation projects
‹ bring in artists to assist with long range projects that impact the whole school

The arts education program that you create in cooperation with the SAP office and artists listed in the SAP Directory and Young Audiences Program Guide should be the highlight of the year for your school. If you do not understand the instructions or the forms, call the SAP office for assistance. We are especially interested in meeting with new ISC's to plan their year's program and also are available to meet with experienced ISC's who would like input and overview from SAP staff.

We look forward to seeing you this year and wish you enjoyment and satisfaction in your efforts for the School Arts Program.

FULTON COUNTY SCHOOL ARTS PROGRAM
1993-94 FORMS INSTRUCTIONS FOR
IN-SCHOOL COORDINATORS

1. **Confirmation Form:** see attached instruction sheet

2. **Supply Checklist For Use By Artists and In-School Coordinators:** this form must be filled out if any supplies, materials and/or equipment are supplied by the school and/or artist. In order for the artist to be reimbursed for supplies, materials and equipment, the form must indicate what is being brought to the school by the artist. If used, the form must accompany the Confirmation Form when submitted to the Services Building by the ISC. It will be mailed to the artist with the Confirmation Form for the artists' final approval. If the Supply Reimbursement line on the Confirmation Form is filled out and no Checklist accompanies the Confirmation Form, the Confirmation Form will be held at the SAP office until the Checklist is received, and then will be mailed to the artist for their signature.

3. **Field Trip Transportation Reimbursement Voucher:** to be used only when School Arts Program allotments are paying for Field Trip transportation. Read and follow the instructions on the form carefully. If you have questions or need assistance, contact Kellene Champlin, Art Ed. Dept., Services Building.

4. **School Evaluation Form:** to be filled out by the ISC and all teachers, administrators, parents and others who experienced the program first hand. This form is one of the most important as it helps SAP administrators and artists to understand the impact of the program and its good and bad aspects. Improvement of SAP depends heavily on your response and we greatly appreciate the time it takes to have these filled out. Please use extra pages if necessary, we value your in-depth analysis. Your evaluations and the artists' evaluations are kept on file at the SAP office and are available for you to see at any time. Call the SAP office if you wish to review your file.

1993-94 FORMS INSTRUCTIONS FOR IN-SCHOOL COORDINATORS

School Evaluation Form: #11 - Acknowledgment of Funders: It is essential that the funders of SAP receive acknowledgment when the program is presented. The name is School Arts Program and must be acknowledged as such. It can effect our future funding if acknowledgement is given to the Cultural Arts Program or Young Audiences, neither of which are designated by the FC Board of Education and the FC Commissioners as their agents. The proper acknowledgment is:

"This presentation is made possible by the School Arts Program, funded by the Fulton County Board of Education and the Fulton County Arts Council through appropriations from the Fulton County Board of Commissioners."

If at all possible, credit should be given by a school administrator at the time of the presentation. This will provide recognition for your service as part of county-wide publicly funded program.

5. **Request for Reimbursement:** this form must be signed by your Principal after the artists' program and before they leave the school (on their last day or after their last presentation). If the Principal is not available, the Assistant principal may sign, noting their title under the signature. The artist is responsible for mailing this form to the Services Building. This is how the artist receives payment so we have included a few forms for your file in case the artist does not have one when needed. If the form is not completed at the school at the end of their engagement, the artists' payment will be held up until paperwork is completed. All Requests for Reimbursement must be submitted by the end of the current school year to be honored.

FULTON COUNTY SCHOOL ARTS PROGRAM
1993-94 IN-SCHOOL COORDINATORS INSTRUCTIONS

CONFIRMATION FORMS

1. **Make copies** of this form to create a worksheet for each engagement. Fill out all applicable blanks. All blanks are applicable except: optional home phone numbers; supply reimbursement to artist (only if applies to current booking); and field trip transportation charges (only if applies to current booking). If you do not understand the instructions on the form, call the SAP office for assistance. **Please note** that this year the colors of copies attached have changed, keep the goldenrod copy before mailing to the Services Building.

2. Please **note new deadlines** for Confirmation Form submission at the top right hand of the form; you may spend more than 1/3 of your allotment before the given date, but not less. This is to allow more planning time and that forms be complete when they are turned in. **TBA's will not be accepted by the SAP office**, use the extra time given to verify information submitted (especially dates and beginning and ending times) on this form with the artist.

3. **ISC Home Phone** - this is an optional blank, it is up to you if you want to release your after-school hours phone number to the artist. However, experienced ISC's recommend that a home phone number is the best way to facilitate communication between the artist and the school.

4. **The Artist/Company/Field Trip** blank should state the name of the artist/company or field trip location as listed in the SAP Directory or Young Audiences Program Guide. Young Audiences is not an artist or company. When contacting Young Audiences' artists, list the artist/company name under "Artist/Company" and Young Audiences under "Person contacted".

5. **Beginning and Ending Times** - this is when the engagement actually starts at the school (class or assembly beginning time) and at what time the engagement actually ends. The artists need to know specifics for their own planning and the SAP office needs to be able to tie the agreement back to those times agreed upon by both the school and the artist. It is up to the artist to decide when they need to arrive at the school in order to begin on time and this should be communicated to the ISC so that the artist can be met at their arrival time. The arrival time is before the Beginning Time as stated on this form.

Page Two
IN-SCHOOL COORDINATORS INSTRUCTIONS
CONFIRMATION FORMS

6. **The Supply Checklist** (additional form) must be completed and submitted with the Confirmation Form if any supplies, materials, or equipment are supplied by the school or artist. It will be mailed to the artist for verification with the Confirmation Form.

7. **Signatures** - your school's Principal must sign the Confirmation Form. Only the Principal's signature, no one else's, is acceptable on this form. The schools' and artists' signatures indicates that you agree on all points covered by this form..

8. **Mail promptly** to SAP, Art Ed. Dept., Services Building upon completion of the form. Timing is most important so that the school and artist can depend on this agreement.

9. **New green final copy** - the ISC will be mailed a copy of the Confirmation Form with the artists' signature as soon as it is received from the artist by the SAP office. No engagement is verified until the school receives the copy of the Confirmation Form with the artists' signature. ISC's must file this green final copy with their goldenrod copy which was originally kept at the school.

FULTON COUNTY SCHOOL ARTS PROGRAM
1993-94 FORMS INSTRUCTIONS FOR ARTISTS/COMPANIES

1. **Confirmation Form:** see attached instruction sheet

2. **Supply Checklist For Use By Artists and In-School Coordinators:** this form must be filled out if any supplies, materials and/or equipment are supplied by the school and/or artist. In order for the artist to be reimbursed for supplies, materials and equipment, the form must indicate what is being brought to the school by the artist. If used, the form must accompany the Confirmation Form when submitted to the Services Building by the ISC. It will be mailed to the artist with the Confirmation Form for the artists' final approval. If the Supply Reimbursement line on the Confirmation Form is filled out and no Checklist accompanies the Confirmation Form, the Confirmation Form will be held at the SAP office until the Checklist is received, and then will be mailed to the artist for their signature.

3. **Artist/Presenter Evaluation Form:** to be filled out by the artist/company who visited the school for that engagement. This form is one of the most important as it helps SAP administrators and artists to understand the impact of the program and its good and bad aspects. Improvement of SAP depends heavily on your response and we greatly appreciate the time it takes to have these filled out. Please use extra pages if necessary, we value your in-depth analysis. Your evaluations and the schools' evaluations are kept on file at the SAP office and are available for you to see at any time. Call the SAP office if you wish to review your file.

*** 11 - Acknowledgment of Funders:** It is essential that the funders of SAP receive acknowledgment when the program is presented. The name is School Arts Program and must be acknowledged as such. It can effect our future funding if acknowledgment is given to the Cultural Arts Program or Young Audiences, neither of which are designated by the FC Board of Education and the FC Commissioners as their agents. The proper acknowledgement is:

"This presentation is made possible by the School Arts Program, funded by the Fulton County Board of Education and the Fulton County Arts Council through appropriations from the Fulton County Board of Commissioners."

1993-94 FORMS INSTRUCTIONS FOR ARTISTS/COMPANIES

If at all possible, credit should be given by a school administrator at the time of the presentation. If the school does not acknowledge the funders, please do so yourselves so that SAP meets this requirement for on-going funding.

4. Request for Reimbursement: this form must be signed by the Principal of the school you have visited after your program and before you leave the school (on your last day or after your last presentation). If the Principal is not available, the Assistant Principal may sign, noting their title under the signature. Be sure to have this form signed before you leave the school. You are responsible for mailing this form with your evaluation to the Services Building (address on bottom of form). This is how you receive payment and the timing of your receipt of your check is dependent on the Board of Educations receipt of this signed form and your evaluation form. If the Request for Reimbursement is not completed at the school at the end of your engagement, your payment will be held up until paperwork is completed. All Requests for Reimbursement must be submitted by the end of the current school year to be honored.

SCHOOL ARTS

SAMPLE

Deadline: October 31

CONFIRMATION FORM

Using a hard point pen or typewriter, PLEASE COMPLETE ALL APPLICABLE SECTIONS of this form and mail it promptly to: *School Arts Program, Services Building.* Please retain the pink copy for your files.

SCHOOL Lucky Elementary Phone 976-KIDS

Address 555 Happiness Lane

Merry, GA

Zip 50505

In-School Coordinator (ISC) Mrs. "No Extra Pay" Helpful

Artist/Company The Judy Come Lately Dancers

Person Contacted Johnny Come Lately Phone 555-ARTS

Program The Art of Dancing
(name and/or description)

Date(s) Nov. 7-9; 12-13 Number of Students 110

each assembly

Length 9:15-10:00 AM (each day) 22 each workshop
(beginning & ending times)

Total Cost $ 6,000 In-School X Arts Field Trip

Materials/Equipment

Provided by School Adequate floor space, access to water & dressing area

Provided by Artist/Company Costumes, props

Signatures

Dir. Fancy Fascinated
(Principal)

Date October 10, 1991

Johnny Come Lately
(Artist/Company Representative)

Date 10/15/91

SCHOOL ARTS

Funded by:

FULTON COUNTY ARTS COUNCIL
and FULTON COUNTY BOARD OF EDUCATION

phone: 730-5780

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for SAP office use

W=FCBE; G=Artist/Company; Y=FCAC; P=School. Received 10/16/91

20-24-791

SCHOOL ARTS PROGRAM

Funded by the Fulton County Board of Education and the Fulton County Arts Council through appropriations from the Fulton County Board of Commissioners

SUPPLY CHECKLIST FOR USE BY ARTISTS AND IN-SCHOOL COORDINATORS

•To the In-School Coordinator (ISC) and the Artist: Please use this checklist as you plan for an in-school visit. Small items are often taken for granted; it is important that everything the artist is expected to provide and everything the school is expected to provide is discussed prior to the visit. The time it requires to plan and to follow-up on needs and expectations is well worth it when the arts experience runs smoothly for the artists, the school staff, and the students.

•During phone or personal contact, the artist and ISC should *each* fill out one of these forms and keep it as a reference. The information on both forms should be exactly the same - and agreed upon - between the artist and the school representative

Name of artist/group: _____ School: _____

Name of program: _____ Date/time of program: _____

1. **PERFORMANCE:** Describe the space/room/stage needed for this assembly/performance, lecture/demo requiring a large space (approx. size of stage/floor space, type of floor, electrical outlets, dressing room...)

_____

Mark "A" for equipment to be provided ***by the Artist.*** Mark "S" for equipment to be provided ***by the School..*** (Be sure to discuss the availability of each item with the ISC or other school staff.)

_____ microphone, how many? _____
_____ PA system
_____ turntable
_____ cassette deck
_____ piano
_____ video deck
_____ slide projector
_____ projector screen
_____ video monitor
_____ other _____

2. **WORKSHOP:** Describe the space or room(s) needed for this workshop (size, electrical outlets, other...).

_____

Check the items which can be made available to the artist ***by the school.***
(Be sure to discuss the availability of each item with the ISC or other school staff.)

_____ access to sink(s)
_____ chairs or stools for each student
_____ floor: carpeted, cement, wood, or tile
_____ secure storage area for projects (describe) _____
_____ tables or desks (circle one) If tables - size and number: _____
_____ bulletin board(s)
_____ chalk board(s)
_____ windows or ventilation

3. **SUPPLIES:** Mark "A" for supplies to be provided ***by the Artist.*** Mark "S" for supplies to be provided ***by the School..*** (Be sure to discuss the availability [and amounts needed] of each item with the ISC or other school staff.)

_____ scissors
_____ paper cutter
_____ construction paper
_____ drawing paper
_____ pencils
_____ crayons
_____ newspapers
_____ paint brushes - type: _____
_____ paint - type: _____
_____ turpentine
_____ easels
_____ clay - type: _____
_____ paper towels
_____ other: _____

4. **ADDITIONAL SUPPLIES NOT LISTED ABOVE:** Discuss & mark "A" for *Artist;* "S" for*School.*

_____ _____
_____ _____
_____ _____

NOTE: The artist can be reimbursed for supplies actually used and equipment rental IF these costs are included in the budget on the artist's S.A.P. Directory page. These costs would be AGREED UPON and included in the total cost entered on the "Confirmation form." This amount would also appear on the artist's "Request for Reimbursement."

6/92

SCHOOL ARTS PROGRAM

Jointly sponsored by the Fulton County Arts Council and the Fulton County Board of Education

FIELD TRIPS

TRANSPORTATION REIMBURSEMENT VOUCHER

Please read all instructions carefully. Only transportation charges for field trips approved in the SCHOOL ARTS PROGRAM DIRECTORY may be paid for with school allotments. Use a separate form for each SAP field trip. This form is NOT used for field trips which are not associated with the SCHOOL ARTS PROGRAM.

INSTRUCTIONS:

1. *IN ADDITION TO THIS FORM* - transportation must be arranged, as usual, through the **Transportation Department** on the *"Standard NCR Field Trip Form."* As usual, the Standard form must be in the Transportation office a minimum of 10 days prior to the field trip.

2. At the top of the *"Standard Form.,"* write: **THIS CHARGE WILL BE REIMBURSED FROM SCHOOL ARTS PROGRAM FUNDS**

3. Route the Transportation Department form as usual. FOLLOWING THE FIELD TRIP -
   a. make sure ALL the information on this form is completed,
   b. have the principal (or assistant principal) sign and date this form, and
   c. send it to KELLENE CHAMPLIN, ART ED. DEPT., SERVICES BUILDING.

SCHOOL: _____ **NAME OF *SCHOOL* CONTACT PERSON FOR THIS EVENT:** _____

FIELD TRIP SITE: _____ **ARTS COMPANY:** _____

NAME OF FIELD TRIP EVENT: _____

DATE OF FIELD TRIP: _____ **NUMBER OF BUSES:** _____

TIME DEPARTED: _____ **TIME RETURNED:** _____

Total amount payable to the FCBE Transportation Department:

#_____ bus[es] at $70.00 per bus = $_____

Approved for payment with School Arts Program funds by:

_____ _____
[Principal or Assistant Principal] Date

_____ _____
Kellene Champlin, PhD. Coordinator - Art Education Date

OFFICE USE ONLY:

Vendor # _____ Account # _____

RVSD 8/91

SCHOOL EVALUATION

SCHOOL ARTS PROGRAM

Funded by the Fulton County Board of Education and the Fulton County Arts Council through appropriations from the Fulton County Board of Commissioners

School _____

Date of Program _____

Evaluator's name _____

Presenter(s) [name of group, company or artist] _____

Check:
___ ISC [In-School Coordinator]
___ CAC [Cultural Arts Chair]
___ TEACHER
___ PARENT
___ OTHER: _____

Title of presentation _____

Check all that apply:
___ performance ___ workshop
___ lecture ___ demonstration
___ other: _____

1. Approximately how many students attended the program? _____
2. Approximately how many teachers and administrators attended? [# teachers] _____ [# administrators] _____
3. Did you receive a study guide prior to the presentation? ___yes ___no
   If yes, was it distributed to teachers attending the program in a timely manner? ___yes ___not *really* ___no
   If yes, how did **you** use the study guide to prepare students for the program? _____
4. Did all teachers attending assume responsibility for supervision of students? ___yes ___not *really* ___no
5. Approximately how many classes did you supervise? _____ Any problems? (If yes, please comment below)
6. From your point of view, how would you rate the *behavior* of the students? [please circle number:]
   [very good] 4 3 2 1 [not good]
7. How would you rate the overall *response* of the students? [please circle number:]
   [very interested] 4 3 2 1 [not interested]
8. Which grade level(s) participated? _____
9. The suitability of this presentation or program for the grade levels(s) participating was
   ____ appropriate ____ too mature ____ not mature enough
   Comment? _____
10. Was the *setting* for the presentation suitable? ___yes ___not *really* ___no
    Where was it? _____
    What were the seating arrangements? _____
11. Did presenters or school staff acknowledge the FC Board of Education, the FC Arts Council / FC Board of Commissioners? PRESENTERS: ___yes ___no SOMEONE FROM SCHOOL: ___yes ___no
12. How would you rate the overall presentation as an educational experience? [excellent] 4 3 2 1 [poor]
13. Were the performers pleasant, courteous, and cooperative? ___yes ___not *really* ___no
14. Would you invite this group or individual back again? ____absolutely ____probably ____probably not ____no

Comments: _____

Please complete all items on this evaluation following the presentation, and send through school mail to **Kelly Champlin, Art Ed., Services Building**

Thank you!

RVSD 5/92

ARTIST / PRESENTER EVALUATION

SCHOOL ARTS PROGRAM

Funded by the Fulton County Board of Education and the Fulton County Arts Council through appropriations from the Fulton County Board of Commissioners

Artist, Presenter, or Company _____

School _____

Discipline _____

Date of Program _____

Title of Program _____

Check all that apply:
____ performance ____ workshop
____ lecture ____ demonstration
____ other: _____

Evaluator's Name _____

1. How far in advance did you send the study guide? ___3 wks ___2 wks* ___1 wk ___did not send
2. Did you confirm by phone that the school received the study guide? ___yes ___no
3. Did teachers or school prepare students in any way for the presentation? ___yes ___no
4. Was the class/audience size appropriate? ___yes ___no
5. Was the setting for the presentation suitable? ___yes ___not *really* ___no
6. Did there appear to be adequate supervision for students? ___yes ___not *really* ___no

7. From your point of view, how would you rate the behavior of the students? [please circle number:]
   [very good] 4 3 2 1 [not good]
8. How would you rate the overall response of the students to your program? [please circle number:]
   [very interested] 4 3 2 1 [not interested]
9. How would you rate the support and cooperation of school staff?
   [excellent] 4 3 2 1 [poor] [please circle number]
   [Was someone there to greet and introduce you? ___ yes ___ not *really* ___ no]
10. Did you or school staff acknowledge the FC Arts Council / Board of Commissioners and the FC Board of Ed.? YOU: ___yes ___no SOMEONE FROM THE SCHOOL: ___yes ___no

Comments? _____

Please complete all items on this evaluation for each presentation. Mail this form, along with your "Request for Reimbursement," directly to:

Kellene Champlin
Fulton County Schools
786 Cleveland Ave. SW
Atlanta Ga 30315

Thank you!

RVSD 5/92

SCHOOL ARTS PROGRAM

Funded by the Fulton County Board of Education and the Fulton County Arts Council
through appropriations from the Fulton County Board of Commissioners

REQUEST FOR REIMBURSEMENT

ARTIST OR PRESENTER : _____

SS # OR IRS EMPLOYMENT #: _____

MAKE PAYMENT TO: _____

ADDRESS: _____

_____

I hereby request payment in the amount of $ _____ **for completing**

_____
nature of activity

at _____ **on** _____
school or site [if fieldtrip]* date[s]

*If fieldtrip - name of school: _____

I certify the above statement of services rendered is true and correct to the best of my knowledge and belief.

_____ _____
Signature: **Artist, Presenter, or Representative** Date

_____ _____
Approved for Payment: **Principal** Date

_____ _____
Approved for Payment: **Coordinator of Art Education** [at Services Building] Date

OFFICE USE ONLY:

Vendor # _____ Account # _____

RVSD 6/92

APPENDIX III

STUDY GUIDE WORKSHOP

SCHOOL ARTS PROGRAM
STUDY GUIDE WORKSHOP AGENDA
ATLANTA FULTON PUBLIC LIBRARY
MARCH 30, 1994

9:00AM	Introduction: Elena Ronquillo, SAP Coordinator
9:15	Kelly Champlin, Ph. D., Fulton County Board of Education Coordinator, Art Education; SAP FCBE Liaison
9:40	Artist Presentation - Akbar Imhotep
10:15	Sally Gayer, Education Director Young Audiences of Atlanta
10:30	Break
10:45	Artist Presentation - Beth Heidleberg
10:20	Joyce Wycoff, Co-ISC, Riverwood High School
10:35	Greg Cloutier, ISC, Haynes Bridge Middle School
10:50	Anita Roberts, Co-ISC, Roswell North Elementary
11:05	Discussion - Facilitated by: Ann Alperin, Executive Director Young Audiences of Atlanta
Noon	Lunch
12:30PM	Artist Discipline Groups Breakouts- Theatre, Visual Arts, Literature, Music, Dance, Field Trips
1:30	Discipline Group Reports
2:15	Formulation of basic study guide format, outline Establish minimum required by SAP
3:00	Adjourn

SCHOOL ARTS PROGRAM
STUDY GUIDE OUTLINE

1. Who are you and/or your company (the general art form, the people involved, any interesting background info)?

2. What is the program about (curriculum connections, etc.)?

3. Resources available (bibliography, etc.).

4. What should the teachers know?

5. What should the kids be able to do?

6. Vocabulary

7. Before your visit: what can the teachers do?

8. After your visit: " " " " "

PURPOSES OF STUDY GUIDES

Purposes of a study guide become clearer when you ask the following kinds of questions:

What do I want these kids to *know* in preparation for this particular program?

...about me? the group? the company or organization?

...about the artistic medium? (general to your treatment, interpretation

...about this [play, dance, performance, workshop....]

What do I want these kids to *learn* from this presentation/workshop/ performance?

As a *FC SCHOOL ARTS PROGRAM* artist you are involved with students in a *school* environment - therefore, the pedagogical term, OBJECTIVE, will always crop up.

An "objective" is quite simply a statement of what you are expecting the students to gain from the experience. It is a specific statement of the purpose/reason for doing the thing.

What objectives *do,* when stated clearly and simply in your study guide, is help teachers and students...

...to anticipate the whole of the experience (there can still be "surprises," but teachers and kids have some idea of what to expect)

...to *focus* on what you consider to be the most important outcome(s) of the experience (and you don't have to try to cover *everything)*

...to determine whether or not the experience was successful as a *learning* experience - in terms of the "advertised" expectations

Some examples of simply stated, well-written objectives:

- To identify dramatic characterization in a play.
- To explore predictable and unpredictable rhythms.
- To appreciate the influence of a Native American culture in the Southeast.
- To introduce the elements of classical tragedy.
- To understand the use of masks in the culture of West Africa.
- To teach students to listen for musical sounds and rhythms in their daily lives.
- To experience opera as an art form.

How do I want these kids to *respond* during this particular program?

...Will the kids participate in some way?

...Is your expectation for students to listen, be very quiet and give you their total attention? or -

...Will kids be clapping or swaying to the beat? singing parts? Will they be participating *after* a demonstration? Will you be calling some kids on stage?

How do I want teachers to use this study guide?

Preparing students for the *School Arts Program* performance will make the experience more effective for them, for you as a teacher, and for you as well. If you want teachers to review certain material with the students prior to your arrival, they need to know that. Clear, concise statements saying what you would like them to do will help all of you. Kids will develop ideas about you and about your [play, or whatever...]. They will understand *how* they will get to participate [or why they won't], and they will know how long they will be involved with you and the art form.

As an integral part of (or immediately following) the event, you or each teacher (back in the classroom) *needs* to spend some time talking *with students* about what the they saw, heard, and experienced. Some sample questions:

- What did you like/dislike?
- What did you learn?
- What surprised you?
- Do you want to know more?
- How does this apply to you? (what other things are similar/different to/from this program?)
- Would you like to see this art form again? Why/why not?
- Would you like to be this type of artist?

Established by State Dept. of Georgia

STANDARDS OF SERVICE

Reading Handwriting Spelling Language Skills	725 minutes per week
Mathematics	300 minutes per week
Science	175 minutes per week
Health	50 minutes per week
Social Studies	105 minutes per week
Physical Education	*90 minutes per week
Art	*45 minutes per week
General Music	*45 minutes per week
Opening/Evaluation/Activity	150 minutes per week
Related Instructional Time	115 minutes per week
	1800 minutes per week

*Classes under the direction of the appropriate specialist in each subject area.

The Biggies

- Meeting Standards of Service
- Meeting objectives
- Working Within Tight Time Constraints

The Teacher's Schedule must match
ne designated number of minutes establis
y the State Department (Standards of Service).

	Monday	Tuesday	Wednesday	Thursday	Friday
7:55					
8:00	7:55 - 8:10 Opening				
8:10	8:10 - 9:15 Math	8:10 - 8:30 Math	← 8:10 - 9:15 →		
8:30		8:30 - 9:15 P.E.		8:10 - 9:15 Math →	
9:00					
9:10					
9:15	9:15 - 11:40 Lang. Arts	9:15 - 9:55 Math	← 9:15 →	11:40 Language Arts →	
9:55		9:55 - 11:35 Lang. Arts			
11:35	→ 11:35 - 12:13		Lunch	→ Lunch →	
12:00					
12:10					
12:15	12:15 - 12:30		Recess	→ Recess →	
12:30		12:30 - 1:15 Lang. Arts (con't.)			
12:35	12:35 - 1:20 Art		12:35 - 1:20 Music	12:30 - 1:25 Health	12:35 - 1:20 P.E.
1:00					
1:10					
1:20	1:20 - 1:45 Social Studies	1:20 - 1:45 Social Studies	1:20 - 1:45 Social Studies	1:20 - 1:45 Social Studies	1:20 - 1:45 Social Studies
1:30					
1:40					
1:45	1:45 - 2:20 Science	1:45 - 2:20 Science	1:45 - 2:20 Science	1:45 - 2:20 Science	1:45 - 2:20 Science
2:00					
2:10					
2:20					
2:30	← Closing	← Closing	← CLOSING →		

FULTON COUNTY SCHOOLS
SCIENCE CONTENT -

Physical	Earth	Life
Sound	Earth Materials	Living Things
Magnetism/Electricity	Weather and Climate	Plants
Machines and Forces	Earth Processes	Animals
Matter	Earth History	Human Body
Light/Color	Space	Ecology

Physical	Earth	Life
Sound	Earth Materials	Living Things
Magnetism/Electricity	Weather and Climate	Plants
Energy/Heat	Earth History	Animals
Machines and Forces	Space	Human Body
Matter		
Light/Color		

2nd

Physical	Earth	Life
Magnetism/Electricity	Earth Materials	Living Things
Energy/Heat	Weather and Climate	Plants
Machines and Forces	Earth History	Animals
Matter	Space	Human Body
Light/Color		

3rd

Physical	Earth	Life
Sound	Earth Materials	Living Things
Magnetism/Electricity	Weather and Climate	Plants
Energy/Heat	Earth Processes	Animals
Machines and Forces	Earth History	Human Body
Matter	Space	Ecology
Light/Color		

4, 5th - being revised - not available

SOCIAL STUDIES CURRICULUM GUIDE CONTENT

Kdg.

Earth
(Map/Globe skills)
(Geography)

Holidays

Myself
(Self-concept)
(Responsibility)

Family
(Members)
(Members/Responsibilities)
(Rules)
(Needs/Wants)
Holidays

Citizenship
Holidays

Community
(Helpers/Jobs)
(Needs/Wants)
(Transportation)
(Communication)
(Rules)
Holidays

1st

- **Myself**
(Self-concept)
(Responsibility)

- **Earth**
(Map/Globe Skills)
(Geography)

- **Family**
(Members/Responsibilities)
(Rules)
(Needs/Wants)
(Food)
(Clothing)
(Shelter)
(Other Cultures)
(Holidays)

- **United States**
(National Capital)
(Symbols)
(Famous People)
(Georgia)
(Natural Resources)
(Holidays)

- **Neighborhoods/Communities**
(Helpers/Jobs)
(Goods/Services)
(Transportation)
(Communication)
(Rules)
(Holidays)

2nd

- **Earth**
(Map/Globe Skills)
(Geography)

- **American Heritage**
(Native Americans)
(Colonists)
(Native Americans/Colonists)
(Communities/Past and Present)
(Holidays/Symbols)
(Famous People)

- **United States**
(Our Country)
(States/Capitals)
(Georgia))
(National Capital/Symbols)
(State/National Leaders)
(Customs)

Neighborhoods/Communities
(Characteristics)
(Goods/Services)
(Production)
(Interdependence)
(Needs/Wants)
(Natural Resources)
(Transportation/Communication)
(Rules/Laws)
(Citizenship)

SOCIAL STUDIES CURRICULUM GUIDE CONTENT

3rd, 4th, 5th

3rd

- **Earth**
  (Map/Globe Skills)
  (Geography)

- **American Heritage**
  (Native Americans)
  (Colonists/Settlements)
  (Indians/Colonists)
  (Music, Art, Literature)
  (Famous People)
  (Symbols/Holidays)
  (Immigrants)
  (Communities/Past and Present)

- **United States**
  (Our Country)
  (States/Capitals)
  (Georgia/Capital)
  (National Capital/Symbols)
  (Washington, D.C./Places of Interest)
  (State/National Leaders)
  (Customs)

Communities/Cities/Towns
(Origin/Growth/Change)
(Goods/Services/Jobs)
(Natural Resources)
(Rules/Laws/Government)
(Citizenship)

4th

- **Earth**
  (Map/Globe Skills)

- **Regions**
  (Cultural, Political, Economic, Geographic)
  (Forest, Desert, Plains, Mountain)
  (Forest)
  (Desert)
  (Plains)
  (Mountain)

- **Interdependence**
  (Natural Resources)
  (Surplus)
  (Products)
  (Production)
  (Wants/Needs)
  (Changes/Past to Present)

Georgia
(Geography)
(First European Settlement)
(Symbols)
(Famous Georgians)
(Government)
(Citizenship)

5th

American Revolution/Birth of a Nation
(Causes/Effects)
(Influential People)

Interdependence
(World Affairs through World War I)
(Crash of 1929/Great Depression/New Deal)
(World War II Era)
(Economics)

American Society
(Attitudes/Values)
(Governmental Processes/Citizenship)
(Changes after World War II)
(Influential Americans/Modern Era)

Earth
(Geography)

Geographic Regions
(Characteristics)
(Production)
(Summary)

Native Americans/Exploration/Colonization
(History)
(Native Americans)

Canada
(Characteristics)
(Exploration/Colonizaton)

th and Expansion
ward Expansion before
War)
nstruction) Civil War)
ward Movement)

trialization/Immigration
/Technology

There are "thousands" of language arts & math objec
-5 — example: "The child will recognize "r" controlled vow
unds in words" - Lang. Arts — example: "The child will identify
en and odd numbers through 99" - Math. **HOWEVER,**
objectives are achieved using the methods circled
low.

Language Arts (K-5)

The Language Arts Curriculum encompasses all facets of the communication process - receptive language (reading and listening) and expressive language (writing and speaking), with critical thinking as the basis of this process. By mastering these communicative or language arts, we gain knowledge of ourselves, we transmit culture, and we acquire the accumulated knowledge of our civilization.

1. Listening
2. Speaking
3. Comprehension
4. Word Recognition/Decoding
5. Language Skills
6. Writing
7. Literature
8. Study and Reference

Math (K-5)

The sequence of objectives provide a broad-based curriculum which encompasses commonly accepted learning objectives for students. Concepts and skills have been carefully sequenced to allow for a building up of mathematical understanding in topic areas as students move through the program. Each grade level of the curriculum includes instruction in the following strands or topic areas:

1. Numbers and Numeration
2. Operations, Properties and Number Theory
3. Geometry
4. Measurement
5. Relations and Functions
6. Statistics and Probability
7. Problem Solving

Traditional Monthly Themes for K-5 Children

Aug. / Sept

School Bus Safety

Labor Day

Being a "Good Neighbor" at School - Rules - Why we have rules etc.

October

Bats / Spiders

Folk Tales (spooky ones)

Columbus

Fire Safety

Fall (Seasons of Yr.)

November

Native Americans

Pilgrims

Children's Book Wk.

Geography Awareness

Thanksgiving Traditions

Foods

March

St. Patty's Day - folk tales cultural awareness

Kites (air, wind)

Special Needs

April

Spring

Baby Animals

Mammals

Birds

May

Flowers - Seeds - Butterflies

Frogs

Moths

December

Animals in Winter (hibernation + non-)

Holidays of Various Cultures / Beliefs / Traditions of the holidays

January

Resolutions

Polar Animals

Mlk. King - Famous African Americans

February

Dental Health

Feelings / Friendship (Valentine's Day)

Presidents + Patriotism

Nita Roberts - Roswell North

General Interest topics for K-5 children

— just a sampling —

Other People/ Other Lands
- general cultural overview
- dress
- language
- songs/stories
- topography - location - weather

Famous Americans
- Real
- Fantasy (as in Paul Bunyan)

Insects + Creepy Crawlies

Circus

Rocks/Minerals/Basic Geology
- Volcanoes

Animals
- farm
- pet
- wild
- zoo

Money
- physically creating
- history of
- earning (careers)
- being a wise consumer
- goods/services

Creatures of the Ocean

Space

Dinosaurs

Things that go BUMP in the Night
- fact? fantasy?
- dealing w/ fears real or imagined
- communicating about fears

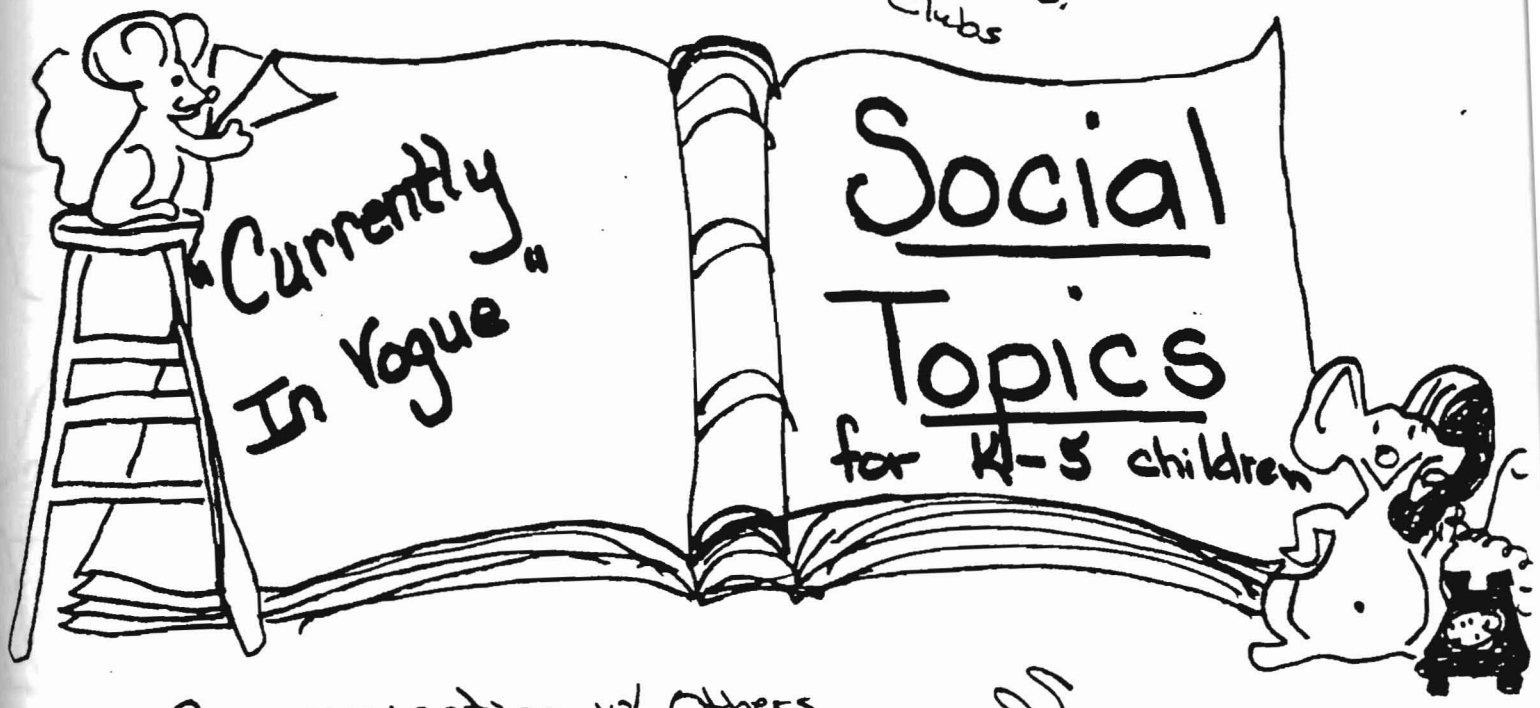
Keeping Self Safe
- latchKey Kids
- stores/ malls/ public places/ streets etc.
- when touching feels "wrong"
  - strangers
  - familiars
  - how to say "No!"
  - who to tell

Violence
- Weapons
  - Id.
  - Safety
  - AvoiDANCe etc.
- w/ Others (Peer Group)
  - Disagreeing in an appropriate manner
  - When intercession of adults is needed
- w/in Family Unit
  - Guilt?
  - Help? Where?
- Gangs / Clubs

Substance Abuse
- Drugs
- Food
- Alcohol
- Tobacco
- etc.

in self & others

The Olympics



Communicating w/ Others
- Peer Pressure
- Parents

Self-Awareness / Actualization

Decision-Making

being Fit + healthy lifestyle knowledge

Ecology Pollution "Green" Recycling

Acknowledging/ Accepting/ Encouraging Pride & Cultural Diversity

Weaving Yourself into the Curriculum Web

Math

- problem solving
- measurement

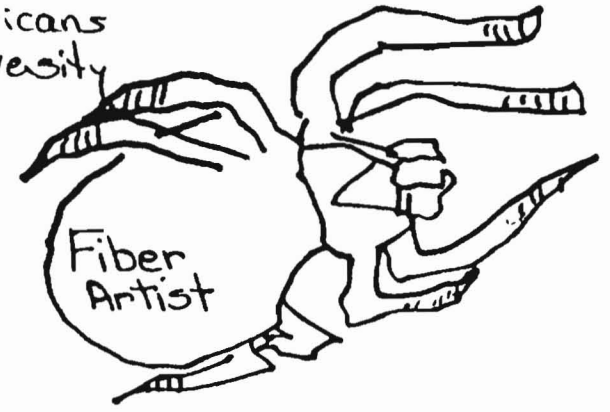
Art/Music/Movement

Native American Music

Weaving

Primary/Secondary Colors

*
Native Americans
Cultural Diversity
Ecology
Recycling



Language Arts

- literature
- word recognition
- listening/comprehension

Social Studies

- Natural Resources (1, 2, 3, 4)
- Native Americans/ Colonists (2, 3, 4, 5)
- Other Cultures

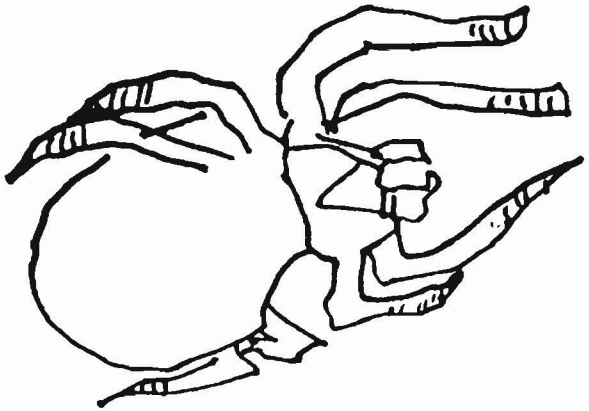
Science

- Earth Materials (1, 2, 3)
- Living Things (K-5)
- Ecology (3)
- Plants (K)

Weaving Yourself into the Curriculum Web

Math

Art/Music/Movement



Language Arts

Science

Social Studies

Lesson Plan - Sample

OBJECTIVES	ACTIVITIES	RESOURCES	ASSESSMENT
Briefly state what you expect the student to learn --	How you intend to convey that knowledge --	Materials you will use --	How one can determine if the child has internalized the objective.
example:	example:	example:	example:
Distinguishes between natural and man-made materials.	• discussion of the meanings of man-made materials and natural materials • displays words "man-made" and "natural" • provides a variety of objects to be sorted into "natural" and "man-made" groupings	• large pictures of various materials • Word cards • Variety of objects - weeds - soda cans - strofoam trays - long grasses - packaging boxes - stemmed seed pods - milk cartons	• observe for correct verbal responses • check for correct sorting of objects into the two groupings.

etc.

Remember, do your major objectives only. Try to be

Lesson Plan Form

OBJECTIVES	ACTIVITIES	RESOURCES	ASSESSMENT

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

May 2, 1994

MEMO

TO: School Arts Program Artists and Facilitators
FROM: Elena Ronquillo, SAP Coordinator
RE: Study Guide Workshop, March 30, 1994

The SAP Study Guide Workshop was a great success, thanks to our capable facilitators from Fulton County schools, Young Audiences and our artist presenters. Many issues other than study guides were brought up which we hope to address more completely at the SAP Staff Development Training (July 18-29 - Teaching Museum South - information to follow).

Enclosed please find a synopsis of the workshop discussions and a Study Guide Format which establishes the minimum requirements for study guides to be distributed to Fulton County schools as a part of your school engagements. The suggestions given herein are a guideline for your use, the format is provided to help simplify the process of outlining your work for school participants.

Remember, beginning school year 1994-95, each artist/company must have study guides on file here in the SAP office <u>for each program</u> which you are offering to the schools. Study guides must be distributed to each school for each engagement because SAP is an education program. Failure to provide study guides will result in your dismissal from SAP.

If you have any questions, just give us a call at 730-5792.

cc: Harriet Sanford
Kellene Champlin
Ann Alperin
Myric Thompson

SCHOOL ARTS PROGRAM
STUDY GUIDE WORKSHOP REPORT - DRAFT
MARCH 30, 1994 - ATLANTA FULTON PUBLIC LIBRARY

"We are working together for the kids". Greg Cloutier, ISC

The School Arts Program Study Guide Workshop was held March 30, 1994 at the Atlanta Fulton Public Library. Facilitators included: Kellene Champlin, Ph.D., Fulton County Board of Education Art Education Coordinator and SAP Liaison; Greg Cloutier, ISC, Haynes Bridge Middle School; Anita Roberts, Co-ISC, Roswell North Elementary; Joyce Wycoff, Co-ISC, Riverwood High School; Ann Alperin, Executive Director and Sally Gayer, Education Director, Young Audiences of Atlanta; Akbar Imhotep and Beth Heidleberg, SAP Artists. SAP artists were asked to attend based their general interest in study guides, their lack of study guides or lack of school distribution of study guides (ascertained from the artists' SAP files and SAP school evaluations).

Major points:

How does the study guide work in relationship to your in-school visit?
"Tell them what you're going to tell them, tell them, then tell them that you told them." The main idea is to reinforce any information that you will be presenting while at the school and to provide better access to your program through the preparation and follow-up activities of your audience. In the same way, when you are in-school, tell the students who you are and what you are going to do, do it, then wrap up (summarize and go back over important information). The study guide will allow the teachers to get a handle on what you are going to do so that they can help you do it and get the best results with their students (preview, deliver, follow-up).

How long should a study guide be? Study guides must be brief. One 8 1/2 X 11 page front and back is the recommended length. Teachers are swamped with paper work and don't have time to use complicated guides.

STUDY GUIDE WORKSHOP REPORT
Page two

How many copies of the study guide should you send to the school?
Design all study guides so that they can be easily copied. Each school has different access to making duplicates for the teachers and classes involved in any given SAP program. In your pre-visit discussion with the ISC, ask them how many copies they will need to disseminate at the school. Most schools will make their own copies for distribution, but the artist is responsible utimately for making the study guide available. In some cases you may need to provide all the copies a school will need.

Who is the audience for your study guide? Please remember that not all teachers (and their classes) will have information about you, your art form and your specific activity other than your in-school presentation except for the study guide. ISC's and their team of teachers will be the best informed but your audience and/or workshop participants will not necessarily come from the ISC's team. Create the study guide for the teacher who doesn't know anything about you and your work (the bottom line). The better prepared your entire audience is, the more successful your visit will be and the greater your opportunities for return engagements. If your study guide is successful it will be used by teachers and study guides will be used more by the schools.

What is the difference between the Artists' Directory Page (in the Artists' Directory) and the study guide (which is sent to the school before the visit)?
The Directory page is your major marketing tool. The more curriculum links you can show on your Directory page the more opportunities you will have to be booked in the schools. The study guide follows up on the program information on your Directory page and fills out other information specifically which you do not have room for in the Directory. The study guide must follow up on the information in your Directory page and provide pre-visit and follow-up activities and information for teachers and students. The study guide is your major educational tool. It is where the teacher in you relates directly to the in-school teachers and students. You can clarify and expound on your subject to strengthen and reinforce your in-person presentation so that all participants are up to speed with you.

STUDY GUIDE WORKSHOP REPORT
Page three

Audience participation: If you want the students to participate, say so in the introduction section of your study guide and clearly describe what level of participation will be involved, what kind of participation (such as, if it is OK for the students to respond to you during your presentation). Do not leave the students bouncing off the walls when you leave the school if you have involved them in audience participation. Bring them back to their school atmosphere before you go. Some teachers fear audience participation because of previous experience with artists who have gotten the kids excited without providing closure.

General comments about defining curriculum tie-ins to the work?
It is most important that any curriculum tie-ins that you suggest to the schools come naturally from your work. Do not force concepts onto what you do in order to link to academic subjects. If a project in visual arts involves measuring, math is a natural relationship. Storytelling can relate to language arts, social studies and other subjects. Gathering of materials from nature relates to the environment. Try to imagine how you would define the elements of your work if you were not an expert at it. Simplifying what you do and going back to basic elements can reveal relationships to specific subject areas.

Study Guide Addendum
Additional information may be given as an extra to the study guide if you have had discussions with the school and feel that the information will be useful and used by the teachers. Again, it is up to the artist to provide as many copies as the school may need.

Helpful Hints

> Students do not want to know that they are learning. Frame your study guide in an interesting way which will fool them into getting your point. Don't talk down to the students, they respond best when they feel that they are a natural part of the process.

> Students like facts. They also want to know who you are. Personal information should be a part of your study guide so that the students feel as if they know something interesting about you.

STUDY GUIDE WORKSHOP REPORT
Page four

> A teacher's every minute is planned. The more options you provide which shows how your work links with subject areas (math, social studies, history, etc.) the more bookings you will get in the schools. Once again, do not force concepts onto what you do in order to link with curriculum.

> Artists must insist on the proper size for the group they will work with or present to in the schools. Only the artist knows what will make the program successful and must not waver when planning their visit with school personnel. For example: if your presentation only works well with small, intimate groups, be specific about requesting small groups within your program description on the Directory Page and the introduction of your Study Guide.

SCHOOL ARTS PROGRAM - STUDY GUIDE FORMAT

Below please find suggestions for organizing your study guide. Use all or part as it relates to your work. It's OK to include a logo or other visual aid as part of the total design.

I. INTRODUCTION

A. Tell what you will be doing. This section should give the teachers a picture of what you will do, so be sure to connect what you say in the study guide with what you will do in-school (i.e. teach history through African Tales).

B. Offer general information about you, your company, and brief descriptions of form, style, tradition, or culture you will be presenting. If more than one form, style, etc. will be presented, give brief information on each. Teachers do not have time to do research, so assume they do not know your specific area and/or techniques. Tell the students what to listen or look for.

II. Objective

What do you hope to achieve as a result of your school visit? What is your ultimate educational goal? The students will learn ___? ___? ___? ___? (be concise). You must leave the teachers something to build on.

III. Your Art Form

A. Vocabulary - <u>always give definitions</u>. Your vocabulary list should be useful to you while you are there as well as to the teachers before and after your visit. Definitions of special terms or jargon are especially useful.

B. Examples which illuminate your work

C. Cultural Roots

D. In-depth description of your art form

E. Other specifics which relate to what you do

IV. Curriculum Tie-ins

A. Discussion topics or questions (you can indicate which specific questions are for younger or older students, or have questions for different age groups, such as grades K-3 and grades 11 & 12, etc.)

B. Suggestions for activity (such as how to make an instrument, etc.), debates of topics relevant to your presentation

C. Research as to where the work comes from (use of maps, etc.)

D. Bibliography - should be brief with a few of the best examples of books pertaining to your program; the best case is that the books are available in school library

E. Resources - indicate which are for teachers and which are for students (also applies to Bibliographies)

APPENDIX IV

REVIEW OF NEW ARTISTS

February 15, 1994

TO: H Mahdi Fakreddin

FR: Shantras Lakes, Assistant Program Coordinator

RE: 1994-95 School Arts Program Application

I have completed the initial review of your application. **Your application is complete.** You will continue to be updated concerning the status of your application as it goes through our review process.

Thank you for your interest in the Fulton County School Arts Program.

cc: Elena Ronquillo
Program Coordinator

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W
Suite 2030
Atlanta, Georgia 3030
(404)730-5780
Fax (404)730-5798

FULTON COUNTY SCHOOL ARTS PROGRAM

March 3, 1994

TO: Nancy Tolbert-Yilmaz
Roswell Dance Theatre

FR: Shantras Lakes, Assistant Program Coordinator

RE: 1994-95 School Arts Program Application

Thank you for your interest in the Fulton County School Arts Program. We have received your application for the 1994-95 school year, however, your application is incomplete and/or contained errors which must be corrected prior to issuance to the panelists. The following two tables list items missing from your proposals:

APPLICATION

REQUESTED MATERIALS	COMMENTS
Original Application (w/additional material >> complete packet)	Missing Federal ID#
Background/Career Summary(*companies submit information for company members*)	Missing background info on company members and ~~organisation~~
Professional Reference list	Missing references

Items missing must be corrected in duplicate of eleven, except support materials.

All pages must be inserted into your proposals by you or a representative of your organization. We will not accept corrections by mail, courier or facsimile transmission. **All corrections must be inserted by Thursday March 10, 1994.**

In an extra effort to avoid disqualification, the FCAC staff will attempt to contact you or your organization's representative 24 hours prior to your deadline date if your application is not completed at that time.

If you do not comply to these requests, your proposal will be incomplete and will not be forwarded to panelists for possible acceptance into the program.

Thanks for your cooperation. If you have any questions concerning your application, please feel free to contact me at 730-5792.

March 18, 1993

TO: School Arts Program Panel 1994
FROM: Elena Ronquillo, SAP Coordinator ER
RE: Panel Meeting Preparation

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

Thank you again for agreeing to serve on the Fulton County School Arts Program Panel. Your input is of the utmost importance to the School Arts Program and to the applicants. In order to orient you to your role as a panelist, a summary of the entire panel process follows.

The enclosed material contains:
> Introductory and Panel Preparation Materials
> 1994 Guidelines
> Conflict of Interest Rule and Statement (mail to SAP office ASAP)
> Panelist Request for Reimbursement (bring to panel meeting)
> Panel List
> Panel Procedure
> List of Applications received
> Primary Reader Assignments
> Applications with Preliminary Evaluation Forms

21 applications will be reviewed during our one-day meeting. Each panelist has been assigned a proportionate share of applications for which he/she is the designated "primary" reader for an in-depth review and subsequent presentation to the full panel. A listing of primary reader assignments follows. Applications are grouped in alphabetical order. Please keep them in this order for the panel meeting.

Please remember to bring all of the enclosed materials to the panel meeting on Thursday, April 7, 1992. We will meet in the Fulton County Arts Council's office in Suite 2030, 141 Pryor St., SW. and begin at 9:30AM. Lunch will be provided. Applicants who are designated for an interview will be contacted and scheduled for interviews to be held on Tuesday, April 19. Your availability for the interview process will be assessed at the panel meeting on April 7.

cc: Harriet Sanford
Veronica Njoku
Myric Thompson

SCHOOL ARTS PROGRAM 1994 PANEL INFORMATION

Introduction

Thank you for agreeing to serve as a Panelist for the Fulton County Arts Council. The members of the Arts Council rely heavily on their panels of experts to provide recommendations based on a thorough evaluation of written applications, as well as interviews with SAP applicants. As a panelist, you will have an opportunity to learn about arts organizations and artists in your discipline and to meet with other professionals in your field.

This packet is designed to provide you with an overview of the Fulton County Arts Council's SAP review process, the panel structure and purpose, and panelist duties and responsibilities.

We value your participation, and we are extremely grateful for your time and expertise.

Purpose

The purpose of the Arts Council's panel review system is to provide the Council with expert, peer review and analysis of School Arts Program applications.

Panel Responsibilities

Your responsibilities will include reading and evaluating of all applications submitted to School Arts Program. Each panelist has been assigned a proportionate share of applications for which he/she is the designated "primary" reader for an in-depth review and subsequent presentation to the full panel. A listing of primary reader assignments follows.

Conflict of Interest

A copy of the Conflict of Interest Rule for panelists is attached. **Please complete and sign the applicable Conflict of Interest Statement ASAP and mail to the School Arts Program office before we meet as a panel.** If you have a

conflict with any of the applicants (organizations or independent artists), please list the names of the applicants on the form; if not, write "None" in the space.

Prior to any discussion of an application, panelists are required to disclose any connection with an applicant, direct or indirect. **Please refer to Section 2 of the Conflict of Interest Rule** for specific conflicts of interest.

Application Review

Your focus for this panel will be on the artistic and organizational merits of the applicant according to the review criteria on pages 68 and 69 of the enclosed guidelines. Please read each application carefully and complete the evaluation rating worksheets. These forms are provided to assist you in your assessment of each application and help frame the panel discussion. An evaluation form must be completed for each application regardless of whether or not you are the assigned primary reader. Bring this entire panel packet, including the completed evaluation forms, to the panel and be prepared to refer to your worksheets during the deliberations. Do not feel bound by your initial response to an application as the group discussion and additional information presented at the panel meeting might inform your final evaluation of the application.

After discussion of each application, panelists will finalize their evaluations and submit them to an Arts Council staff person to be averaged. Panelists will use the averaged ratings as a guide when making program artist recommendations. The worksheets will be collected after the meeting. Information on individual evaluation forms is completely confidential, however, a consensus statement of the panel comments and ratings will be shared with the applicant upon request.

Reimbursement

Panelists will receive an honorarium of $50.00.

SCHOOL ARTS PROGRAM 1994 PANEL INFORMATION
Page three

IMPORTANT !!!

Please throughly familiarize yourself with the applications and the Fulton County Arts Council's School Arts Program Guidelines.

Do NOT discuss the applications or panel recommendations with anyone other than the Fulton County Arts Council staff or other panel members.

Do NOT provide any information or comments to the applicant about their application.

If you have any questions, feel free to contact us at:

The Fulton County Arts Council
School Arts Program
141 Pryor Street, SW
Suite 2031
Atlanta, Georgia 30303
(404) 730-5792
(404) 730-5798 fax

Staff Members:
Harriet Sanford, Executive Director
Elena Ronquillo, SAP Coordinator
Shantras Lakes, SAP Assistant

ROLES OF COUNCIL MEMBERS

- Liaison between the Fulton County Arts Council and the Panel Members
  - Reports all Panel concerns to the Arts Council--explaining specific statements from the panel consensus statements.

- Addresses specific questions from the Panel regarding policy.
  Note: Council Members will receive panel packets that were distributed to panel members, but Council Members are not permitted to participate in discussions.

ROLES OF PANEL CHAIRS

- Prepare Agenda
  - Pre-determine the order of review
  -Time Constraints: Consider the number (#) of applications versus:
  A. sufficient time to discuss each application
  B. sufficient time for deliberations

- Establish tone of meeting and basis for evaluation
  -Discuss Conflicts of Interest--requesting panelist to update the previously submitted forms by signing and dating the agreements at the panel meeting;
  - Discuss review criteria with Panelist prior to discussion of first application--encouraging consistency

- Control the Meeting
  - Guide discussion to ensure fair, unbiased and consistent evaluations based upon established review criteria;
  - Ensure all review criteria is addressed during discussion of each application
  - Ensure panelist adhere to conflict of interests

- Guide Deliberations
  RATING + CONSENSUS + INTERVIEW = ADMISSION TO SCHOOL ARTS PROGRAM

- Policy Recommendations
  - Facilitate discussion relative to any changes in guidelines and/or policies that the panel would like to recommend to the Arts Council

PROGRAM FOR INDIVIDUAL ARTISTS AND ARTS ORGANIZATION SCHOOL ARTS PROGRAM

DEADLINE FOR ARTISTS AND ARTS GROUP - MARCH 1, 1994 SCHOOL YEAR 1994-95

PURPOSE

This program is designed to offer arts education experiences to each school within the Fulton County School System. The School Arts Program encourages understanding and appreciation of the arts. The School Arts Program offers in-school visits by professional artists and arts organization in all arts disciplines.

DESCRIPTION

Individual Artist and Arts Organizations may only submit one application in this category.

1. The applicants submit required information; including professional references from three individuals.
2. Applications are reviewed by Panels and ranked accordingly.
3. Personal interviews with Panels are scheduled with artists who receive a passing score.
4. Once approved by Panels, artist will remain eligible for three years, pending favorable evaluations and compliance with program requirements.
5. Approved artists complete and submit data for inclusion in the annual Directory, which is made available to each school.
6. Approved artists are invited to participate in the SAP Showcase, Schools are allotted funds for contracting artists and companies and bookings begin at the SAP Showcase. Artists approved for visits are not guaranteed funding by schools.

ELIGIBLE APPLICANTS

Highly qualified professionals with well developed skills and artistic direction, who wish to share their expertise with Fulton County students in grades K-12 are encouraged to apply. Only artists who are cooperative, dependable, articulate, and genuinely interested in working with children of all ages, races and social economic classes are approved for entry into the program. Applicants should demonstrate both depth and breadth of experience in their art form. Artists with a highly specialized approach should possess a general knowledge of their discipline and be able to place their work in this context.

ELIGIBLE ACTIVITIES

Instructional activities are presented in a variety of ways, lecture-demonstrations, residencies, performances, field trips, hands-on-participatory and practical workshops for students and teachers.

1. Applicant's previous training in their discipline.
2. Applicant's previous experience in their discipline.
3. Applicant's proven expertise and professionalism in their discipline, as evidenced by support material submitted;
4. Applicant's proven ability or apparent potential to function successfully in an education setting (an evaluation of their experience directly related to sharing skills and motivating learning on any level).
5. Applicant's previous experience in an educational setting.

IMPLEMENTATION

Well articulated and planned format of in-school visit or field trip activity.

61

DEADLINE

March 1, 1994

PROJECT PERIOD

School Year 1994-95

APPLICATION

MATERIALS REQUIRED FOR SCHOOL ARTS PROGRAM:

Submit ten *(10)* collated copies of all printed material *(except as noted)*. One complete copy should have original signature.

For individuals and companies applying to School Arts Program:

—— Checklist - only one *(1)* copy
—— Mailing list form - only one *(1)* copy.
—— Application form.
—— Background/Career Summary (*companies submit information for company members)* which includes the following:

1. Education/training - name of institution, major areas of study including dates, degree and/or names of instructors.
2. Professional history - exhibitions, gallery showings, publications, professional companies worked with, performances, etc.
3. Previous Art in Education experience *(if any)*
4. No more than a one page history of organization or the individual artist that includes artistic mission statement.
5. Previous Fellowships/awards - name of award, area of study/project, including dates, amount of award.
6. Prizes/honors received.
7. Memberships in professional societies/organizations.

—— Anticipated format of in-school visit or field activity.

BACKGROUND/WORK SAMPLES *(Samples should represent a wide range of work created over a period of time.)*

—— Architecture/Design: Six *(6)* 35 mm slides of work - including site plan, floor plan, elevation and perspectives of interior/exterior. Note dates. Please label each piece with your name and medium, date, size at top of work.

—— Dance: Resume showing name and dates of companies danced with and - or choreographed for. Note dates. Videotape, *(1/2)* inch VHS Cue to ten *(10)* minute segment for panel viewing.

—— Folk Arts six (6) slides or video *(1/2 inch VHS)* or audio tape *(cassette)* or combination of above as applicable. Cue to beginning of sample.

—— Literature *(Poetry/Creative Writing)*: Four poems or books and/or three feature articles on non-technical subjects. Note dates if published. If not published, submit brief explanation of professional status of work.

—— Media Arts: List of films and/or tapes produced, with synopses, and cue to ten *(10)* minute segment maximum *(1/2 inch VHS)*

—— Music *(includes Opera)*: Cassette tape of ten *(10)* minutes of excerpted work, with index. Composers may include full score/piano score. Note dates. *(VHS Video 1/2 inch also accepted). Cue to beginning of sample*

—— Theatre *(includes Mime)*: Resume showing names of productions, roles played or areas of design, or play script. Note dates and theatre companies for major works. Videotape *(1/2 inch VHS)*

—— Visual Arts *(includes Crafts and Photography)*: Six *(6)* 35 mm slides or 8x10 photos of work.. Please label each piece with your name and medium, date, size at top of work.

Copies of reviews will be accepted for any arts field.

PLEASE NOTE: The FCAC cannot assume any liability for loss or damage of original work submitted. Work samples and support material will become the property of FCAC unless a written request for their return is submitted, accompanied by a self-addressed, stamped envelope with sufficient protective packing.

Note: We will keep support material of all artists passing the panel review for future use.

DEADLINE DATE: MARCH 1, 1994

SCHOOL ARTS PROGRAM APPLICATION CHECKLIST

——— Submit ten *(10)* collated copies of all printed material *(except as noted)*. One complete copy should have original signature.

——— Mailing list form only one copy.

——— Application form.

——— Background/Career Summary *(companies submit information for company members)*

——— Anticipated Format of in-school visit or field trip activity.

——— Professional Reference list.

Fulton County Arts Council
141 Pryor Street SW
Suite 2030
Atlanta, Georgia 30303
404/730-5780

FCAC Use Only Application#____
Stat____ Recieved_____
Disc____ P Type_____

SCHOOL ARTS PROGRAM
(ARTIST/ARTS ORGANIZATION APPLICATION)

DEADLINE DATE: MARCH 1, 1994
PANEL MEETING: APRIL 1994

_____ Individual
Social Security or
Federal ID #_____

_____ Arts Organization
Number in company_____

63

A. APPLICANT

Name _____
Address_____
_____
City, State, ZIP Code _____
ContactPerson_____
Daytime Tel.# _____ Evening Tel.#_____

Artistic Discipline *(please check one per application)*

1. _____ Architecture _____ Dance _____ Literature
_____Media _____ Music _____ Folk Arts
_____ Visual Arts _____Theatre

2. Speciality(ies) within above disciplines in which you would conduct in school field trip activities:

_____

3. Names of individual(s) who would conduct in-school/field trip activities:_____

_____

B. BACKGROUND

1. I have worked with students in the following age groups:
_____ Pre-school _____ Grades 1-3 _____ Grades 4-6
_____ Grades 7-9 _____ Grades 10-12 _____ College
_____ Adults

2. Previous experience working with students, adults the disabled:
Dates *Places* *Age Group* *Position*

_____
_____
_____
_____

3. Previous art-in-education experiences:

Dates	*Sponsoring Agency*	*Address*	*Program Coordinator*

C. ANTICIPATED FORMAT OF IN-SCHOOL VISIT OR FIELD TRIP ACTIVITY:

Please use this space to discuss what you hope to accomplish during your program and the skills, techniques and approach you would employ:

D. PROFESIONAL REFERENCES:

The refrence form has been supplied to the following persons with firsthand knowledge of my/my company's professional abilities. They have been requested to complete it and return it directly to the School Arts Program office (FCAC) no later than March 1st.

1. Name _____

Title_____

Address _____

Address _____

City, State, Zip Code _____

Daytime Tel. # _____

City, State, Zip _____

2. Name _____

Title_____

Address _____

Address _____

City, State, Zip Code _____

Daytime Tel. # _____

3. Name _____

Title_____

Address _____

Address _____

City, State, Zip Code _____

Daytime Tel. # _____

I will be available for a personal interview April 1, 1994 and June 15, 1994 except for the following dates:

_____

_____

E. Signature

I certify that this application including attachments is true and complete to the best of my knowledge.

_____Signature _____ Date

Artist/Arts Company: Make three (3) copies of pages 62 and 63. Fill in names, addresses, and telephone numbers, then send them to the references of your choice. Be sure to contact your references to insure your forms will reach the School Arts Program office by the deadline date: March 1, 1994

Fulton County Arts Council
141 Pryor Street SW
Suite 2030
Atlanta, Georgia 30303

FCAC Use Only - Applicaton#
Date Recieved_____

REFERENCE FORM FOR SCHOOL ART PROGRAM

Name of artist, arts company _____
has applied to the School Arts Program. Both professional panels and school personnel need your help in evaluating the applicants suitability for this program. This in school and field trip arts program requires artists with both a strong professional background and the ability to communicate and work with students and teachers. Please indicate your candid opinion of the above applicant in completing this form. It will be used by the panel and schools in making their decision. Thank you.

Name of reference _____
Address _____
Address (cont)_____
City, State Zip Code _____
Telephone number _____-_____-_____

Please rate all applicants on the following: *(1 - 7).*

		Poor		*Superior*			*Don't Know*
1.	Maintains high professional standards in work and conduct	*1*	*2*	*3*	*4*	*5*	*x*
2.	Has exstensive knowledge of of arts field	*1*	*2*	*3*	*4*	*5*	*x*
3.	Communicates skills and ideas well	*1*	*2*	*3*	*4*	*5*	*x*
4.	Plans well	*1*	*2*	*3*	*4*	*5*	*x*
5.	Can adjust to changing teaching situations	*1*	*2*	*3*	*4*	*5*	*x*
6.	Is imaginative and resourceful	*1*	*2*	*3*	*4*	*5*	*x*
7.	Is dependable	*1*	*2*	*3*	*4*	*5*	*x*

Please rate INDIVIDUAL ARTIST only on the following: (8 - 11)

8.	Has a sense of humor	*1*	*2*	*3*	*4*	*5*	*x*
9.	Has continued to be a learner	*1*	*2*	*3*	*4*	*5*	*x*
10.	Enjoys teaching	*1*	*2*	*3*	*4*	*5*	*x*
11.	Helps students become become independent learners	*1*	*2*	*3*	*4*	*5*	*x*

For how long and what capacity have you known the artist /company?

_____

_____

_____

Have you ever observed the artist's/company's work with students
yes _____ no _____: What age?_____

How sucessful was the artist/company in this situation?

_____

The artist(s) ability to work with students and teachers is crucial to the success of the School Arts program. We would like your insight into this artist's/company's past experiences, in regard to both art form and ability to communicate articulately and graphically to others. If you feel that the applicant would work best in a particular situation *(i.e. with gifted/talented, in a highly structured situation, etc.)* please indicate.

Comments:

Signed:_____ Date:

_____

INSTRUCTIONS:

Please return the completed form directly to the address below postmarked no later than March 1, 1994. if you are unable to comply with this deadline, please notify the artist(s) in sufficent time for another reference to be requested. Applications cannot be considered without required references. Thank you for your help.

Fulton County Arts Council
141 Pryor Street Sw
Suite 2030
Atlanta, Georgia 30303
404/730-5780

EVALUATION FORM FOR SCHOOL ARTS PROGRAM

CREDENTIAL REVIEW

Applicant: _____
Discipline: _____

PANELIST: In the crediential review please assess the following for each applicant based on information sent to you. Please write in applicant's name and your name on each sheet in the spaces provided. *Please include your comments (especially for "poor" ratings).*

ARTIST(S): You may wish to look this form over to see that you have covered the various areas in the material you submitted to FCAC. Missing information could lower your rating score

Please circle your point rankings.

	Poor/Fair	Average/Good	Excellent
1. Applicant's previous training in their discipline.	1 2	3 4	5
Comments: _____			
_____			
_____			
2. Applicant's proven expertise in their discipline.	1 2	3 4	5
Comments: _____			
_____			
_____			
3. Applicant's previous experience and professionalism in their discipline,as evidenced by support material submitted:	1 2	3 4	5
Comments: _____			
_____			
_____			
4. Applicant's proven ability or apparent potential to function successfully in an education setting *(a evaluation of their experience directly related to sharing skills and motivating learning - on any level).*	1 2	3 4	5
Comments: _____			
_____			
_____			
5. Applicant's previous experience in an educational setting.	1 2	3 4	5
Comments: _____			
_____			
_____			

Additional
Comments:_____

_____

_____

_____

Application Reviewed by

_____

Date Reviewed _____
(Applciant must score 28 points or more to be eligible for Personal Interview.)

Total PointsScored _____

Personal Interview
Applicant: _____
Discipline:_____

Panelist: In the Personal Interview please try to ascertain the following for each applicant. Please write the applicant's name and your name on each sheet in the spaces provided. Please include your comments at the bottom *(especially for "poor" ratings)*.

Artist(s): If you are approved at the credential review level, you will be asked to come in for a personal interview. You may wish to look over this form so that you are better prepared for the interview.

Please Circle your point rankings.

	Poor/Fair		*Average/Good*		*Excellent*
1. Applicant's ability to speak clearly about area of artistic expertise.	*1*	*2*	*3*	*4*	*5*
2. Applicants's abililty to impart/generate interest and enthusisam for their art form	*1*	*2*	*3*	*4*	*5*
3. Applicant's ability to maintain high standards during a school visit/field trip.	*1*	*2*	*3*	*4*	*5*
4. Applicant's ability and and willingness to adapt methods and approaches to a variety of school settings.	*1*	*2*	*3*	*4*	*5*
5.Applicant's ability to place art form in its historical perspective *(general knowledge of field)*.	*1*	*2*	*3*	*4*	*5*
6. Applicant's ability to communicate the nature of the creative process as it relates to art form.	*1*	*2*	*3*	*4*	*5*
7. Applicant's awareness of the potential of a school visit/field trip to affect the perceptions of others *(of the arts)*.	*1*	*2*	*3*	*4*	*5*

Comments:_____
_____
_____
_____
_____
_____

Application reviewed by:_____
Date reviewed: _____
(Applciant must score 38 points or more to be eligible for Personal Interview.)

Total PointsScored _____

MAILING LIST FORM

In order to comply with a national information system developed to make sure that all arts organizations use and define terms in the same way and compile like information, the Fulton County Arts Council now requires that organizations and individuals who wish to be on the FCAC Mailing List must complete this computer input form. Completion of this form is required as part of the application of all organizations and individuals submitting to participate in programs of the FCAC.

INSTRUCTIONS:

1. Organizations and individuals submitting the form as part of an application should send it with the application packet to the FCAC by the deadline date. Organizations—please give mailing address of organizations not contact persons if different.
2. Others should mail the form to Fulton County Arts Council, 141 Pryor Street, S.W., Suite 2030, Atlanta, Georgia 30303 ——— *71*

For assistance, please call the Fulton County Arts Council 404/730-5780

Please type or print. Use the spaces provided.

ORGANIZATIONS *Fill out this address section*

Name of Organization

Street Address

Street Address continued

U.S. City *State* *Zip*

Contact Person-Last Name, First Name, Initial

Contact Person Title

INDIVIDUALS *Fill out this address section*

Last Name, First Name , Initial

Street Address

Street Address continued

U.S. City *State* *Zip*

General Funding Policies

Funding is provided to individual artists and arts and cultural organizations presenting in Fulton County for the following primary purposes:

* Development and refinement of artistic talents of artists and management skills of the staffs of cultural organizations.
* Coordination of arts education programming with the school system and community based non-profit arts and educational organizations.
* Promotion of accessible arts programming to a wide range of constituencies to include disabled, seniors and ethnic/racial populations.
* Promotion of wide spectrum of arts programming in fostering a multi-cultural environment.
* Introduction of the arts to new audiences.
* Creation of a vital and healthy arts community in Fulton County.

Eligibility For Arts and Cultural Organizations and Individual Artists*

The Fulton County Arts Council provides funds only to organizations incorporated in the State of Georgia that can document acceptance of nonprofit status by the Internal Revenue Service under Section 501(c)(3), with donations being deductible to such organizations. *Priority will be given to organizations headquartered in Fulton County and to artists producing quality work that have resided in Fulton County at least one year prior to the application deadline.

All organizations must present a detailed written plan as a part of the application explaining how the organization currently adheres to the Americans with Disability Act of 1990 and Section 504 of the Rehabilitation Act of 1974. Specifically, the FCAC requires information on current configuration and/or proposed changes to facilities and the organization's ability to provide programming accessibility for the community served (*based on county demographics and statistics*). This is a requirement for *all organizational applicants*. The FCAC will provide workshops and one on one consultations in FY94 to insure that organizations understand the requirements and comply within a three year period (FY1996).

Applicants for Individual Artists Contracts for Services must be practicing, professional artists presenting work in Fulton County. Priority will be given to artists presenting quality work who have resided in Fulton County at least one year prior to the application deadline.

Funding Criteria

The Fulton County Arts Council considers the following criteria in making funding determinations:

*QUALITY OF PROGRAMMING

- Is the program innovative and progressive?
- Does the program expand the audience appreciation of the art form?
- Does the programming reflect a broad cross section of community arts values and interests?

FULTON COUNTY ARTS COUNCIL MISSION STATEMENT

The mission of the Fulton County Arts Council (FCAC) is to enhance the quality of life of all citizens through support of the arts. The FCAC assists the Fulton County Commission in the develepment of public policy on public support for the arts, makes recommendations to Fulton County Commissioners on funding the arts and generally oversees the development and implementation of publicity assisted arts programs in Fulton County.

The goals of the FCAC are to:

1. Create an enviornment which is conducive to the growth and development of individual artists and arts organizations.
2. Promote a broad range of arts activities throughout Fulton County through the support of artists & arts organizations in all disciplines.
3. Promote audience development by introducing the arts to new audiences.
4. Ensure that the arts are accesible to all citizens of Fulton County.
5. Stimulate projects which focus specifically on children, the elderly, the disabled and the economically disadvantaged.
6. Promote artistic development of programs that reflect the cultural diversity of Fulton County.
7. Stimulate neighborhood development and encourage creativity within communities.
8. Foster partnerships between the public and private sectors, with other Fulton County departments and other governmental entities.
9. Provide opportunities for children to:
   * develop their imaginations
   * experiment with new ideas and concepts
   * realize the integrity of cultural traditions
10. Contribute to the economic well-being of the community, including the ability to attract new businesses, conventions, & tourists.

FULTON COUNTY ARTS COUNCIL

141 Pryor Street,
Suite 2030
Atlanta, Georgia 30
(404)730-5780
Fax (404)730-57

FULTON COUNTY ARTS COUNCIL STAFF

Harriet Sanford	Executive Director
Veronica Njoku	Assistant Director

Ericka Bahner	Contracts/Services Assistant
Jean Bean	South Fulton Arts Center, Specialist
Kim Giles	Office Assistant
Gail Goodwin	Audience, Inc., Program Director
Verna Jennings	Contracts/Services Administrative Assistant
Lorraine Haugen	Abernathy Arts/Crafts, Specialist
Shantras Lakes	School Arts Program Assistant
Carolyn Moore	Community Dev Program Administrator
Susan Pettit	Program Development/Public Relations
James Reese	Program Assistant
Elena Ronquillo	School Arts Program Coordinator
Myric Thompson	Human Needs Program Administrator
Vanessa Ware	Admistrative Secretary

FULTON COUNTY **ARTS** COUNCIL

CONFLICT OF INTEREST RULE:
CONTRACT FOR SERVICES PANELS

1. Prior to any discussion of a contract for services application,any regular or alternate member ("Panelist") of any advisory panel reviewing such application shall disclose to the others at such meeting any connection, whether direct or indirect, which that person has with the contract application.

2. Panelists will be considered to have a conflict of interest when such application involves:

   (a) the Panelist, Panelist's spouse, partner or member of the Panelist's family;
   (b) a profit or non-profit organization in which the Panelist serves as an officer, director, board member, trustee, partner, employee, advisor, publisher, editor, or consultant, including organizations form which the Panelist receives no financial renumeration;
   (c) any person of organization with which the Panelist is negotiating or has reached any written or verbal agreement;
   (d) any program for which the Panelist or organization in which the Panelist has submitted an application for the current year;
   (e) if the Applicant is an individual artist, any applicant to whom the Panelist has donated or contributed (in cash or in-kind) an amount greater than $1,000.00 during the twelve (12) month period immediately preceding the date of the application under review;
   (f) if the Applicant is an organization, any such applicant to whom a Panelist has donated or contributed (in cash or in-kind) an amount greater than $2,500.00 during the twelve (12) month period immediately preceding the date of the application under review;
   (g) a Panelist who, either individually or as a part of an organization, finds himself or herself in the midst of an adversarial relationship, economic or otherwise, with the Applicant.

3. In a case in which the Panelist has a conflict of interest, that person shall not participate in the review of an application, preliminary discussion of such application, or final discussion and vote regarding such application but shall, prior to any such review of discussion (or immediately upon learning of a conflict of interest if unknown prior to discussion), leave the room in which such review and discussion is taking place and excuse himself or herself from all deliberation regarding the application and Applicant.

4. All panels must observe a strict conflict of interest

procedure, whereby a member of a panel with an interest in an Application may not vote, discuss, or even answer questions about the application being reviewed.

5. The appearance of a conflict of interest can sometimes be as damaging as an actual conflict of interest. Whenever in doubt, it is best to declare and leave the room.

6. A Panelist should excuse himself or herself from any deliberation and recommendation on any Application with respect to which the Panelist cannot bring an unbiased judgement, even if not otherwise required to do so by this Rule.

7. Each Panelist shall advise the Fulton County Arts Council of any employment, affiliation of situation which poses or may pose a conflict of interest by completing and signing the attached Conflict of Interest Statement.
The Conflict of Interest Statement shall be sent to panel members prior to the panel meeting.
A Panelist will not be permitted to participate in any panel meeting without completing and signing the Conflict of Interest Statement prior to such meeting. The Conflict of Interest Statement shall be kept on file with the panel materials in the offices of the Fulton County Arts Council.

8. Any questions regarding the Conflict of Interest Rule or the completion of the Conflict of Interest Statement should be addressed to Harriet Sanford or Veronica Njoku at 730-5780.

CONFLICT OF INTEREST STATEMENT

NAME: _____

ADDRESS: _____

_____

PHONE: _____ (HOME)

_____ (WORK)

SOCIAL SECURITY NUMBER: ____ - - ____

PANEL:

I hereby certify that I have read the "Conflict of Interest Rule: Contract for Services Panel" and that I understand it. I hereby report the following affiliations and interests which may present a conflict of interest with my appointment to the above-referenced advisory panel of the Fulton County Arts Council.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

_____
Signature

_____
Date

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 3030
(404)730-5730
Fax (404)730-5798

PANELIST REQUEST FOR REIMBURSEMENT

INSTRUCTIONS: Please complete the information requested information below to request honorarium.

Name: _____

Social Security Number: ___ ___ ___ - ___ ___ - ___ ___ ___ ___

Address: _____

_____

Phone: _____ (Day) _____ (Evening)

I hereby request payment for [1] or [2] day(s) at [$ 50.00] or [$ 75.00] per day for a total in the amount of $ _____ as a _____ _____ (specify which panel) review panelist on _____ (date).

I herby certify that the above statement of services rendered is true and correct to the best of my knowledge and belief.

_____ _____
Contractor's Signature Date

Approved for payment by:

_____ _____
Fulton County Arts Council Staff Date

SCHOOL ARTS PROGRAM 1994 PANEL

Gail Centini, Chair
c/o GVLA
Fulton County Government Building
141 Pryor St., SW Suite 2031
Atlanta, GA 30303

Sharyn Kane
4173 Brandon Ridge Dr.
Marietta, GA 30066

Joyce Mahomes
Medlock Bridge Elementary School
10215 Medlock Bridge
Alpharetta, GA 30202

Pamela Sezgin
Teaching Museum South
2290 Mitchell Road
Marietta, GA 30062

Cary Voigt
Georgia Council for the Arts
530 Means St., NW Suite 115
Atlanta, GA 30318

Michelle Sienkiewicz, Observer, Fulton County Arts Council
240 Hepplewhite Dr.
Alpharetta, GA 30202

School Arts Program
1994 Panel Review Process

1. The Primary Reader will make a 3-5 minute presentation on the application based on the review criteria.
2. The Primary Reader will make a preliminary recommendation in the form of a motion to accept or reject the application.
3. The Chair will call for a second to the motion.
4. If seconded, the applicant's support material will be viewed or heard and a full panel discussion will ensue focusing on the review criteria.
5. At the end of each full panel discussion, the Chair will call for a vote on any motions. If a motion to accept is passed by a majority vote, the application will be numerically rated by each panelist.
6. If the motion is not seconded, the Chair will call for (another motion, second) further discussion of the application, and vote.
7. If a motion for rejection is made, seconded, fully deliberated by the panel in relation to the review criteria, and passed, the application will then be eliminated from further panel consideration. No rating is assigned for these applications, however, the panel will write comments which will be passed on to the applicant if applicant requests comments.
8. All rated applications will be tallied to form a ranking of the applications. The panel will then make final recommendations based on the rank order of the applications and further discussion as appropriate based on the review criteria.

Point Scale

Recommendation	Point Scale
Excellent	25
Recommend highly	20
Recommend	15
Recommend, but with reservations	10
Do not recommend	1-9

Please note: The Evaluation Form for School Arts Program (pages 68 & 69 of the Contracts for Services Guidelines) has a typo of 28 points or more for Personal Interview. Applicants must score 23 points or more for an interview.

1994 FULTON COUNTY SCHOOL ARTS PROGRAM APPLICANTS

APPLICANT'S NAME	DISCIPLINE
1. Atlanta Community Mural	Visual Arts
2. Irene Baraniuk	Music
3. LaDoris Bias-Davis	Theatre
4. Dark Knight Theatre	Theatre
5. Felton Eaddy	Literature
6. David Engbritson	Visual Arts
7. H. Mandhi Fakhreddin	Visual Arts
8. F.A.M.E.	Theatre
9. Ian Frost	Theatre
10. Alicia Griswold	Literature
11. Heitzo	Dance
12. Beverly P. Henderson	Theatre
13. Andre Hill	Visual Arts
14. Scott Jones	Folk Arts
15. Edith Kelman	Visual Arts
16. Moving In the Spirits	Dance
17. Sally Reid	Theatre
18. Roswell Dance Theatre	Dance
19. Keith O'Brien Simms	Visual Arts
20. Southeast Community Cultural Center	Dance
21. Julianna Williams	Multidisciplanry

SCHOOL ARTS PROGRAM 1994 PANEL
PRIMARY READER ASSIGNMENTS

To The Panelists: Please prepare to present (3-5 min) your assigned applicants to the entire panel addressing the applicants' responses to the published review criteria and appropriateness to the School Arts Program.

Gail Centini, Chair
Keith O'Brien Simms
Southeast Community Cultural Center
Julianna Williams

Sharyn Kane
Atlanta Community Murals Collective
Irene Baraniuk
LaDoris Bias-Davis
Dark Night Theatre

Joyce Mahomes
Alicia Griswold
Heitzso
Beverly P. Henderson
Andre Hill
Scott Jones

Pamela Sezgin
Felton Eaddy
David Engbritson
H. Mandi Fakhreddin
F.A.M.E.
Ian Frost

Cary Voigt
Edith Kelman
Moving In The Spirit
Sally Reid
Roswell Dance Theatre

SCHOOL ARTS PROGRAM

ARTIST'S INTERVIEWS
APRIL 21, 1994

10:00AM Southeast Community Cultural Center, Inc. - VUKA!
Charlotte Cameron

10:15 Felton Eaddy

10:30 Edith Kelman

10:45 H. Mahdi Fakreddin

11:00 Moving In The Spirit - Leah Mann

11:15 David Engbritson

11:30 Alicia Griswold

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

April 8, 1994

Keith O. Simms
P.O. Box 490996
Atlanta, GA 30349

Dear Mr. Simms,

Thank you for your interest in the Fulton County School Arts Program (SAP). I regret to inform you that your application was rejected for the 94-95 program.

The decision was made on the basis of recommendations from a panel consisting of peers who have a knowledge of SAP, arts in education, and the Fulton County school system. The panel was responsible for determining if you or your organization fulfilled the criteria to be accepted into SAP. Your application was scored and did not pass the required number of points to be eligible for a personal interview.

While we wish we could support all worthwhile requests, the demands and constraints of our program resources far exceed our ability to respond positively to every proposal submitted to SAP.

Summary panel comments are available at your request. Please contact Shantras Lakes or myself at **730-5792.** You may also pick up support material from the SAP office. Please contact our office to make arrangements to pickup your material. Materials will be held at FCAC until **May 31, 1994.** If you provided us with a prepared mailer, your material will be mailed to you as soon as possible.

We appreciate your interest in the School Arts Program and hope that we will be able to assist you with future projects.

Respectfully yours,

Elena Ronquillo
Program Coordinator

cc: Kellene Champlin
Harriet Sanford
Veronica Njoku
Myric Thompson
Shantras Lakes

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W
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Atlanta, Georgia 3030
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Fax (404)730-5798

April 8, 1994

Charlotte Cameron
Southeast Community Cultural Center
The Arts Exchange
750 Dekalb St., SE
Atlanta, GA 30312

Dear Ms. Cameron,

Thank you for your interest in the Fulton County School Arts Program (SAP). I am pleased to inform you that your application was accepted for a personal interview for the 94-95 program.

The decision was made on the basis of recommendations from a panel consisting of peers who have a knowledge of SAP, arts in education, and the Fulton County school system. The panel was responsible for determining if you or your organization fulfilled the criteria to be accepted into SAP. Your application was scored and passed the required number of points to be eligible for a personal interview.

Personal interviews are scheduled for **Thursday, April 21, 1994** from **10:00 a.m. to 12:00 p.m.** in the conference room of the Board of Commissioners' office of the Fulton County Government Center. You will be notified with information about your time slot for the meeting.

At the time of the interview, you may pick up support material from the SAP office. If you have any question or comments, please contact our office at **730-5792.**

Once again, thank you for your interest in SAP and we look forward to meeting with you.

Respectfully yours,

Elena Ronquillo
Program Coordinator

cc: Kellene Champlin
Harriet Sanford
Myric Thompson
Shantras Lakes

SCHOOL ARTS PROGRAM
1994 PANEL COMMENTS (SYNOPSIS)
Note: Accepted applicants not included.

1. **Atlanta Community Murals Collective**

Artists who are listed as potentially going into the schools need to sign off on the application. Any artists who may be a part of SAP need to send all information and be paneled, a list of artists is not enough. The panel was wary of the "collective" aspect without all artists going through review process. References should include those who have actually sponsored projects, such as 7 Stages.

2. **Irene Baraniuk**

Additional supporting documents confirming flexibility to various age groups would be helpful. Application showed strong performance orientation but it is not clear if applicant is experienced or capable of teaching. Need documentation of educational work and more detail about precisely what the activities of the programs and workshops would entail for the students.

3. **LaDoris Bias-Davis**

The panel needed to see your interaction with the children and suggested that the artist reapply next time and submit a video tape of her working with children. More specifics as to what exactly will happen in terms of the students' participation in workshops and performances needs to be given. The use of puppets was listed but no information was included as to how they would be used or the artist's background in puppetry.

4. **Dark Night Theatre**

Application needed better documentation and support materials. More detail of educational work planned was needed, a study guide would have been helpful. Panel encouraged artists to reapply and supply references from persons who have actually seen the artists' work with young people.

5. **Heitzso**

The panel had questions concerning the artist's training and experience in relationship to the in-school environment. The artist's work with the physically challenged was very impressive. More detail needed about what the artist would actually do in the classroom.

SCHOOL ARTS PROGRAM - 1994 PANEL COMMENTS
Page two

6. Beverly P. Henderson
It would have been helpful if the artist had provided stronger references from individuals with whom she had worked with closely (i.e. Northside School of the Arts, Dallas High School of the Arts, etc.). It was unclear as to what techniques the artist would apply to demystify TV and make connections with the written word. More documentation about training in screenplay writing and experience in the public schools would have been helpful. More detail needed about what the artist would actually do in the classroom.

7. Andre Hill
The panel felt the artist's focus was too limited (pastels) for SAP although it is a terrific resource for the schools on a one-day basis. Plans need to be made about how to involve students in a participatory manner. The panel was very impressed with the artist's talent and potential.

8. Scott Jones
Although the artist applied as a "folk artist" the application materials did not support this designation. It seemed the work is a demonstration of archaeology, not art. More support materials would have been helpful as well as a plan for how the students will be involved as student participation and interaction promotes learning.

9. F.A.M.E. (David Mendoza)
The panel could not understand the teaching aspect of the work proposed. None of the references were from theatre professionals although the proposed work was clearly performance oriented. A stronger emphasis on educational components would have helped, i.e. how students would benefit educationally rather than only from an entertainment perspective.

10. Ian Frost
The artist's availability to work in Fulton County schools was of concern to the panel as the artist's schedule seemed full. Unclear as to whether the artist considers Lord Bryon a good role model for students. The program seemed to be of limited interest to students.

SCHOOL ARTS PROGRAM - 1994 PANEL COMMENTS
Page three

11. Sally Reid
This application could not be accepted due to its religious content. The panel wishes the artist much success in her endeavors.
ACTIVITIES NOT FUNDED (from FCAC Application Guidelines page 6)
Projects of a religious nature that are designed to promote or inhibit religious belief and/or practice and which have no basic underlying secular theme or topic.

12. Roswell Dance Theatre
Eligible applicants must be professionals. The panel surmised from the application that the dance company is not a professional company.

13. Keith O'Brien Simms
An overall lack of support material and documentation weakened this proposal. References should be from persons in the art field who are familiar with the applicants work. The program needed more explanation as to the level of student participation.

14. Julianna Wiliams
The panel was impressed with the artist's holistic approach to reaching young people and her training in human services. The designation of "folk art" did not apply as the proposed program suggested use of monologues, pantomime, and creative movement which are not considered folk art. The actual activities of the artist's work with the students was too vague although the panel commended the artist's awareness of which age group her work best addresses.

15. David Engbritson - Made it to interview, did not pass
Clearly established preference for working with more mature students especially college level students, perhaps university level would be much better setting for his extensive talent and experience. Seemed to have an uncertain plan for specific classes.

APPENDIX V

ARTISTS SHOWCASE

March 8, 1994

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S
Suite 2000
Atlanta, Georgia 303
404/730-5730
Fax 404/730-5779

Dr. Hershel Robinson, Principal
Tri-Cities High School
2575 Harris St.
East Point, GA 30344

Dear Dr. Robinson,

The School Arts Program (SAP) needs to present our annual Artist Showcase in May of this year and we would like to propose that your school serve as host of this year's event. As you know, the Showcase is a vital component of the School Arts Program, and with the resounding support and cooperation from Tri-Cities as the site of last year's Showcase, we would like to have your support for this idea as soon as possible. We have spoken with Viola Turner, the ISC for Tri-Cities, and she is as equally enthused about this endeavor as we are. We hope that you too will share in our enthusiasm in bringing this event for a worthwhile program to your school and enhance the already impeccable reputation that Tri-Cities has for commitment to quality education. I will contact you this week about this proposal. Unfortunately, we need to know by **March 11** if you will allow Tri-Cities to host the 1994 Artist Showcase so that we can make the proper arrangements within the 8 week time span needed to successfully coordinate this event.

The need to present the Showcase in the schools grew out of the fact that most of the In-School Coordinators (ISC) for the program expressed their approval of moving the event to the schools and scheduling it in the spring. The involvement of faculty, parents, school administrators, artists and especially the students, was a definite move in the right direction in the continued success of this program and the arts in education.

The ISCs wanted to keep the event in the schools, so our office thought it would be a good idea to have the Showcase return to Tri-Cities. Because Tri-Cities is also the designated arts magnate school for Fulton County and has a new auditorium, the school would best provide the event with the venues and support that it needs to help the event continue to be a success.

Thank you in advance for your time and consideration and we await your decision. Please feel free to contact me at **730-5792** should you have any questions or comments.

Respectfully yours,

Christopher Jones
SAP Showcase Producer

cc: Elena Ronquillo
Viola Turner

Memorandum

May 16, 1994

TO: Ms. Russell
Tri-Cities High School

FR: Chris Jones
SAP Showcase Producer

RE: Snack bar menu for SAP Showcase

This is what was served at the snack bar at last year's School Arts Program (SAP) Showcase:

Hot dogs
Candy
Popcorn
Potato Chips
Soft Drinks

Please advise as to whether or not this same menu can be offered. If there are other things that can be suggested, please let me know. Please contact me ASAP to confirm.

FULTON COUNTY ARTS COUNCIL
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Suite 2030
Atlanta, Georgia 3
4041730-5730
Fax 4041730-57

FULTON COUNTY ARTS COUNCIL

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Atlanta, Georgia 30
(404)730-5780
Fax (404)730-579

April 11, 1994

Alex Roberts
Tri-Cities High School
2575 Harris St.
East Point, GA 30344

Dear Mr. Roberts,

The 1994 School Arts Program (SAP) Artists Showcase jointly sponsored by the Fulton County Arts Council and Board of Education is being presented at Tri-Cities on Friday, May 27 and I would like to speak with you about providing food services for the event.

The faculty and staff were very supportive of the event last year at the school, so it only seemed natural to come back and thanks to Dr. Robinson and the staff at Tri-Cites, we have been graciously allowed to return. With the opening of the school's new music and theatre wing, Tri-Cities provides an excellent venue as the site for this year's event.

SAP is also exploring the possibility of providing a hospitality room for the participating artists at Showcase. Currently, we are interested in the teacher's lounge because of its close proximity to the Commons area where the artists will be most of the evening, meeting and talking with school personnel.

I am aware that you were paid late for your services last year, however, this is why I wanted to contact you far enough in advance in order to avoid this occurrence again. We are required to give at least 4 weeks lead time for check processing, so I need to speak with you as soon as possible. Should you decide to provide these services for us, you must submit an invoice for your services with enough lead time in order for us to pay you on the day of the event. We want to make sure that what happened last year will not happen again. Your prompt response and timely submission of an invoice will ensure payment for your services.

Thank you in advance for your time and consideration on this matter. I look forward to hearing from you in the near future.

Respectfully yours,

Christopher Jones
SAP Showcase Producer

cc: Elena Ronquillo
Viola Turner

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
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March 31, 1994

Curtis Gibson
Tri-Cities High School
2575 Harris St.
East Point, GA 30344

Dear Mr. Gibson,

The 1994 Artists Showcase jointly sponsored by the Fulton County Arts Council and Board of Education is being presented at Tri-Cities on Friday, May 27, 1994 and I would like to speak with you about providing security services for the event.

The faculty and staff were very supportive of the event last year at the school, so it only seemed natural to come back and thanks to Dr. Robinson and the staff at Tri-Cites, we have been graciously allowed to return. With the opening of the school's new music and theatre wing, Tri-Cities provides an excellent venue as the site for this year's event.

But as I am sure you know, extra facilities means extra areas that need to be secure. Therefore, we also want to explore the possibility of bringing in another person for these security reasons. We understand that a Mr. Sherman Stewart works with you in campus security and we would like also his services as well.

I am aware that there were some problems in payment for your services last year, however, this is why I wanted to contact you far enough in advance in order to minimize this occurrence again. We are required to give at least 4 weeks lead time for check processing, so I need to speak with you as soon as possible. Should you decide to provide these services for us, you must submit an invoice for your services with enough lead time to pay you on the day of the event. We want to make sure that what happened last year will not happen again. Your prompt response and timely submission of an invoice will ensure payment for your services.

Thank you in advance for your time and consideration on this matter. I look forward to hearing from you in the near future.

Respectfully yours,

Christopher Jones
Showcase Producer

Home #
498-0612

cc: Elena Ronquillo
Viola Turner

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S
Suite 2030
Atlanta, Georgia 30
(404)730-5780
Fax (404)730-579

MEMORANDUM

May 23, 1994

TO: Don Ogletree
Tri-Cities High School

FR: Chris Jones
SAP Showcase Producer

RE: Piano use for SAP Showcase

Just wanted to let you know that we will not need the piano for the School Arts Program (SAP) Showcase on Friday 5/27. The only artists that needed the piano have decided not to perform. If you want to move the piano "out of harm's way," please do so. If the piano can be moved to another place in the room in order to give performers more space, or if there is some type of request I must submit (such as to get a work order?) to have the piano moved, please let me know. Should you have any questions or comments, feel free to contact me at 730-5792. Thanks again for your help.

cc: Viola Turner
Elena Ronquillo
Shantras Lakes

MEMORANDUM

May 23, 1994

TO: Viola Turner
Tri-Cities High School

FR: Chris Jones
SAP Showcase Producer

RE: SAP Showcase

I have included the set-up of how the tables in the Commons area are to arranged for the Showcase. Artists begin arriving at 2:30 to register and should begin setting up soon afterwards. I just wanted to reiterate some things about the spaces that are being used:

ROTC Room: This room is to be cleared. When I was there on 5/19 (Thursday), I noticed some chairs stacked against the walls. Could at least some of the chairs remain stacked so that the stage manager can set-up rows for audience members?

Chorus Room: The only change here is that the group that originally needed the piano will not be performing now, and therefore we will not need the piano. I have memoed Mr. Ogletree to this effect.

Band Room: When I was there Thursday, I spoke with Mr. Daughrity about the particulars of the Band Room. It was my understanding that he would take care of moving any musical instruments. As with the ROTC Room, I would like some chairs to remain stacked so that the stage manager can set-up at his discretion. And as a reminder, we spoke about Mr. Daughrity's suggestion that the piano lab can be used as a dressing room for the artists performing in the Chorus/Band Rooms area.

Art Room: Mr. Loadholt suggested that we use the art rooms that are his and Mr. Cole's. I will follow up with him on his suggestion that I contact him for a set-up that would be conducive to the presentations that would take place there. Since this is two separate spaces, I will run this by our tech

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Fax (404)730-57

director. I don't foresee a problem at this point. If there any concerns, I will let you know.

Auditorium: I believe everything is in order here. If something has changed, let me know.

Commons: FYI: At the request of the tech director, I arranged and assigned the artists first on the need for electrical displays (VCRs and monitors). These artists are closest to the walls. This was to minimize running cords and wires across the middle of the floor.

Also, I am sending lists of confirmed participating artists, schedule of performances and copies of registration materials for the Showcase, FYI.

Heather Robinson, the Volunteer Coordinator, will be there at 4:30 on Monday, 5/22, to meet with the students again about their volunteer assignments.

Thanks again for all your help.

cc: Elena Ronquillo
Shantras Lakes

MEMORANDUM

May 23, 1994

TO: Viola Turner
Tri-Cities High School

FR: Chris Jones
SAP Showcase Producer

RE: Table set-up for Showcase

I forgot to mention in the last memo that we will need table set-up for registration in the hallway at the front entrance of the school. The set-up needs to be two (2) tables with two (2) chairs at each and two (2) tables with eleven (11) chairs at each.

Also, Heather will be there today 5/23, not 5/22. Sorry for the error.

Thank you, thank you, thank you.

cc Elena Ronquillo
Shantras Lakes

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S
Suite 2030
Atlanta, Georgia 30
(404)730-5780
Fax (404)730-579

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S
Suite 2030
Atlanta, Georgia 30
(404)730-5780
Fax (404)730-579

MEMORANDUM

May 23, 1994

TO: Leon Daughrity
Tri-Cities High School

FR: Chris Jones
SAP Showcase Producer

RE: Use of Band Room for Showcase

Just wanted to reiterate the things we spoke about on Thursday, 5/19 about the use of the Band Room for the School Arts Program (SAP) Showcase on 5/27. I told Ms. Turner that I understood you would take care of moving the musical instruments and of your suggestion that we should use the piano lab as a changing room for the artists who are performing in the Band/Chorus Rooms area. The other information you gave me about the Band Room's outside entrance was equally as helpful also. If you have any questions or comments, please feel free to contact me at 730-5792.

Thanks again for all your help.

cc: Elena Ronquillo
Shantras Lakes

MEMORANDUM

May 23, 1994

TO: Heather Robinson
Volunteer Coordinator

FR: Chris Jones
SAP Showcase Producer

RE: Volunteer assignments for SAP Showcase

Here are the positions for signage/banners at the School Arts Program (SAP) Showcase on Friday, May 27:

1. One (1) two-sided sign and banner at the school's main entrance.

2. Easels are to placed (with flip charts and markers) at the registration area and at each venue (one at each venue, with the exception of two in the auditorium).

3. One banner at the registration area and one in the auditorium.

4. One (1) two-sided sign at the entrance to the Commons (entrance nearest Media Center/Library).

5. One (1) two-sided sign at the entrance to the Commons (entrance nearest to snack bar/gym).

6. One (1) one-sided sign at the student parking entrance.

7. One (1) two-sided sign at the main hallway entrance to the hallway of the Band, Chorus, and Art Rooms.

8. One (1) two-sided sign at the main hallway entrance to the hallway of the ROTC Room.

9. There is supposed to be a sign in the auditorium lobby. I am still not clear on what it will say or if one needs to be there at all. I will let you know about this ASAP.

FULTON COUNTY ARTS COUNCIL
141 Pryor Street,
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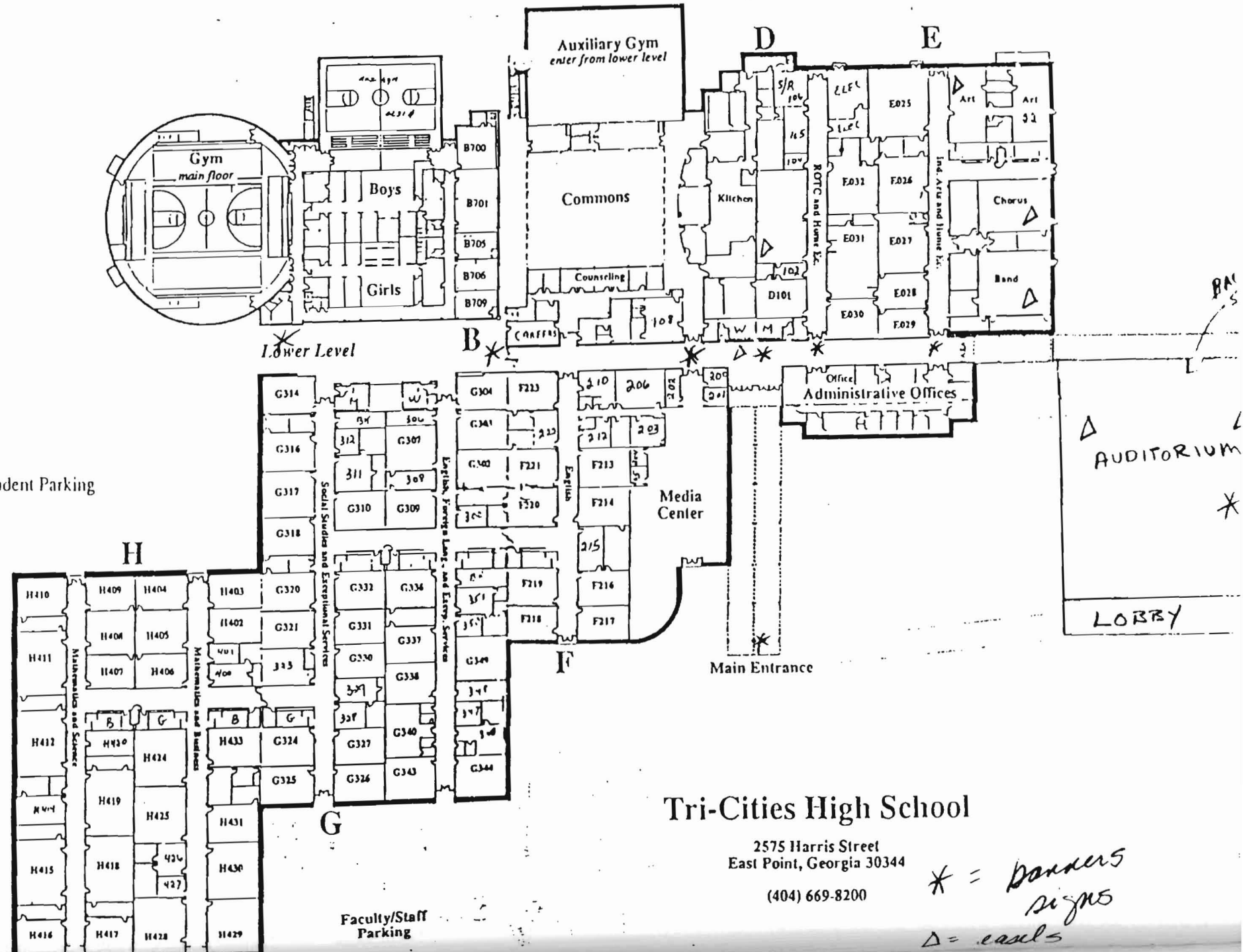
10. Balloons are to placed (bouquets of three) on the sign holders at the event, at the front entrance, and about three (3) bouquets in the auditorium.

I have included a map with markings of where the banners and sign/easels will be placed. I have also sent a memo to Viola Turner at Tri-Cities that you will be at the school on 5/23 at 4:30 p.m. to meet with the kids again.

I also have the registration packet materials ready for stuffing. Let's talk about when we can arrange a meeting for you to come and help stuff the packets. I might be able to drum up enough support here to have done without your coming down here. Let's talk about this ASAP.

Thanks again for all your help. Talk with you soon.

cc: Elena Ronquillo
Shantras Lakes



Tri-Cities High School

2575 Harris Street
East Point, Georgia 30344

(404) 669-8200

* = Banners Signs

Δ = easels

March 14, 1994

Dear SAP Young Audiences Artists:

The 1994 School Arts Program Showcase will take place on:

FRIDAY, May 27, 1994 • 4:00 p.m.-8:00p.m. (SET UP TIME: 2:30-4:00 P.M.)
Tri-Cities High School • 2575 Harris St. • East Point, GA

We invite you to participate in this year's showcase by setting up a display table to share your information with In-School Coordinators who will be attending the event. This year's performance venues are organized to present the work of independent artists (non-Young Audiences artists) in the School Arts Program. The Young Audiences performance showcase will be held in the fall.

In order to reserve a display table, please give us a call at **730-5792**; leave a message for Chris Jones, Showcase Coordinator, with the following information:

• Your name • Address • Organization's name • Telephone number

Then complete and return the form below by **Friday, April 22, 1994.**

We will reserve tables on a first-come, first-served basis. We look forward to your participation in this year's Showcase!

Sincerely,

Christopher Jones
1994 Showcase Coordinator

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

1994 SHOWCASE DISPLAY TABLE REGISTRATION

Young Audiences Artists

Call in your reservation ASAP to 730-5792. Return this form by April 22, 1994.

Organization/Artist:_____

Contact Person/Title:_____

Phone: Day _____ Evening _____

Tables and chairs will be provided. Do you wish to bring a
_____VCR _____ monitor? You must bring your own extension chord.

All application are processed on a *first-come, first served basis.* Registration will be confirmed by **May 6, 1994.**

SCHOOL ARTS PROGRAM

PERFORMANCE REGISTRATION

Registration Deadline: April 22, 1994

Organization/Artist(s):_____

Contact Person/Title:_____

Phone Day_____ Evening_____

Discipline:_____ Number of Performers:_____

PLEASE INDICATE NUMBER OF PERFORMERS WHO WILL BE PRESENTING.

Brief description of Presentation: (include appropriate age level)

_____

_____

_____

We will provide basic sound and lights. Please list equipment you will provide:

_____ _____

_____ _____

_____

DISPLAY TABLE REGISTRATION

A cafeteria table will be provided on a shared basis *(same as last year)*.

Do you wish to set up a display table?_____ Do you wish to bring a _____VCR _____Monitor ? You must provide your own extension cord.

Comments:_____

_____

_____

All applications are processed and tables assigned on a *first-come, first-served basis*. Registration deadline is **April 22, 1994**. All registration will be confirmed by **May 6, 1994**.

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

May 6, 1994

Dear _____,

We are pleased you are participating in the 1994 School Arts Program (SAP) Artists Showcase. Please read this letter **carefully** as it contains information about your confirmed registration at the event and other pertinent information that you will need to make your experience at this year's Showcase a success.

The Showcase takes place at:

Tri-Cities High School
2575 Harris St.
East Point, GA
404/669-8200

Directions:

Take **I-85** to Cleveland Avenue, **Exit 22** (north of airport). Turn west on **Cleveland** (that's a **right** turn coming from the **north**, or a **left** turn coming from the **south**). You will pass the **Fulton County Board of Education Services Building** that is located on Cleveland Avenue (on your left) as an indicator that you have made the correct turn. Continue to **Norman Berry Drive**. Turn **right** on Norman Berry Drive and continue to **Harris Street**. Turn **right** on **Harris Street**. Tri-Cities High will be on the **left**.

Registration:

Artists Registration takes place from 2:30-3:30 p.m. Time for table set-up is limited, so arrive promptly in order for us to give you any help if you need it. In-School Coordinators and other member of the general public begin arriving at 4:00 p.m. All artists display tables must be set up by that time. Please allow yourself enough time to meet this requirement. Also, if you are presenting a performance or demonstration, you **must** register *before* **3:30 p.m.** This will give yourself enough time to check in with your stage/site manager prior to setting up your display table. Remember to prepare a brief introduction for your stage/site manager to read prior to your performance.

The following is information regarding the details of your registration/participation. Only information that applies to you is filled out.

You are confirmed for _____Display Table
_____Performance/Demonstration

You will receive your table assignment when you register.

Your display table will include **your** ____ VCR ____ Monitor. Please remember to bring your extension cord; we will provide an outlet near you

Please note that display tables are for displaying booking information **only**. We are unable to provide space at tables for demonstrations. If you have chosen to present a performance/demonstration, we have provided other sites for you to present your work (see below).

Presentation Information:

Presentation Title: _____

Scheduled from _____ to _____ (includes set-up and break down) in the _____

We will provide the following equipment for you:

_____

_____

_____

We are NOT able to provide the following equipment which you requested:

_____

_____

_____

Performers Note:

If you represent a performing arts company and you are presenting an ensemble performance, please ask members of your cast to arrive **45 minutes** before the performance time. They will need to check in at the Registration Table and then find you/your representative at the display table area. Both you and your company members will then proceed to your stage area (as directed by your stage/site manager).

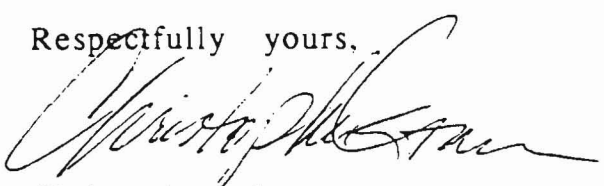
DANCERS: We are planning to have marley for dance performances this year. Dance performances will take place in the new school auditorium.

REMEMBER: **ALL PRESENTATION TIMES INCLUDE SET-UP AND STRIKE.** Please respect your fellow presenters and prepare your presentation to fit your scheduled time allowed (15 min. total). Your actual presentation can be longer than *10 minutes.* Stage managers are instructed to stop presentations that run overtime in order to maintain the established schedule.

IMPORTANT: The principal, staff, and students of Tri-Cities High School have generously allowed us to use their facilities. Please be mindful of classes that are still in session when you arrive and respect all equipment and facilities that you use. If you have any problems during the Showcase, please come to SAP/Showcase staff **not** school personnel.

We look forward to your participation in the 1994 School Arts Program Artists Showcase and appreciate your contribution towards creating an exciting and creative event. Upon receipt of this letter or if you have questions or comments, please contact the SAP office of the Fulton County Arts Council at **730-5792.**

Respectfully yours,



Christopher Jones
SAP Showcase Producer

1994 School Arts Program
Artists Showcase
Schedule of Performances
as of 5/10/94
(schedule subject to change)

Auditorium:

4:30-4:45	VUKA!
5:00-5:15	Several Dancers Core
5:30-5:45	Barefoot Ballet Manya
6:00-6:15	African Cultural Dance Company
6:30-6:45	Ballethnic Dance Company

Art Room:

4:15-4:30	Dagmar Epsten
5:30-6:00	Phyllis Stapler
6:30-7:00	Mahdi Fakhreddin

Band Room:

4:15-4:30	Pan People Steelband
4:45-5:00	Academy Theatre
5:15-5:30	7 Stages
5:45-6:00	Vagabond Puppet Theatre
6:15-6:30	Georgia Mountain Theatre
6:45-7:00	Georgia Shakespeare Festival

schedule
page 2

Chorus Room:

4:15-4:30	Beth Heidelberg
4:45-5:00	Music Is Magic
5:00-5:15	Jomandi Productions
5:15-5:30	Atlanta Street Theatre
5:45-6:00	Dr. Tom & Seus
6:00-6:15	Atlanta Opera Studio

ROTC Room:

4:15-4:30	Temujin Ekunfeo
4:30-4:45	Akbar Imhotep
4:45-5:00	Robert Todd
5:15-5:30	W. Curtis Richardson
5:30-5:45	Alicia Griswold
5:45-6:00	doris davenport
6:15-6:30	Felton Eaddy
6:30-6:45	Cynthia Watts

1994 School Arts Program
Artists Showcase
Schedule of Performances
as of 5/16/94
(schedule subject to change)

Auditorium:

4:30-4:45	VUKA!
5:00-5:15	Several Dancers Core
5:30-5:45	Barefoot Ballet Manya
6:00-6:15	African Cultural Dance Company
6:30-6:45	Ballethnic Dance Company

Art Room:

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schedule
5/16/94
page 2

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5:30-5:45	Alicia Griswold
5:45-6:00	doris davenport
6:15-6:30	Felton Eaddy

1994 School Arts Program
Artists Showcase
Schedule of Performances
as of 5/23/94
(schedule subject to change)

Auditorium:

4:30-4:45	VUKA!
5:00-5:15	Several Dancers Core
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4:15-4:30	Dagmar Epsten
5:30-6:00	Phyllis Stapler
6:30-7:00	Mahdi Fakhreddin

Band Room:

4:15-4:30	Georgia Shakespeare Festival
4:45-5:00	Academy Theatre
5:15-5:30	7 Stages
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6:15-6:30	Georgia Mountain Theatre
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Chorus Room:

4:15-4:30	Atlanta Street Theatre
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5:15-5:30	Beth Heidelberg
5:45-6:00	Dr. Tom & Seus
6:00-6:15	Youth Ensemble of Atlanta

ROTC Room:

4:15-4:30	Temujin Ekunfeo
4:30-4:45	Akbar Imhotep
4:45-5:00	Robert Todd
5:15-5:30	W. Curtis Richardson
5:30-5:45	Alicia Griswold
5:45-6:00	doris davenport
6:15-6:30	Felton Eaddy

1994 School Arts Program
Artists Showcase
Registration Confirmation
as of 5/2/94

Display Tables ONLY:

Artist/Organization	Contact Person
African Dance Connection	Barbara Sullivan
Atlanta Ballet	Sarah Dubingnon
Bisi Adeleke	Bisi Adeleke
Capital City Opera	Donna Angel
Create	Dena Melon
Crossed Swords	Nicole Harsch
Georgia Sea Island Singers	Sandy Myers
Jack Nisbet	Jack Nisbet
Kane & Keeton	Sharyn Kane
Larry Erb	Larry Erb
Lisa Chyn Ensemble	Lisa Chyn
Living Record	Adonaijah Bey Abdel Rahim-El
Moving In The Spirit	Leah Mann
Pandean Players	Barbara Secrist/Andrea Galloway
Piccadilly Puppets	Carol Daniel
SCI-Trek	Peggy Scott
TellTale Theatre	Jack Schmedes/Kirsten Oxlund
Tim Arkansaw	Tim Arkansaw
Young Audiences	Ann Alperin

Performance ONLY

W. Curtis Richardson	W. Curtis Richardson

1994 School Arts Program
Artists Showcase
Registration Confirmation
as of 5/2/94

Performances/Presentations & Display Tables:

Artist/Organization	Contact Person
7 Stages	Debi Barber
Academy Theatre	Lorenne Fey
African Cultural Dance Company	Alani Ogunlade
Alicia Griswold	Alicia Griswold
Atlanta Opera Studio	Sarah Wikle/Mimi Whitley
Atlanta Street Theatre	Michele McNichols
Ballethnic Dance Company	Nena Gilreath
Barefoot Ballet Manya	Ramatu Afegbua-Mahmud
Beth Heidelberg	Beth Heidelberg
Cynthia Watts	Cynthia Watts
Dagmar Epsten	Dagmar Epsten
doris davenport	doris davenport
Dr. Tom & Seus	Tom Pierce
Felton Eaddy	Felton Eaddy
Georgia Mountain Theatre	Gigi Grizzard/Gail Deschamps
Georgia Shakespeare Festival	Amy Atwell
Jomandi Productions	Marsha Jackson
Matt Noda	Matt Noda
Music Is Magic	Bruce Bernstein
Pan People Steelband	Ajamu Nyomba
Phyllis Stapler	Phyllis Stapler
Robert Todd	Robert Todd
Several Dancers Core	Sue Schroeder
Temujin Ekunfeo	Temujin Ekunfeo
The Arts Machine	Akbar Imhotep
Vagabond Puppet Theatre	Kitty Roberson
VUKA!	Charlotte Cameron

1994 School Arts Program
Artists Showcase
Registration Confirmation
as of 5/9/94

Display Tables ONLY:

Artist/Organization	Contact Person
African Dance Connection	Barbara Sullivan
Atlanta Ballet	Sarah Dubingnon
Bisi Adeleke	Bisi Adeleke
Capital City Opera	Donna Angel
Create	Dena Melon
Crossed Swords	Nicole Harsch
Georgia Sea Island Singers	Sandy Myers
Jack Nisbet	Jack Nisbet
Kane & Keeton	Sharyn Kane
Larry Erb	Larry Erb
Lisa Chyn Ensemble	Lisa Chyn
Living Record	Adonaijah Bey Abdel Rahim-El
Matt Noda	Matt Noda
Mona Waterhouse	Mona Waterhouse
Moving In The Spirit	Leah Mann
Pandean Players	Barbara Secrist/Andrea Galloway
Piccadilly Puppets	Carol Daniel
SCI-Trek	Peggy Scott
Susie Duncan	Susie Duncan
TellTale Theatre	Jack Schmedes/Kirsten Oxlund
Tim Arkansaw	Tim Arkansaw
Young Audiences	Ann Alperin

Performance ONLY:

W. Curtis Richardson	W. Curtis Richardson

1994 School Arts Program
Artists Showcase
Registration Confirmation
as of 5/9/94

Performances/Presentations & Display Tables:

Artist/Organization	Contact Person
7 Stages	Debi Barber
Academy Theatre	Lorenne Fey
African Cultural Dance Company	Alani Ogunlade
Alicia Griswold	Alicia Griswold
Atlanta Opera Studio	Sarah Wikle/Mimi Whitley
Atlanta Street Theatre	Michele McNichols
Ballethnic Dance Company	Nena Gilreath
Barefoot Ballet Manya	Ramatu Afegbua-Mahmud
Beth Heidelberg	Beth Heidelberg
Cynthia Watts	Cynthia Watts
Dagmar Epsten	Dagmar Epsten
doris davenport	doris davenport
Dr. Tom & Seus	Tom Pierce
Felton Eaddy	Felton Eaddy
Georgia Mountain Theatre	Gigi Grizzard/Gail Deschamps
Georgia Shakespeare Festival	Amy Atwell
Jomandi Productions	Marsha Jackson
Mahdi Fakhreddin	Mahdi Fakhreddin
Music Is Magic	Bruce Bernstein
Pan People Steelband	Ajamu Nyomba
Phyllis Stapler	Phyllis Stapler
Robert Todd	Robert Todd
Several Dancers Core	Sue Schroeder
Temujin Ekunfeo	Temujin Ekunfeo
The Arts Machine	Akbar Imhotep
Vagabond Puppet Theatre	Kitty Roberson
VUKA!	Charlotte Cameron

1994 School Arts Program
Artists Showcase
Registration Confirmation
as of 5/16/94

Display Tables ONLY:

Artist/Organization	Contact Person
African Dance Connection	Barbara Sullivan
Atlanta Ballet	Sarah Dubingnon
Bisi Adeleke	Bisi Adeleke
Capital City Opera	Donna Angel
Create	Dena Melon
Crossed Swords	Nicole Harsch
Georgia Sea Island Singers	Sandy Myers
Jack Nisbet	Jack Nisbet
Jeff Mather	Jeff Mather
Kane & Keeton	Sharyn Kane
Larry Erb	Larry Erb
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TellTale Theatre	Jack Schmedes/Kirsten Oxlund
Tim Arkansaw	Tim Arkansaw
Young Audiences	Ann Alperin

Performance ONLY:

W. Curtis Richardson	W. Curtis Richardson

1994 School Arts Program
Artists Showcase
Registration Confirmation
as of 5/16/94

Performances/Presentations & Display Tables:

Artist/Organization	Contact Person
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1994 School Arts Program
Artists Showcase
Registration Confirmation
as of 5/23/94

Display Tables ONLY:

Artist/Organization	Contact Person
African Dance Connection	Barbara Sullivan
Atlanta Ballet	Sarah Dubingnon
Atlanta Opera Studio	Sarah Wikle/Mimi Whitley
Bisi Adeleke	Bisi Adeleke
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Performance ONLY

W. Curtis Richardson	W. Curtis Richardson
Youth Ensemble of Atlanta	Debi Barber

1994 School Arts Program
Artists Showcase
Registration Confirmation
as of 5/23/94

Performances/Presentations & Display Tables:

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Georgia Shakespeare Festival	Amy Atwell
Jomandi Productions	Marsha Jackson
Mahdi Fakhreddin	Mahdi Fakhreddin
Matt Noda	Matt Noda
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Vagabond Puppet Theatre	Kitty Roberson
VUKA!	Charlotte Cameron

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.

Suite 2030

Atlanta, Georgia 30303

(404)730-5780

Fax (404)730-5798

MEMORANDUM

May 17, 1994

TO: Michele McNichols
Atlanta Street Theatre

FR: Chris Jones
SAP Showcase Producer

As per my conversation on 5/16 with your representative, Toni, this is your confirmation for re-scheduling your performance time at the SAP Showcase on **Friday May 27** at **Tri-Cities High School.** Please make note of the changes. Thank you.

FROM:

5:15-5:30 p.m. in the Chorus Room

TO:

4:15-4:30 p.m. in the Chorus Room

cc: Elena Ronquillo
Shantras Lakes

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

MEMORANDUM

May 17, 1994

TO: Amy Atwell
Georgia Shakespeare Festival

FR: Chris Jones
SAP Showcase Producer

RE: Showcase performance schedule

As per our conversation on 5/17, this is your confirmation for re-scheduling your performance time at the SAP Showcase on **Friday May 27** at **Tri-Cities High School.** Please make note of the changes. Thank you.

FROM:

6:45-7:00 p.m. in the Band Room

TO:

4:15-4:30 p.m. in the Band Room

cc: Elena Ronquillo
Shantras Lakes

Amy -
Thanks again for agreeing to the change. See you at Showcase!
- Chris

242 Howard Street, NE

Atlanta, GA 30317 USA

Tel: 404.378.0841

Fax: 404.577.5856

March 28, 1994

Chris Jones, Producer
School Arts Program
Fulton County Arts Council
141 Pryor Street Sw
Atlanta, GA 30303
Fax 404-730-5798

Dear Chris

Thank you for allowing Rubicon Pictures to bid on the School Arts Showcase this May 27, 1994. I have attached a breakdown of costs and staff for your investigation.

If you have any questions on this or if there are any changes to the program that I would need to address, I hope you will contact me. I may be reachd at 404-378-0841 or fax 404-373-0167.

Sincerely yours,

John R. Williams

RUBICON

pictures

Fulton County Arts Council
School Arts Program Showcase
Tri-Cities High School
Event Date: May 27, 1994

Auditorium Production Support

Technical Director-Floater
Lighting Board Operator
Sound Board Operator
Stage Manager

Commons-
20 20A cables with breakouts

ROTC Room-presentations
- 1 Tech Staff
- Small sound system
- Tape Deck
- 2 mics

Band Room-presentations
- 1 tech staff-includes chorus room
- Small sound system
- Tape Deck
- 2 mics

Chorus Room-presentations
- tech staff from band room
- Small Sound System
- Tape Deck
- 2 mics

Art and Industrial Room-no support indicated

9 walkie talkies
1 CD player-P/C

Prices include delivery, set-up, operate, tear-down and remove.

Price $2200.00

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

April 5, 1994

John Williams
Rubicon Pictures
242 Howard St., SW
Atlanta, GA 30317

Dear John,

It was a pleasure speaking with you about the School Arts Program (SAP) Artists Showcase. The input that you shared with me from the viewpoint of a program artist was indeed valuable and gave me additional insight on how to better serve the needs of the artists in SAP with an event such as Showcase.

Your timely submission of an estimate from Rubicon Pictures to be the provider of technical services for Showcase was appreciated. Our office has evaluated each estimate that was submitted on a basis of feasibility and practicality for SAP and Showcase. However I regret to inform you that your organization was not selected as the provider of these services for the event.

Our office certainly hope that you still plan on participating in Showcase and we look forward to seeing you there. Once again, I would like to thank you for your continuing interest and support in SAP.

Respectfully yours,

Christopher Jones
SAP Showcase Producer

cc: Elena Ronquillo

THIRD WORLD PRODUCTIONS
4300 Sloop Way
College Park, GA 30349

INVOICE

April 27, 1994

TO: SHANTRAS LAKES
FULTON COUNTY ARTS COUNCIL

FROM: LOUIS BAILEY
THIRD WORLD PRODUCTIONS
S.S. #570-76-3673

RE: **INVOICE FOR SPRING SHOWCASE**

The following is a request for payment for the Arts Showcase to be held this spring at Tri-Cities High School. If there are any problems please let me know ASAP. My number is 768-1200 or 833-4025pgr. Thank you for the opportunity to do business with you and I look foreward to a successful program. Do Good.

EQUIPMENT COSTS

Main Stage	(2 floor mics @ 30p/mic, 4 extra mics with stands @ 6.50p/mi)	$ 86
Chorus Room	2 mics, P.A. with cassette	$140
ROTC Room	2 mics, P.A. with cassette	$140
Band Room	2 mics, larger P.A. with cassette	$175
10- 25ft a.c. ($2.50p/cord)		$ 25
5 - 50ft a.c. ($3.50p/cord)		$ 17.50
6 - 4 way a.c. boxes ($3.75p/box)		$ 22.50
9 - Walkie-Talkies (25p/walkie)		$225
Contingency (tape, gel, etc.)		50
		$881

Please make check payable to: Third World Productions

Thanks for the opportunity to work with you...

THIRD WORLD PRODUCTIONS
4300 Sloop Way
College Park, GA 30349

INVOICE

April 27, 1994

TO: SHANTRAS LAKES
FULTON COUNTY ARTS COUNCIL

FROM: LOUIS BAILEY
THIRD WORLD PRODUCTIONS
S.S. #570-76-3673

RE: **INVOICE FOR SPRING SHOWCASE**

The following is a request for payment for the Arts Showcase to be held this spring at Tri-Cities High School. If there are any problems please let me know ASAP. My number is 768-1200 or 833-4025pgr. Thank you for the opportunity to do business with you and I look foreward to a successful program. Do Good.

PERSONNEL COSTS

Audio Engineer/Coordinator	($140p/da x 1.5da)	$210
Lighting Director	($125p/da)	$125
Ass't Coordinator/Prod. Assistant	($100p/da x 1.5da)	$150
1 - Technical Assistants	($90p/da)	$360
	Total Due -------	$845

Please make check payable to: Third World Productions

Thanks for the opportunity to work with you...

Sincerely yours,

Louis "Bolaji" Bailey

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

April 7, 1994

Louis Bailey
Third World Productions
4300 Sloop Way
College Park, GA 30349

Dear Louis,

Thank you for your timely submission of a estimate from Third World Productions to be the provider of technical services for the School Arts Program (SAP) Artists Showcase. Our office has evaluated each estimate that was submitted on a basis of feasibility and practicality for SAP and Showcase. I am pleased to inform you that your organization has been selected as the provider of these services for the event.

In order to minimize any occurrence of a delay in payment for your services, you must submit an invoice to our office as soon as possible. We are required to give at least 4 weeks lead time for check processing, therefore, a prompt response and submission of an invoice will ensure payment of your services in a timely manner.

Thank you for your time and consideration on this matter. I look forward to a productive and successful relationship.

Respectfully yours,

Christopher Jones
SAP Showcase Producer

cc: Elena Ronquillo

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

April 13, 1994

Heather Robinson
1704 The Valley
Atlanta, GA 30328

Dear Heather,

Thank you for agreeing to serve as Volunteer Coordinator for the School Arts Program (SAP) Artists Showcase. Our office is pleased that you have consented to be the coordinator of these services for the event.

In order to minimize any occurrence of a delay in payment for your services, please complete and return the enclosed Request for Payment form to our office by **April 20, 1994.** We are required to give at least 4 weeks lead time for check processing, therefore, a prompt response and submission of the form will ensure payment for your services in a timely manner.

Also enclosed is a copy of your Volunteer Coordinator Agreement. Please review the agreement and if you have any questions or comments, contact me at **730-5792.**

Thank you for your time and consideration on this matter. I look forward to a productive and successful relationship.

Respectfully yours,

Chris

Christopher Jones
SAP Showcase Producer

Enclosures

cc: Elena Ronquillo

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

April 12, 1994

Diane Lassila
921A Ponce de Leon Pl. NE
Atlanta, GA 30306

Dear Diane,

Thank you for agreeing to serve as production manager for the School Arts Program (SAP) Artists Showcase. Our office is pleased that you have consented to be the provider of production services for the event.

In order to minimize any occurrence of a delay in payment for your services, both yourself and the members of your crew must submit invoices, including addresses and Social Security numbers, to our office by **April 18, 1994.** We are required to give at least 4 weeks lead time for check processing, therefore, a prompt response and submission of an invoice will ensure payment of your services in a timely manner.

Thank you for your time and consideration on this matter. Should you have any questions or comments, please contact Elena Ronquillo or myself at **730-5792.** I look forward to a productive and successful relationship.

Respectfully yours,

Christopher Jones
SAP Showcase Producer

cc: Elena Ronquillo

MEMORANDUM

May 11, 1994

TO: Diane Lassila
SAP Showcase Production Manager

FR: Chris Jones
SAP Showcase Producer

Here are the directions to Tri-Cities along with a copy of the map of the school. If you have any questions, please feel free to contact either Elena or myself at 730-5792.

The Showcase takes place at:

Tri-Cities High School
2575 Harris St.
East Point, GA
404/669-8200

Directions:

Take I-85 to Cleveland Avenue, Exit 22 (north of airport). Turn west on Cleveland (that's a right turn coming from the north, or a left turn coming from the south). You will pass the Fulton County Board of Education Services Building that is located on Cleveland Avenue (on your left) as an indicator that you have made the correct turn. Continue to Norman Berry Drive. Turn right on Norman Berry Drive and continue to Harris Street. Turn right on Harris Street. Tri-Cities High will be on the left.

March 28, 1994

MEMO

TO: Harriet

FROM: Elena

RE: SAP Showcase Draft Budget

In response to your questions concerning the SAP Showcase Budget, all items are estimated at this time. It is important, however, for me to receive approval concerning personnel for running the Showcase, as prospects are being contacted now in order to avoid last minute scheduling problems. In order to book these individuals' time, I will need to be able to tell them their specific fees. I hope that the explanation below clarifies my management of this budget and knowledge of the needs of the event.

1. **Producer fee** - I requested $1,500 for the Showcase Producer in fall of 1992 after witnessing that Showcase here in the Govt. Building. One reason we had so much trouble getting the final report, thank you letters, and other follow-up completed by the producer was that he had exhausted his salary. In other words, the position was underpaid in relationship to the workload and FCAC expectations. At the time of that request the plan was to hold one Showcase the following year. The two co-producers split the fee and again had exhausted the fee well before completion. The co-producers' received $3.50 an hour each (re: Producer's Showcase 93 Final Report) for the time they spent on last year's Showcase. Granted, this year we are only doing one event, but the energy for set-up does not vary greatly. Once decisions are made, they are duplicated (Roswell High and Tri-Cities High were exact doubles-no significant space variations), such as having the Tech Director provide the same sound system twice. Our current Producer has already proved to have a much more focused work ethic and gives great attention to detail. This is an event of myriad details.

2. **Technical Services**

Tech Director - This individual will provide the tech crew and equipment.

We have asked for bids from three potential tech directors. The TD meets with the staff, visits the school to survey venues, and is ultimatly responsible for the smooth running all technical aspects, including set-up and breakdown. The TD also provides electrical hookups in the cafeteria area for the booking fair.

Tech Assistants - All must be knowledgable in their area (sound or lights). They set up and break down the equipment and also run the equipment during the event.

Both TD and Assistants usually work shows that include weekend (or more than one run). The fee is to cover their availability for the day and evening of May 27 and should be competitive as they cannot take a full weekend job elsewhere, not being available for a Friday performance. All will be assigned student volunteers, so they have to take time to train the young people as they work.

3. Production Crew

Production Manager - We are asking the PM to provide all stage managers, meet with staff and survey the site before the event. We will also have a meeting of PM and Stage & Site Managers before the event.

Stage & Site (Visual Arts) Managers - Will meet with artists as they register for the event to ascertain their specific needs during performance. They will introduce the artists, keep to the schedule, and handle raffles. They are responsible for survey of their space before set-up and see that it is returned exactly before we leave the school. They will also assist on any other set-up and break down (i.e. cafeteria booking area) as they are available.

The same professional criteria applies to these as to the TD and Tech Crew in relationship to their availability for a one night stand and working with student volunteers.

Production Assistant - Set-up, breakdown and runner between venues (with raffle tickets, etc.). Last year noted as pipe and drape personnel.

4. Equipment

We are waiting for bids on the needed equipment. $1100 was placed in this category so that we would not fall short. We have 6 venues in the school this year in hopes of spreading out the artists and collapsing the time so we can end earlier (by 7PM instead of 8PM).

SHOWCASE FCAC 94 BUDGET

CODE		
1120	EQUIPMENT RENT/LEASE	
	Showcase Tables & Chairs	500.00
	Showcase Sound System	1,500.00
1160	PROFESSIONAL SERVICES	
	Showcase Producer	1,500.00
	Showcase Technical Crew	2,650.00
1457	PROVISIONS	
	SAP	500.00
SHOWCASE TOTAL		6650.00

SHOWCASE 1994 BUDGET

D R A F T

Producer			$1,500
Technical Services			
Tech Director	1@ $250		$250
Tech Assistants	5@ $150		$750
Production Crew			
Production Manager	1@ $250		$250
Stage & Site Managers	6@ $150		$900
Production Assistant	1@ $90		$90
Security	2@ $80		$160
Food Staff	1@ $50		$50
Volunteer Coordinator	1@ $200		$200
		Total	$4,150
Equipment (P.A. systems, cords, tape decks)			$1100
Signs/Easels Rental			$230
Balloons			$60
Banners			$100
Food/Provisions			$500
Printing			$160
Supplies			$100
Marley Rental			$60
Miscellaneous			$190
		Total	$2,500
	GRAND TOTAL		$6,650

SHOWCASE 1994 BUDGET
Revised 4/12/94

Producer			$1,500
Technical Services			
Tech Coordinator	1@ $210		210
Assistant Coordinator	1@ $150		150
Tech Assistants	4@ $ 90		360
Light Tech	1@ $125		125
Production Crew			
Production Manager	1@ $200		200
Stage & Site Managers	6@ $100		600
Security	2@ $80		160
Volunteer Coordinator	1@ $200		200
		Total	$3,505

Equipment (P.A. systems, cords and boxes, tape decks, mics, walkie talkies, contingency)		$881
Signs/Easels Rental		230
Balloons		56.40
Banners		100
Food/Provisions		500
Printing		160
Supplies		100
Marley Rental		60
Miscellaneous		57.60
	Total	$2,145
	GRAND TOTAL	$5,650

SHOWCASE 1994 BUDGET
Revised 4/28/94

Producer			$1,500
Technical Services			
Tech Coordinator	1@ $210		210
Assistant Coordinator	1@ $150		150
Tech Assistants	4@ $ 90		360
Light Tech	1@ $125		125
Production Crew			
Production Manager	1@ $200		200
Stage & Site Managers	5@ $100		500*
Security	2@ $80		160
Volunteer Coordinator	1@ $200		200
		Total	$3,405

Equipment (P.A. systems, cords and boxes, tape decks, mics, walkie talkies, contingency)	$881
Signs Rental	96*
Balloons	56.40
Banners	95*
Food/Provisions	500
Printing	160
Supplies	349
Marley Rental	0*
Piano Tuning	50*
Miscellaneous	57.60
Total	$2,245
GRAND TOTAL	$5,650

SHOWCASE 1994 BUDGET
Revised 6/6/94*

Professional Services

Producer			$1,500.00
Technical Services			
Tech Coordinator	1@	$210	210.00
Assistant Coordinator	1@	150	150.00
Tech Assistants	4@	90	360.00
Light Tech	1@	125	125.00
Production Crew			
Production Manager	1@	200	200.00
Stage & Site Managers	5@	100	** 500.00
Security	2@	80	160.00
Volunteer Coordinator	1@	200	200.00
		Total	$3,405.00

* See ledger sheets for running balances and details of expenditures.

** Eliminated one presentation venue due to lack of participation from visual artists.

SHOWCASE 1994 BUDGET
Revised
as of 6/6/94***

Equipment Rent & Lease
Food/Provisions

	Budgeted	Expended	Balance
Equipment (P.A. systems, cords & boxes, tape decks, mics, walkie talkies, contingency)	$881.00	$881.00	$0
Signs Rental	*96.00	96.00	0
Balloons	56.40	56.40	0
Banner	**95.00	95.00	0
Food/Provisions	500.00	321.25	178.75
Printing	160.00	118.15	41.85
Supplies	399.00	43.41	355.59
Miscellaneous	57.60	41.98	15.62
Totals	$2,245.00	$1,653.19	$591.81
GRAND TOTAL			$5,650.00

* Changed due to the department's purchase of easels.

** Changed to include ARTS logo.

*** See ledger sheets for running balances and details of expenditures.

Professional Serv ACCT # 1160	1 AMOUNT	2 EXPENDED TO DATE	3 ENCUMBRANCE	4 BALANCE
Producer	1500	1500	0	1500
50% of 1500			750	750
			TOTAL	750
Technical Services	845	845	0	845 ✓
Tech Coordinator	210	210	210	525
Asst Technicians	150	150	150	425
Tech Techs	360	360	360	125
Head Tech	125	125	125	0
Production Crew	700	700	0	700
Prod Manager	200	200	200	500
Stage/Fire Managers	500	500	300	200
				TOTAL 200
Security	160	160	0	160
Security Person	80	80	80	80 ✓
Security Person	80	80	80	total 0
Volunteer Coordinator	200	200	0	200
Volunteer Coord.	200	200	200	total 0

Showcase Budget

Equip. Rent Lease
Acct. # 1120

	AMOUNT			
	BUDGETED	ENCUMBERED	EXPENDED	BALANCE
Equipment	8810	8810	0	8810
Equipment Rental	8810	8810	8810	total 0
Signs/Fascia Rental	960	960	0	960
Zenta	960	960	960	total 0
Balloons	5640	5640	0	5640
Balloons (Delivered)	5640	5640	5640	total 0
Banners	950	950	0	950
Banner	950	950	950	total 0
Printing	16000	0	0	16000
Flyer (700 @ 4¢)	1000	1000	1000	15000
Program (inc. folding)	3125	3125	3125	11875
Sign Enhancements	5940	5940	5940	5435
Registration Tickets Motor	1750	1750	1750	total 4185
Supplies	3400	0	0	3400
Cardstock paper	1000	1000	1000	2[illegible]
Label sheets (20 @ .75)	1500	1500	1500	2[illegible]
X-Acto Blades	170	170	170	[illegible]
Velcro tabs	203	203	203	[illegible]
Double coated tape	700	700	700	[illegible]
Posters	768	768	768	total 5557
Miscellaneous	5760	0	0	5760
Banner Price Increase	3900	3900	3900	1860
Label Tapes	249	249	249	total 5[illegible]

Provisions 7500

	1	2	3	4
	ALLOTTED	ENCUMBERED	EXPENDED	BALANCE
Food/Provisions	5000	0	0	5000
Artist Box - 9 - 1 Room	14000	14000	14000	36000
Generator Hood	18125	18125	18125	total 17875
(725 x 6 .25ea)				

April 18, 1994

TO: James

FROM: Elena

RE: Showcase Purchasing Pre-Approval Forms

Attached please find Pre-Approval Forms with original invoices attached for the following showcase expense items:

Ballons Over Atlanta - $56.40
Cherry Convention Services, Inc. - $230.00
Heather D. Robinson (Volunteer Coordinator) - $200.00
Louis Bailey (Technical Director, Technical Crew, Production Assistant, Equipment) - $1,726 total ($845 Personnel, $881 Equipment)
Diane Lassila, Production Manager - $200.00
Cherie Carson, Stage/Site Manager - $100.00
Douglas Scott, Stage/Site Manager - $100.00
Jim Chappeleaux, Stage/Site Manager -$100.00
Sherman Stewart, Security - $80.00
Curtis Gibson, Security - $80.00

We expect to receive the rest of the invoices before the end of the week and will submit them as we receive them. Still to come are the food service invoice, three stage/site manager agreements and signage expenses. We will charge our copies at Kinko's on the established account (sign blow-up).

Please let me know if you need further information.

cc: Harriet Sanford

MEMORANDUM

April 20, 1994

TO: Ross Mellili
Finance

FR: Harriet Sanford
Arts and Culture

RE: Payment Processing

Enclosed, please find invoices and payment vouchers for payment to the following School Arts Program (SAP) contractors:

Balloons Over Atlanta	$56.40
Cherry Convention Services, Inc.	$96.00
Heather D. Robinson (Volunteer Coordinator)	$200.00
Louis Bailey (Technical Director, Technical Crew, Production Assistant, Equipment) ($845 Personnel, $881 Equipment)	$1,726.00 total
Diane Lassila, Production Manager	$200.00
Cherie Carson, Stage/Site Manager	$100.00
Douglas Scott, Stage/Site Manager	$100.00
Jim Chappeleaux, Stage/Site Manager	$100.00
Sherman Stewart, Security	$80.00
Curtis Gibson, Security	$80.00

If at all possible, please arrange for our staff to pick-up these checks on Friday, May 20, 1994.

Thank you in advance for your assistance. If you have any questions, please call James Reese at x5795.

cc: Myric Thompson
Elena Ronquillo
James Reese
Shantras Lakes

MEMORANDUM

April 20, 1994

TO: Nancy McDonald
Purchasing

FR: James Reese
Arts and Culture

RE: Payment Processing

Enclosed, please find vendor code requests for addition to the School Arts Program (SAP) contractors for payment of services to SAP Showcase.

Alex Roberts
2575 Harris St.
East Point, GA 30344
SS# 262-31-8871

Advertising That Works
2947 Legion Way
East Point, GA 30344
Federal ID# 58-1733021

Thank you in advance for your assistance. If you have any questions, please contact me at x5795.

cc: Harriet Sanford
Myric Thompson
Elena Ronquillo
Shantras Lakes

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.
Suite 2030
Atlanta, Georgia 303
(404)730-5780
Fax (404)730-5798

SCHOOL ARTS PROGRAM

Request For Payment

Instructions: Please complete the following information to request payment for 1994 SAP Showcase.

Name: LOUIS BAILEY

Address: 4300 SLOOP WAY
College Pk 30349

Social Security Number: 570-76-3673

Phone: Day 908-9545 Evening 768-1200

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

I hereby request payment in the amount of $1,726 for Technical Services for 1994 SAP Showcase

I hereby certify that the statement of services rendered is true and correct to the best of my knowledge and belief.

Contractor's Signature

4/18/94
Date

Approved for payment by:

Fulton County Arts Council Staff

Date

DEPARTMENT OF ARTS & CULTURE

Purchasing Pre-Approval Form

Item: Reimbursement Form for SAP Producer Fee

Amount: $750

Date: 4/5/94 **Account #** 1160

Was item in approved budget? **Yes** X **No** _____

If no, how will item be paid for? _____

Description: SAP reimbursement for Showcase Producer 1st 50% of payment

Requestee: Shanka Jakes 4/5/94

Authorized: _____ **Date:** _____

Revised: JR 4/1/94

CONTRACTOR'S REQUEST FOR REIMBURSEMENT

PLEASE FILL OUT ONE FORM FOR EACH CONTRACT AWARDED.

CONTRACTOR: Christopher Jones

CONTACT: Elena Ronquillo PHONE: 730-5786

MAILING ADDRESS: 3566D Meadowglen Village Lane

__ NEW? Doraville, GA 30340

FEDERAL ID/SOCIAL SECURITY #: 438-02-9636

PROJECT TITLE: School Arts Program Artists Showcase

TYPE OF CONTRACT: SAP CONTRACT AMOUNT: $ 1,500

AS PER CONTRACT, PLEASE COMPLETE ONE OF THE FOLLOWING:

50 % INITIAL PAYMENT

___ % SECOND PAYMENT (PROGRESS REPORT ATTACHED)

___ % THIRD PAYMENT (PROGRESS REPORT ATTACHED)

___ % FINAL PAYMENT (FINAL REPORT ATTACHED)

100 % ONLY PAYMENT (FINAL REPORT ATTACHED)

AMOUNT OF PAYMENT: $ 750

Christopher Jones DATE: 4/4/94

SIGNATURE OF CONTRACTOR

Christopher Jones

PRINT NAME

----------FULTON COUNTY USE ONLY----------

REVIEWED BY (FCAC) / DATE

APPROVED BY (FCAC) / DATE

FULTON COUNTY ARTS COUNCIL

141 Pryor S
Suite 2030
Atlanta, Geo
(404)730-
Fax (404)7

Jack Shultz/Chairman · Harriet Sanford/Director

SCHOOL ARTS PROGRAM

Request For Payment

Instructions: Please complete the following information to request payment for 1994 SAP Showcase.

Name: Christopher Jones

Address: 3566 D Meadowglen Village Lane
Doraville, GA 30340

Social Security Number: 438 - 02 - 9636

Phone: Day 730-5792 Evening 270-9136

I hereby request payment in the amount of $750 (First 50% of $1,500 Producer's Fee) as Producer for 1994 SAP Showcase to be held at Tri-Cites High School, May 27, 1994.

I hereby certify that the statement of services rendered is true and correct to the best of my knowledge and belief.

Christopher Jones
Contractor's Signature

5/11/94
Date

Approved for payment by:

Fulton County Arts Council Staff

5/12/94
Date

FULTON COUNTY ARTS COUNCIL
141 Pryor
Suite 2030
Atlanta, Ge
(404)730-
Fax (404)7

DEPARTMENT OF ARTS AND CULTURE

PURCHASING PRE-APPROVAL FORM

ITEM: Final payment of SAP Showcase Producer's Fee

AMOUNT: $750

DATE: 6/30/94 ACCT# 1160

WAS ITEM IN APPROVED BUDGET? YES ✓ NO ____

IF NO, HOW WILL ITEM BE PAID FOR? ____

DESCRIPTION: Final 50% of Producer's Fee payable upon receipt of Showcase Final Report to FCAC

REQUESTEE: Sharon Lamb 6-30-94

AUTHORIZED: [signature] DATE: 7/18/94

TA/
DAC 11/15/93

March 16, 1994

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

MEMO

TO: All School Arts Program Artists

FROM: Elena Ronquillo, SAP Coordinator

RE: Artists' Meeting, Directory Updates, Showcase Registration

There are **three** very important attachments to this memo. Please take the time to go over each and give them your immediate attention. It won't take long to provide us with the information we need and it's very important that we receive the requested information by the deadlines given. Your cooperation is will allow us to keep the program running smoothly. Call the SAP office (730-5792) if you have questions.

We have enclosed your current Artists' Directory page for this year's **Artists' Directory Update**. Please check your page for any errors. If you have changed or added programs, submit the new information to us by **April 18** so that we may make changes in time for reprinting the Directory. Follow the format of the enclosed Directory page in submitting any changes. Be aware of the limited space available (front and back of one page). **If you want to duplicate exactly this year's information in next year's Directory, please indicate this to us in writing to our office. Only programs which are listed in the Directory may be booked in Fulton County schools in 1994-95.**

The **SAP Showcase** will be held at Tri-Cities High School (the FC Arts Magnet School) on May 27, 1994. This is necessary as the consensus of the In-School Coordinators is that a spring showcase will be the most useful time for their next year's bookings. We realize the time line is short but feel it is best to have one showcase this spring and then another next spring rather than waiting to showcase next spring only. Your cooperation is greatly appreciated. Next spring there will be one showcase held in North Fulton and one in South Fulton. The enclosed registration form will allow you to reserve presentation and/or display space.

Enclosed is the announcement of the **SAP Artists' Meeting** at 7 Stages on May 3 at 7:00PM. Your attendance is absolutely necessary for your input into the program and your knowledge of upcoming program changes.

The next **SAP Staff Development Training** will be held July 18-29 (Monday through Friday) at the Teaching Museum South. More information about the training will follow.

See you at the **Study Guide Workshop** on March 30, 1994. Call the office if you have not registered and wish to attend.

cc: Harriet Sanford
Kellene Champlin
Myric Thompson

SCHOOL ARTS PROGRAM

ARTISTS' MEETING

Tuesday, May 3, 1994
7:00 PM

7 Stages
(Back Door Theatre)
1105 Euclid Avenue
Atlanta, GA

RSVP to SAP Office
730-5792

Call the School Arts Program office if you have suggested agenda items (directions available if needed at same number). Send a representative if you can't come.

MEMORANDUM

March 23, 1994

TO: Veronica Njoku
Assistant Director

FR: Chris Jones
Showcase Producer

RE: Raffle prizes for Showcase

As per your request during our meeting on 3/17 for identifying prospective organizations for raffle prizes for Showcase, I am attaching background/fact sheet information on the event for use in soliciting the prizes. You will also find the list of prospects we discussed for these donations. Let's meet again to establish a deadline date for the organizations to confirm what and if they will donate. If you have any questions or comments, please contact me. Thanks again for all your help.

attachments

FACT SHEET

ARTIST SHOWCASE
School Arts Program
Fulton County Arts Council

WHO: 1994 School Arts Program Artists Showcase

WHEN: Friday, May 27, 1994
4:00 p.m. to 8:00 p.m.

WHERE: Tri-Cities High School
2575 Harris St.
East Point, GA

WHAT: Artists Showcase, sponsored by the School Arts Program (SAP) of the Fulton County Arts Council and the Fulton County Board of Education, will present artists and arts organizations from SAP to In-School Coordinators, teachers, principals, PTA representatives, community leaders, and the general public of Fulton County and metropolitan Atlanta area. This Showcase will enable the participants to discover the importance of SAP and the arts in education in the schools of Fulton County. The showcase will give the educators an opportunity to interact with and view the artists in the program and to familiarize themselves with the procedures to access this program.

HOW: The Showcase will be set up in a "booking fair" fashion. There will be presentations and demonstrations by the artists as well as a display/information area for artists to personally meet and discuss their program with the teachers on a one-to-one basis. The disciplines included will be:

• Dance • Music • Theatre • Folk • Visual Arts •Media • Literature

In an effort to give all artists the opportunity to perform in appropriate educational cultural facilities, the presentations will take place at Tri-Cities High School, the arts magnate school of Fulton County. The school has just opened its theatre and music wing that includes a new 500 seat auditorium, and will give school personnel and the general public an opportunity to view the magnet school's new facilities.

INFO: SCHOOL ARTS PROGRAM
FULTON COUNTY ARTS COUNCIL
404/730-5792

Organization Prospect List
Raffle Prizes
1994 Artists Showcase

7 Stages
522-0911

Abernathy Arts and Crafts Center
303-6172

High Museum of Art
898-9540

Horizon Theatre
584-7450

Jomandi Productions
876-6346

National Black Arts Festival
730-7315

Theatre of the Stars
252-8960

March 25, 1994

TO: SAP In-School Coordinators

FR: Chris Jones, 1994 Showcase Producer

RE: 1994 Artists Showcase

The SAP Showcase will be held on May 27, 1994 at Tri-Cities High School. This is necessary as the consensus of the In-School Coordinators is that a spring Showcase will be the most useful time for next year's bookings. We realize the time line is short, but we feel it is best to have one Showcase this spring and then another next spring rather than waiting to Showcase next spring only. Your cooperation is greatly appreciated. Next spring, there will be one Showcase held in North Fulton and one in South Fulton. The enclosed fact sheet will give you information to distribute to teachers, staff, students, and parents at your school.

Please be sure to bring your 93-94 SAP Directory to the Showcase. We are currently updating the Directory and will distribute the new ones at the beginning of the next school year. New artists into the program will be included by inserts in your registration packets at the Showcase in May.

This a singular once-a-year event with the opportunity for you to meet with artists who excel in a variety of disciplines while uncovering numerous ways to enhance your next year curriculum with arts and cultural programming. Please plan to attend.

Should you have any questions or comments, feel free to contact me at the SAP office at 730-5792.

cc: Elena Ronquillo
Shantras Lakes
Kellene Champlin

March 30, 1994

TO: Fulton County Schools Principals

FR: Chris Jones
1994 Showcase Producer
School Arts Program (SAP)

RE: 1994 SAP Showcase

The 1994 Fulton County Arts Council and Board of Education School Arts Program 1994 Artists Showcase takes place on May 27 at Tri-Cities High School beginning at 4:00 p.m. and we invite you to attend!

The Showcase will present artists and arts organizations from SAP to In-School Coordinators, teachers, PTA representatives, community leaders and the general public of Fulton County and metropolitan Atlanta area. The Showcase will enable the participants to discover the importance of SAP and arts in education in the schools of Fulton County. The Showcase will give the educators an opportunity to interact with and view the artists in the program and to familiarize school personnel with the procedures to access this program. It will also give everyone the opportunity to view Tri-Cities, arts magnet school of Fulton County, and its new theatre and music wing that includes a 500 seat auditorium.

The Showcase will be set up in a "booking fair" fashion with presentations and demonstrations by the artists as well as a display/information area for artists to personally meet with teachers on a one-to-one basis.

This is a singular, once-a-year event with an extraordinary opportunity for you and members of your school's community to associate with artists who excel in a variety of arts disciplines with numerous ways to enhance your next year's curriculum with arts and cultural programming. We would like to extend a special invitation this year to PTA representatives to attend as well as your In-School Coordinators (ISC) and you! Please encourage your staff, parents and their families to attend. Don't miss it!!

Should you have any questions or comments, please feel free to contact me at 730-5792.

cc: Elena Ronquillo
Kellene Champlin
SAP In-School Coordinators
PTA Presidents
Fulton County Board of Education

MEMORANDUM

April 13, 1994

TO: Judith Lunsford
Atlanta-Fulton Public Library

FR: Chris Jones
1994 Showcase Producer
School Arts Program (SAP)

RE: 1994 SAP Showcase

As per our conversation on 3/28, I am submitting the information you require in determining if the library will be able to provide video services for the Fulton County Arts Council and Board of Education School Arts Program 1994 Artists Showcase which takes place on May 27 at Tri-Cities High School, 2575 Harris St., East Point, from 4:00 p.m. to 8:00 p.m.

The Showcase will present artists and arts organizations from SAP to principals, teachers, parents, PTA representatives, community leaders and the general public of Fulton County and metropolitan Atlanta area. The Showcase will enable the participants to discover the importance of SAP and arts in education in the schools of Fulton County. The Showcase will give the educators an opportunity to interact with and view the artists in the program and to familiarize school personnel with the procedures to access this program. It will also give everyone the opportunity to view Tri-Cities, the Arts Magnet school of Fulton County, and its new theatre and music wing that includes a 500 seat auditorium.

SAP would like to use your services for documenting the event. The specifications we would like are:

- have the event recorded with 3/4 in. tape
- footage of persons at the event, therefore, place of cameras will most likely be in the hallways and in performance venues to video the audience attending the event
- editing, if possible
- interviews and please advise who would provide scripting, if needed
- 2 cameras

Should you have any questions or comments, please feel free to contact me or Elena Ronquillo at 730-5792.

cc: Elena Ronquillo
Susan Petit
Myric Thompson

Interview Questions for Taping of SAP Showcase

1. What was your favorite performance at Showcase today?

2. Do you feel that the School Arts Program is a worthwhile project?

3. How important is the arts in education?

4. Do you wish there was a program like the School Arts Program when you were in school?

Questions can be asked to the following:

Parents
Teachers, particularly the In-School Coordinators (ISCs) for SAP
Participating Artists
Principals
Students
PTA representatives

MEMORANDUM

April 18, 1994

TO: Susan Petit

FR: Chris Jones
SAP Showcase Producer

RE: Press releases for Showcase

As per our meeting on 3/18, I am submitting the press releases to you today as you requested. I have sent a memo to Judith Lunsford at the library, which I sent you a copy, about videotaping the event and I am still waiting to hear from her. I will begin work on a flyer this week, and I am considering doing a PSA which I should have completed in the next couple of days. Questions? Comments? Please feel free to call me.

Attachments

FOR IMMEDIATE RELEASE
CONTACT: Susan Petit
730-5780

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

ARTS EDUCATION PROGRAM TAKES THE SPOTLIGHT

(ATLANTA--4/18/94)--Arts in education will take the spotlight with the 10th annual Fulton County Arts Council and Board of Education School Arts Program (SAP) Artists Showcase on Friday, May 27 at Tri-Cities High School from 4-8 p.m.

SAP Artists Showcase presents artists and arts organizations from the program to teachers, principals, PTA representatives, community leaders, and the general public of Fulton County and metropolitan Atlanta area.

The showcase gives the educators an opportunity to familiarize themselves with the procedures to access the program through artistic performances and demonstrations, while enabling other audience members to discover the experience of SAP and arts in education in Fulton County schools.

The School Arts Program grew out of a collaboration ten years ago between the Fulton County Arts Council and Fulton County Board of Education to provide creative contact between professional artists and students in the 53 schools and 2 teaching museums of the Fulton County school system. The program receives support from appropriations through the Fulton County Board of Commissioners as well as the countless number of teachers, school administrators, parents and members of the community who want to see the program's continued success in the schools. The program depends on the communication of SAP artists and In-School Coordinators, who use The Showcase as a way of determining which artists will be best to partner with the already existing curriculum in the schools.

-more-

In fact, it is these types of partnerships that drive SAP. One such partnership is that of sculptor Jeff Mather, who combines his work with that of choreographer Robin Williams, in defining space in permanent and transient art forms. Mather and Williams teach students to explore the similarities between sculpture and dance while combining the fundamentals of geometry and physics.

According to Jack Schultz, chairman of the Arts Council, "presenting art as an interdisciplinary tool for underlining the core curriculum and achieving student academic excellence is a major goal of the School Arts Program." SAP artist Alice Lovelace echoes the sentiments of Schultz, stating that "Fulton County is the only school district in Georgia to explore the combination of art with the core curriculum through the training of both teachers and professional artists." Lovelace, a poet and teacher herself, is the recipient of the 1993 City of Atlanta Mayor's Fellowship in Literature and has been an active participant with SAP since its inception. She has seen this innovative approach to arts education evolve through the creative leadership provided by both the Arts Council and Board of Education.

Featured performers at the showcase will include Atlanta Street Theatre performing "You Gonna Hang or What," a short play addressing the issue of peer pressure; musical presentations from Bruce Bernstein involving different themes with various musical instruments and the Pan People Steelband featuring an assortment of music interspersed with information on Caribbean history and culture; storytelling from Temujin Ekunfeo and Cynthia Watts; traditional West African dance and music from African Cultural Dance Company and Barefoot Ballet Manya; poetry readings from doris davenport; and a sculpey demonstration from Phyllis Stapler that includes cane making, marbleizing and millefiori.

"This is the kind of program that fosters an understanding and appreciation of the arts in education," says Elena Ronquillo, program coordinator. "The Showcase is one way of providing outreach for support to SAP from parents, PTA reps, and others who are interested in seeing the arts survive as a basic component in the curriculum of the county's schools."

showcase/add 2

It is with this idea that SAP chose to present the showcase at Tri-Cities High School, the arts magnet school of Fulton County. The school has just opened its theatre and music wing that includes a new 500 seat auditorium, giving school personnel and the general public an opportunity to view the magnet school's new facilities.

The event is free and open to the public and children are especially invited. For more information contact the School Arts Program office of the Fulton County Arts Council at 730-5792.

# #

FOR IMMEDIATE RELEASE
CONTACT: Susan Petit
404/730-5780

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

FULTON COUNTY TO SHOWCASE ARTISTS

(ATLANTA--4/18/94)--The Fulton County Arts Council and the Fulton County Board of Education will present its 10th annual School Arts Program (SAP) Artists Showcase Friday, May 27 at Tri-Cities High School from 4-8 p.m.

SAP Artists Showcase presents artists and arts organizations to teachers, principals, PTA representatives, community leaders, and the general public of Fulton County and metropolitan Atlanta area.

The showcase gives educators an opportunity to familiarize themselves with the procedures to access the program through artistic performances and demonstrations, while enabling other audience members to discover the experience of SAP and arts in education in Fulton County schools.

The showcase will be held at Tri-Cities High School, the arts magnet school of Fulton County. The school has just opened its theatre and music wing that includes a new 500 seat auditorium, giving school personnel and the general public an opportunity to view the magnet school's new facilities.

The event is free and open to the public. For more information contact the School Arts Program office of the Fulton County Arts Council at **730-5792.**

# #

April 20, 1994
MEMO
TO: School Arts Program In-School Coordinators
FROM: Elena Ronquillo, SAP Coordinator

RE: 1994 SAP Showcase at Tri-Cities High School

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

As you know, the SAP Showcase will be held at Tri-Cities High School on May 27, beginning at 4:00PM. I have had some response concerning holding the Showcase on the beginning of Memorial weekend. I understand the concern, however, our choice was based on the availability of the school and our wish to provide you with a program Showcase for school year 1994-95. Our next opportunity to hold a Showcase is not until spring of 1995 and I felt it is in the best interests of the program not to allow a school year to go by without a program Showcase.

Remember, if you cannot come we gladly accept anyone else from your school who can attend and/or interested parents. Your commitment is for one four hour time slot which will benefit your school for an entire year. There is only one other SAP requirement for ISC's other than Showcase attendance which is a one hour orientation meeting held each fall. We try to keep your time commitment with us at a minimum because we understand the time you do spend on the program all year. I hope you can find at least one person in your school who can attend if you cannot.

Invite interested parents and their children to attend with your school representative. It can become a fun event if a group comes together. All of our performances and workshops at the Showcase are free and designed for children, so there will be plenty for them to do. **For those of you in N. Fulton, Cathy Hodge (640-5321), the North Fulton PTA Council School Arts Representative, has graciously offered to organize car pools from the different N. Fulton schools to the Showcase.**

We hope you will share this program with others and celebrate our Fulton County Arts Magnet School at the SAP 1994 Showcase. Even through Fulton County is physically divided into two parts, we can share the arts and our new performance facility at Tri-Cities together.

cc: Harriet Sanford
Kellene Champlin
Fulton County School Principals
North and South Fulton PTA Councils

Memorandum

To: Chairman Skandalakis
Commissioner Boxill
Commissioner Darnell
Commissioner Joyner
Commissioner Hightower
Commissioner Lowe
Commissioner O'Callaghan

From: Harriet Sanford HS

Date: May 11, 1994

Feel the beat of the Pan People Steel Band, listen to a story by Akbar Imhotep, experience the movement of the African Cultural Dance Company.

You, your staff and your families are cordially invited to attend the Fulton County School Arts Program annual Artists' Showcase on May 27 from 4:00 - 8:00 pm. The Showcase will be held at Tri Cities High School, Fulton County's magnet school for the arts, located at 2575 Harris Street.

The Artists' Showcase presents over 40 artists and arts organizations to the community, parents, principals and the school arts program in-school coordinators. There will be performances, presentations and demonstrations by artists as well as a display area for artists to personally meet and discuss their program with the teachers on a one-to one basis.

The School Arts Program, jointly sponsored by the Fulton County Arts Council and the Fulton County Board of Education, offers creative experiences in all 55 Fulton County schools and to over 45,000 Fulton County School children yearly. There are currently 135 artists and companies represented by the School Arts Program.

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.
Suite 2030
Atlanta, Georgia 30
(404)730-5780
Fax (404)730-579

Memorandum

To: Myrian Richmond

From: Susan Pettit SP

Date: May 2, 1994

I am requesting a photographer to cover the School Arts Showcase which will be held on Friday, May 27, 1994 from 4 pm - 8 pm at Tri Cities High School. Each year the Arts Council and the School Arts Program use the photographs taken at the Showcase for the upcoming years promotion.

The schedule of showcase performances and events is still being confirmed but we would like a photographer to stay the bulk of the time to shot black and white prints and color slides. Please call me at x.5780 if you can accommodate this request. Thank you.

cc: Bill Durant
Christopher Jones

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

Chris
FYI -
sent to ch. 2, 5, 11, +6

Howard Dorsey
Assignment Desk
WSB TV, Ch. 2
1601 West Peachtree St.
Atlanta, Ga. 30309

May 17, 1994

Dear Mr. Dorsey,

Attached is an information packet describing the annual **Fulton County School Arts Showcase** on May 27 from 4:00 - 8:00 pm. A press release, as well as a schedule of performers, is also in the packet. In the past, the Showcase and the Fulton County School Arts Program has attracted press but little media attention. I think this event would make an excellent media feature story in light of the Department of Education's National Education Goals for the Arts and the goal of the Fulton County School Arts Program to incorporate the arts as an integral part of the curriculum.

The Showcase will be held in the new Tri-Cities High School auditorium and surrounding classrooms and will feature 28 performances and 23 artist display tables. The annual showcase is open to the public and parents, and students are especially invited.

The Fulton County School Arts Program grew out of a collaboration ten years ago between the Fulton County Arts Council and the Fulton County Board of Education. In the 1993/1994 school year, the School Arts Program reached over 47,000 Fulton County school children, grades K-12, by offering creative programs from over 130 artists and companies.

The Annual Showcase is a forum for school officials from each school to meet the artists sponsored by the School Arts Program. School officials will also be able to directly book artists for performances and workshops for the 1994/1995 school year.

The Showcase would be an excellent feature for the evening news. The Arts Council would be willing to assist camera crews as well as arranging personal interviews with artists and administrators. Please feel free to contact me at 730-5780 if you have any questions or would like to schedule a story and a camera crew.

Sincerely,

Susan Pettit

Susan Pettit
Program Development / Public Relations

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 3030
(404)730-5780
Fax (404)730-5798

ARTS EDUCATION TAKES CENTER STAGE

By Edwina Palmer

The 10th Annual School Arts Program Artists Showcase will take center stage on Friday, May 27, from 4:00 until 8:00PM at East Point's Tri-Cities High School located at 2575 Harris Street. Teachers, parents and students are invited to attend.

Each year, the Fulton County Arts Council and the Fulton County Board of Education host the Artist Showcase. This event features over forty artists and includes the disciplines of dance, music, theater, folk, visual arts, media and literature.

There will be presentations and demonstrations by the artists as well as a display/ information area for them to personally meet and discuss their program with teachers on a one-to-one basis. Educators will have an opportunity to schedule artists for future engagements.

Featured performers at the showcase will include the Atlanta Street Theater performing "You Gonna Hang or What," a short play addressing the issue of peer pressure; musical presentations from Bruce Bernstein and the Pan People Steelband featuring an assortment of music interspersed with information on Caribbean history and culture; storytelling from Temujin Ekunfeo and Cynthia Watts; traditional West African dance and music from the African Cultural Dance Company and Barefoot Ballet Manya; poetry readings from Doris Davenport and a "sculpey" demonstration from Phyllis Stapler that includes cane making, marbleizing and millefiori.

The School Arts program grew out of a collaboration ten years ago between the Arts Council and the Fulton County Board of Education. This partnership created an opportunity for contact between professional artists and students in the county's fifty-three schools and two teaching museums.

The program receives appropriations from the Fulton County Board of Commissioners and support from countless partners including teachers, school administrators, parents and members of the community.

Another partnership is that of sculptor Jeff Mather, who combines his work with that of choreographer Robin Williams in defining space in permanent and transient art forms. Mather and Williams teach students to explore the similarities between sculpture and dance while combining the fundamentals of geometry and physics.

According to Jack Schultz, chairman of the Arts Council, "A student's education is enhanced with the inclusion of art in the school curriculum."

The Tri-Cities High School is Fulton County's arts magnet school and has just opened its new theater and music wing.

This event is free and open to the public. For more information, call (404) 730-5792.

MAY DAY ACTIVITIES AND PARADE

Showcase connects arts, teachers, public

Feel the beat of the Pan People Steel Band, listen to a story by Akbar Imhotep, or sway to the movement of the African Cultural Dance Company.

These are but a few of the artists who'll perform at the 10th annual Artist Showcase from 4 to 8 p.m. Friday at the Tri-Cities High School — the Fulton County magnet school for the arts. Teachers, art professionals and the public are invited. The event is free.

A project of the Fulton County Arts Council and the Board of Education School Arts Program (SAP), the showcase will present more than 40 artists and arts organizations. There will be presentations by the artists and areas for artists to meet teachers and other interested parties.

Visitors will also be able to view the school's recently opened theater and music wing.

The Tri-Cities High School is at 2575 Harris in East Point.

— Helen C. Smith

Staff photo by Carlos Williams II

WITH FLAIR: Professional sword fighter Mike Sakuta was a popular attraction at the art show at Tri-Cities High School.

Showcase

Tri-Cities High School plays host to artists, performers

By Carlos Williams II
Neighbor Staff Writer

South Fulton showcased its student artists in the 10th Annual School Arts Program at Tri-Cities High May 27.

The program featured artists from all over South Fulton and also showcased the school's new theater and music wing.

Featured performers included the Atlanta Street Theater, which performed "You Gonna Hang or What?" a short play that addressed peer pressure; musical presentations from Bruce Bernstein and the Pan People Steelband, featuring an assortment of music and information on Caribbean history and culture.

"This program is to showcase artists to other schools," program coordinator Elena Ronquillo said.

Each year, the Fulton County Arts Council and the Fulton County Board of Education host the Artist Showcase. This year alone featured over 40 artists and included dance, music, theater, folk, visual arts, media and literature.

"These representatives are here from all over Fulton, and they will choose performers and artists for next year to use in their programs and special events," Viola Turner, Tri-Cities' director of visual and performing arts program, said.

The program was extended to three showcases this year instead of one to test what is effective.

"We wanted to evaluate the program and try different things," Ms. Ronquillo said. "This is the first year we did this program in a school building. It used to be in the Fulton County Government building downtown, but we decided that since it is a school program it should be in a school."

Also included in the program was storytelling from Temujin Ekunfeo and Cynthia Watts; traditional West African dance and music from the African Cultural Dance Company and Barefoot Ballet Manya; poetry readings from Doris Davenport and a demonstration from Phillis Stapler that included cane making, marbleizing and millefiori.

The program was a collaboration between the Arts Council and the Fulton County Board of Education and was an opportunity for contact between professional artists and students.

"This program is helpful because students are around professional artists, and this helps them with their training," Ms. Ronquillo said.

Chris – June 2001

The Fulton County SCHOOL *arts* Program

presents

ARTISTS SHOWCASE

FULTON COUNTY

ARTS

see

the Atlanta Street Theatre perform

HEAR

the Pan People Steelband play

and Akbar Imhotep tell a story.

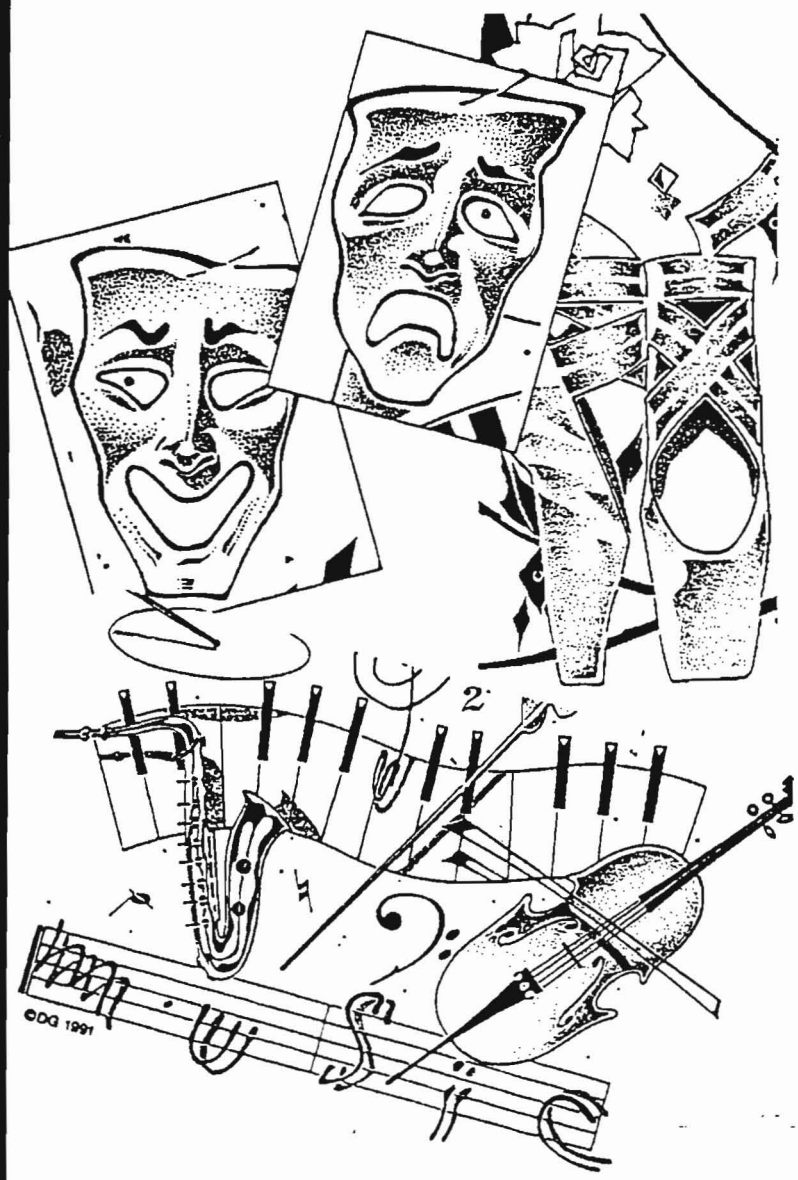
Experience

the movement of the African Cultural Dance Company &

MUCH, MUCH MORE!

AND IT'S ALL FREE & YOU AND THE FAMILY ARE INVITED!

FRIDAY, MAY 27TH
4 P.M. TO 8 P.M.
TRI-CITIES HIGH SCHOOL
2575 HARRIS STREET
EAST POINT



FOR MORE INFO, CALL THE FULTON COUNTY ARTS COUNCIL 730-5780

MEMORANDUM

May 24, 1994

To: Harriet

Fr: James

Re: SAP Showcase Banner

I just got off the phone with Kevin Clark of Advertising That Works, the vendor that was originally handling the "Showcase" banner. He says that Chris Jones gave him the "go-ahead" on the banner on May 12, the Arts logo was added and he completed the work last week.

Chris says he told the vendor on Thursday May 19, that we didn't want it done because of the price. By then it was too late and Chris apparently tried to negotiate with him.
Chris did not have the proper authorization to give the vendor the "okay" to begin work on the banner after the price change. Mr. Clark is very understanding and wants to resolve this matter.

cc: Susan Pettit
Elena Ronquillo
Myric Thompson
Chris Jones

MEMORANDUM

May 24, 1994

To: Harriet

From: Elena

Re: SAP Showcase Banner

I was surprised to receive the memo from James stating that Chris gave Mr. Clark the go ahead to produce the Showcase banner. This is not the case. One should expect a vendor who has made work without authorization to say that he was given the go ahead when he now has a banner for which he wants to be paid. Chris got authorization to order the banner (Budget Pre-Approval form) and was then informed it needed added art work. He informed Mr. Clark of the change and was given a new price. Chris spoke with Mr. Clark and told him that he had received approval for the artwork (change in design) as amended by Mr. Clark. Mr. Clark stated that he would need an authorizing signature in order to produce the banner. Chris informed him that he would process the form for the signature and submitted the revised Budget Pre-Approval form which was denied. Mr. Clark went ahead with production without the signature he requested and without Chris' knowledge. Chris did not expect production to proceed without the signature requested. Mr. Clark probably went ahead because of the deadline as to when the banner was needed, and simply fit it into his own production schedule.

I am disappointed that the memo was circulated by James without including facts which Chris told him about arrangements with Mr. Clark. Chris did nothing without proper authorization and has been an exemplary team player throughout his time with us. He has taken a tremendous amount of time tracking paperwork and authorizations to complete his job.

My solution to this banner dilemma, as I told Chris yesterday, is to offer Mr. Clark the $95 authorized for the banner since Mr. Clark produced the banner without our OK. This would at least cover his expenses. I would hope to be included, along with Chris, on any attempts at resolution of this unfortunate incident.

cc: James Reese
Susan Pettit
Myric Thompson
Chris Jones

FACSIMILE TRANSMISSION

FULTON COUNTY ARTS COUNCIL

141 Pryor Street,
Suite 2030
Atlanta, Georgia 3
(404)730-5780
Fax (404)730-57

This is page 1 of 2

Date: 4/14/95

TO: Kevin

COMPANY: Advertising That Works

PHONE: 768-5665

FAX: 761-9589

FROM: Chris Jones
School Arts

PHONE: 730-5792

FAX: 730-5798

MESSAGE:

Please review diagram of banner.
Give an estimate of cost.
Thanks.

Waiting on
invoice

12'

2'

SCHOOL ARTS SHOWCASE

one color - one typeface / font

Would price change if we provide text or not?

vinyl / plastic banner

SCHOOL ARTS PROGRAM **SHOWCASE**

TO: CHRIS JONES
730-5798

FROM: KEVIN CLARK

CHRIS –
THIS IS THE LAYOUT AS PER OUR CONVERSATION.
PLEASE CALL W/ YOUR QUESTION

Faxed from C Kevin 4/18

FULTON COUNTY ARTS COUNCIL

[illegible] Pryor Street

Suite 1000

Atlanta, Georgia

404/730-5730

Fax 404/730-5

May 27, 1994

The Bearer of this letter is entitled to two (2) complimentary tickets for the 1994-95 Theatre of the Stars season. Contact Chris Manos at 252-8960 to claim this prize. Please be sure to indicate that the prize was won through the 1994 School Arts Program (SAP) Artists Showcase.

Thank you,

Chris Jones
SAP Showcase Producer

FULTON COUNTY SCHOOL ARTS PROGRAM

General Registration - Sign In

Please sign in if you would like to receive information about the Fulton County School Arts Program in the future.

Name _____
Address _____
Phone (W) _____ (H) _____

Name _____
Address _____
Phone (W) _____ (H) _____

Name _____
Address _____
Phone (W) _____ (H) _____

Name _____
Address _____
Phone (W) _____ (H) _____

Name _____
Address _____
Phone (W) _____ (H) _____

Name _____
Address _____
Phone (W) _____ (H) _____

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Name _____
Address _____
Phone (W) _____ (H) _____

Name _____
Address _____
Phone (W) _____ (H) _____

Name _____
Address _____
Phone (W) _____ (H) _____

Fulton County School Arts Program
1994 Showcase
In-School Coordinators Registation Sign-In

Name _____

School _____

Name _____

School _____

Name _____

School _____

Name _____

School _____

Name _____

School _____

Name _____

School _____

Name _____

School _____

Name _____

School _____

Name _____

School _____

Name _____

School _____

Name _____

School _____

Fulton County School Arts Program

94 Showcase

Artist/Company Sign- In

Name _____

Company _____

Name _____

Company _____

Name _____

Company _____

Name _____

Company _____

Name _____

Company _____

Name _____

Company _____

Name _____

Company _____

Name _____

Company _____

Name _____

Company _____

Name _____

Company _____

FULTON COUNTY ARTS COUNCIL

Dear Showcase Artist,

Welcome to the Fulton County Arts Council's **1994 School Arts Program Artists Showcase!** We are pleased that you are participating in this year's event.

WHAT TO DO

1. Check-in at Registration Table

If you are performing/presenting:

2. Check in with your Stage/Site Manager (located at the table near the Registration Table) between **2:30-3:30 p.m.**

And/or if you are setting up a display table:

3. Go to the Display Table area and set-up.

OVERVIEW

The Showcase takes place from **4:00-7:45 p.m.** Artists register from **2:30-3:30 p.m.** The overall picture looks like this:

• **Displaytables** are located in the **Cafeteria/Commons** area, two (2) displays per table. This area is open to the public from **4:00-7:45 p.m.**

• **Performances/Presentations** are presented concurrently (see presentation program for details) from **4:15-7:00 p.m.** in:

Chorus Room:	Music and Theatre
ROTC Room:	Storytelling and Poetry Readings
Art Room:	Visual Arts Presentations
Band Room:	Music and Theatre
Auditorium:	Dance Performances

• **Raffles:** School Arts Program artists and other supporters have donated a range of items which will be raffled off at several points at the performance/presentation venues during the event.

• **Food:** Food is available from **4:00 to 7:00 p.m.** at the snack bar. Also, there will be a Artists Hospitality Room set up in the Teacher's Lounge located adjacent to the Commons area for artists, stage/site managers and technicians only.

REGISTRATION PACKET TABLE OF CONTENTS

1. *Map of Showcase Event Site* including locations of display tables and performances/presentations, food/snack bar area and bathrooms.

2. *Schematic of Display Tables* including assignments and arrangement of tables. There will be a volunteer crew in the Commons to help you find your correct table assignment.

3. *Presentation Program* outlining times and locations of artists presentations.

4. *Name Tag:* Please fill in your name and wear it during the entire event.

5. *Evaluation Form:* **VERY** Important! Please plan time to complete and return this form either at the Registration Table or by mailing to the Fulton County Arts Council/School Arts Program.

EVENT PERSONNEL

Showcase Producer	Christopher Jones
FCAC School Arts Program Staff	Elena Ronquillo Shantras Lakes
Technical Director	Louis Bailey
Production Manager	Diane Lassila
Volunteer Coordinator	Heather Robinson

We can be identified by name tags indicating us as event personnel. We will be "in action" throughout the event, so if you have any pertinent questions, please feel free to ask. In case of an emergency, notify one of us NOT school personnel. There will always be a staff member at the registration table at all times. Security is on duty from 4:00 until 8:00 p.m. There are also a number of volunteers on hand for the event and can be identified by volunteer name tags.

ADDITIONAL NOTES

• There are a number of signs and balloons around the event site to help you find your way around the school.

• Six (6) new artists/organizations passed the SAP panel process this spring and will be available for SAP bookings in the 1994-95 school year. Five (5) of these artists/organizations are participating in this year's Showcase. They are:

Alicia Griswold and Felton Eaddy, literary artists/writers;
Southeast Community Cultural Center & VUKA!, South African dance and performance ensemble;
Moving in the Spirit, dance and performance company;
Mahdi Fakhreddin, visual artist.

Please be sure to catch their exciting performances/presentations during Showcase and to visit them at their display/information tables.

• Also, please clean up your area when you are finished. This includes **your** display table, dressing rooms (if you are performing), performance/presentation sites, and after eating. Your contribution in these areas will help ensure a successful event for everyone involved.

Your participation at this year's Showcase is appreciated. All the best to you in the upcoming school year with your presentations for the Fulton County School Arts Program!

Respectfully yours,

Christopher Jones
1994 SAP Showcase Producer

FULTON COUNTY ARTS COUNCIL

Dear In-School Coordinator/School Representative,

Welcome to the Fulton County Arts Council's **1994 School Arts Program Artists Showcase!** We are pleased that you are participating in this year's event.

OVERVIEW

The Showcase takes place from **4:00-7:45 p.m.** The overall picture looks like this:

• **Display tables** are located in the **Cafeteria/Commons** area, two (2) displays per table. This area is open to the public from **4:00-7:45 p.m.**

• **Performances/Presentations** are presented concurrently (see presentation program for details) from **4:15-7:00 p.m.** in:

Chorus Room:	Music and Theatre
ROTC Room:	Storytelling and Poetry Readings
Art Room:	Visual Arts Presentations
Band Room:	Music and Theatre
Auditorium:	Dance Performances

• **Raffles:** School Arts Program artists and other supporters have donated a range of items which will be raffled off at several points at the performance/presentation venues during the event. Please check the program for times and places. Be sure to sign up for the raffles before leaving registration. *You must be present in order to win prizes.*

• **Food:** Food is available from **4:00 to 7:00 p.m.** at the snack bar.

REGISTRATION PACKET TABLE OF CONTENTS

1. *Map of Showcase Event Site* including locations of display tables and performances/presentations, food/snack bar area and bathrooms.

2. *Schematic of Display Tables* including assignments and arrangement of tables.

3. *Presentation Program* outlining times and locations of artists presentations.

4. *Meal tickets* that can used to cash in for food and drink items at the snack bar during the event. Each ticket is worth 25 cents.

5. *Name Tag:* Please fill in your name and wear it during the entire event.

6. *Evaluation Form:* VERY Important! Please plan time to complete and return this form either at the Registration Table or by mailing to the Fulton County Arts Council/School Arts Program.

EVENT PERSONNEL

Showcase Producer	Christopher Jones
FCAC School Arts Program Staff	Elena Ronquillo
	Shantras Lakes
Technical Director	Louis Bailey
Production Manager	Diane Lassila
Volunteer Coordinator	Heather Robinson

We can be identified by name tags indicating us as event personnel. We will be "in action" throughout the event, so if you have any pertinent questions, please feel free to ask. In case of an emergency, notify one of us NOT school personnel. There will always be a staff member at the registration table at all times. Security is on duty from 4:00 until 8:00 p.m. There are also a number of volunteers on hand for the event and can be identified by volunteer name tags.

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Alicia Griswold and Felton Eaddy, literary artists/writers;
Southeast Community Cultural Center & VUKA!, South African dance and performance ensemble;
Moving in the Spirit, dance and performance company;
Mahdi Fakhreddin, visual artist.

Please be sure to catch their exciting performances/presentations and to visit them at their display/information tables.

Your participation at this year's Showcase is appreciated. All the best to you in the upcoming school year with your the Fulton County School Arts Program presentations!

Respectfully yours,

Christopher Jones
1994 SAP Showcase Producer

1994 School Arts Program
Artists Showcase
Table Assignments

1. African Dance Connection
2. 7 Stages
3. Academy Theatre
4. African Cultural Dance Company
5. Ballethnic Dance Company
6. Barefoot Ballet Manya
7. Bisi Adeleke
8. Capital City Opera
9. Create
10. Tim Arkansaw
11. Kane & Keeton
12. Dagmar Epsten
13. doris davenport
14. Alicia Griswold
15. Atlanta Ballet
16. Atlanta Opera Studio
17. Atlanta Street Theatre
18. Beth Heidelberg
19. Dr. Tom & Seus
20. Georgia Mountain Theatre
21. Jomandi Productions
22. Mahdi Fakhreddin
23. Mona Waterhouse
24. Moving In The Spirit
25. Pan People Steelband
26. VUKA!
27. Piccadilly Puppets
28. Several Dancers Core
29. W. Curtis Richardson
30. Felton Eaddy
31. Georgia Sea Island Singers
32. Georgia Shakespeare Festival
33. Jack Nisbet
34. Jeff Mather
35. Crossed Swords
36. Vagabond Puppet Theatre
37. Larry Erb
38. Lisa Chyn Ensemble
39. Living Record
40. Matt Noda
41. Music Is Magic
42. Susie Duncan
43. Phyllis Stapler
44. Robert Todd
45. SCI-Trek
46. Pandean Players
47. TellTale Theatre
48. Temujin Ekunfeo
49. The Arts Machine
50. Young Audiences

1994 School Arts Program
Artists Showcase
List of Raffle Prizes

Abernathy Arts & Crafts Center:
Four (4) hand crafted mugs

Jomandi Productions:
Juneteenth Celebration T-shirt

Horizon Theatre:
Two (2) sets of complimentary tickets for *A My name is Still Alice*

Academy Theatre:
One complimentary Kids Klub performance/workshop

Barefoot Ballet:
Two (2) Children's Dance Ensemble T-shirts

Create:
Two (2) Create posters

Pam Beagle-Daresta:
Two (2) original prints

National Black Arts Festival:
NBAF poster

Bisi Adeleke:
African style purse

Tim Arkansaw:
Original Hand Clay sculpture

Atlanta Ballet:
Two (2) complimentary tickets for 1994-95 season

7Stages:
Two (2) complimentary memberships for 1994-95 season

Theatre of the Stars:
Two (2) complimentary tickets for 1994-95 season

Young Audiences of Atlanta:
Eight (8) T-shirts, Four (4) mugs, Three (3) Atlanta Braves posters

FULTON COUNTY

Fulton County School Arts Program
1994 Artists Showcase
Evaluation Form

FULTON COUNTY ARTS COUNCIL

Directions:

Please respond to the following questions and return this form to the Registration Table before leaving the event or by mail to the School Arts Program at the Fulton County Arts Council. You may make additional comments on the back of this form or on attached pages.

Name: (optional) _____

I am a(n): _____ Artist _____ Teacher

_____ Principal _____ In-School Coordinator

_____ Other _____

Rating	Excellent	Good	Fair	Poor
Pre-Event Materials	_____	_____	_____	_____
Registration Procedure	_____	_____	_____	_____
Event Materials	_____	_____	_____	_____
Event Location	_____	_____	_____	_____
Displays	_____	_____	_____	_____
Performances/Presentations	_____	_____	_____	_____
Scheduling	_____	_____	_____	_____
Food	_____	_____	_____	_____
Overall of Event	_____	_____	_____	_____

How was Showcase useful to you this year?

What was the most successful part of Showcase?

Least successful?

What are your suggestions for improving the next year's Showcase?

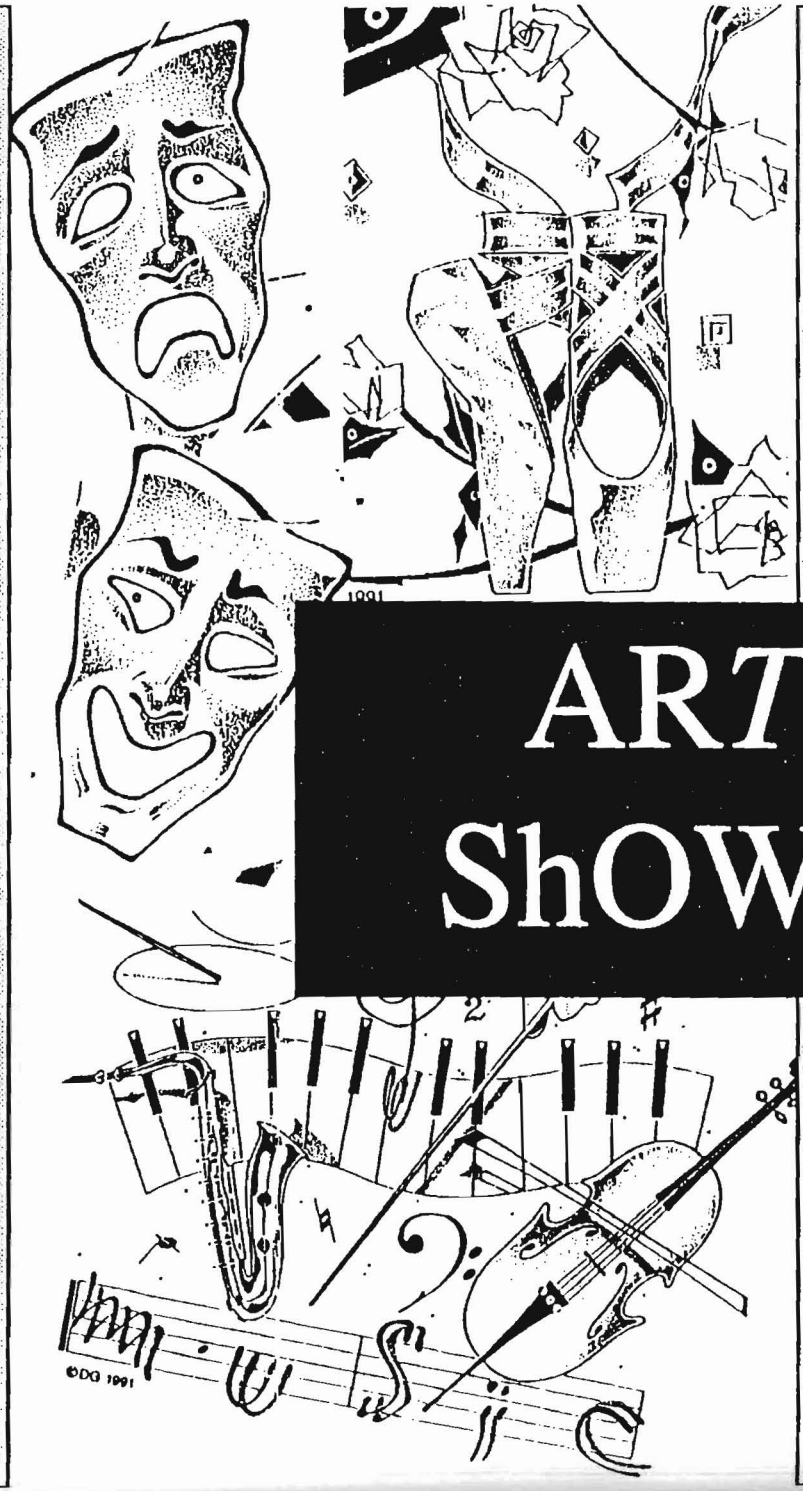
OUR SINCERE THANKS TO THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS FOR HELPING MAKE THIS PROGRAM POSSIBLE...

Debra M. James
James Reese
Verna Jennings
Elena Ronquillo
Shantras Lakes
Tracey Ani
Kellene Champlin
Abernathy Arts & Crafts Center
Jomandi Productions
Horizon Theatre
National Black Arts Festival
Atlanta Ballet
7Stages
Theatre of the Stars
Young Audiences of Atlanta
Gail Centini
Tony Loadholt
Vanessa Ware
Viola Turner
Dr. Herschel Robinson
Tri-Cities Arts Magnet Students
Veronica Njoku

The School Arts Program is funded in part by the Fulton County Board of Education and through appropriations by the Fulton County Board of Commissioners under the guidance of the Fulton County Arts Council.

FULTON COUNTY ARTS COUNCIL

FULTON COUNTY



The Fulton County

SCHOOL *arts* Program

ARTIST ShOWCASE

Friday, May 27th
4 p.m. - 8 p.m.
Tri-Cities
High School

Schedule of Performances

AUDITORIUM

4:30-4:45
VUKA!

5:00-5:15
Several Dancers Core

5:30 - 5:45
Barefoot Ballet Manya

5:45
RAFFLE

6:00-6:15
African Cultural Dance Company

6:30-6:45
Ballethnic Dance Company

ROTC ROOM

4:15-4:30
Temujin Ekunfeo

4:30-4:45
Akbar Imhotep

4:45 - 5:00
Robert Todd

5:00
RAFFLE

5:15-5:30
W. Curtis Richardson

5:30-5:45
Alicia Griswold

5:45 -6:00
doris davenport

6:00
RAFFLE

6:15-6:30
Felton Eaddy

BAND ROOM

4:15-4:30
Georgia Shakespeare Festival

4:45-5:00
Academy Theatre

5:15 - 5:30
7Stages

5:45-6:00
Vagabond Puppet Theatre

6:15-6:30
Georgia Mountain Theatre

6:30
RAFFLE

6:45 - 7:00
Pan People Steelband

CHORUS ROOM

4:15-4:30
Atlanta Street Theatre

4:30
RAFFLE

4:45-5:00
Music Is Magic

5:00 - 5:15
Jomandi Productions

5:15-5:30
Beth Heidelberg

5:30
RAFFLE

5:45-6:00
Dr. Tom & Seus

6:00 - 6:15
Youth Ensemble of Atlanta

ART ROOM

4:15-4:45
Dagmar Epsten

5:15
RAFFLE

5:30-6:00
Phyllis Stapler

6:30 - 7:00
Mahdi Fakhreddin

MEMORANDUM

May 9, 1994

TO: James

FR: Chris

RE: Pick-up and delivery of sign holders and easels for SAP Showcase

As per our conversation on 5/6, I am confirming your commitment to picking up and delivering the chrome sign holders and easels (from FCAC's office) to be used as signage for SAP Showcase on Friday May 27 at Tri-Cities High School in East Point. The sign holders will be ready for pick-up from the vendor, Cherry Convention Services, at **12 :00 p.m. on Friday, May 27.** You are then to deliver the easels and sign holders to Tri-Cities High School's auditorium lobby by **2:00 p.m.,** the same day. The easels and sign holders will be stored at the school for your pick-up on **Tuesday, May 31** for the sign holder's return to Cherry Convention Services by **4:00 p.m.** the same day and the easels' return to FCAC's office.

Directions:

To Tri-Cities School
2575 Harris St., East Point, 669-8200

Take I-85 South to Cleveland Avenue, Exit 22 (north of airport). Turn right on Cleveland. You will pass the Fulton County Board of Education Services Building that is located on Cleveland Avenue (on your left) as an indicator that you have made the correct turn. Continue to Norman Berry Drive. Turn right on Norman Berry Drive and continue to Harris Street. Turn right on Harris Street. Tri-Cities will be on the left.

To Cherry Convention Services
3866 Oakcliff Industrial Court, Doraville
Contact Person: Ann Gilbert 242-5955

Take I-85 **North** to **Northcrest Road** (at Spaghetti Junction). Turn **left** at light on Northcrest Road. Cross I-85 overpass and continue on Northcrest to **Oakcliff Road** (this will be the 3rd traffic light). There will be a large **Volvo/GMC** sign on the corner. Turn **right** on Oakcliff Road. Continue on Oakcliff Road until you see the **Bellman Carpets** building on the **left**. There is a drive just on other side of this building that is **Oakcliff Industrial Court**, which leads to Cherry. The building number is **# 7** and will be on the **left**.

Thank you for your contribution in helping to ensure the success of Showcase this year.

cc: Harriet Sanford
Myric Thompson
Elena Ronquillo
Shantras Lakes

FULTON COUNTY ARTS COUNCIL
141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

WELCOME TO THE

1994 SCHOOL ARTS PROGRAM

ARTISTS SHOWCASE !!!

BAND ROOM

>>>

CHORUS ROOM

>>>

ART ROOM >>>

APPENDIX VI

SHOWCASE PRODUCER'S FINAL REPORT AND SAP COORDINATOR'S COMMENTS ON PRODUCER'S FINAL REPORT

PRODUCER'S FINAL REPORT

Fulton County Arts Council
1994 School Arts Program Artists Showcase
by
Christopher Jones

EVENT STRUCTURE

OVERVIEW

The 1994 School Arts Program (SAP) Artists Showcase took place on Friday, May 27, 1994 from 4:00-8:00 p.m. at Tri-Cities High School in East Point, GA. There were 51 participating program artists representing individuals and organizations in the visual and performing arts. 27 of these artists and organizations presented performances and demonstrations in the event's 5 venues and 49 participated in the Display/Information area. The overview of activities on the day of the event looks like this:

1:00 p.m. : Event personnel arrives

2:30-3:30: Artist Registration

4:00-6:30: In-School Coordinators (ISC)/School Representatives and General Audience Registration

4:00-7:00: Food served from the Snack Bar to In-School Coordinators, volunteers and the general public and Artist Hospitality Room is open

4:00-7:45: Display/Information Area open, 2 artists/organizations per table (in the Commons/Cafeteria)

4:15-7:00: Performances/Presentations in venues:

Chorus Room:	Music and Theatre
ROTC Room:	Storytelling and Poetry Readings
Art Room:	Visual Arts Presentations
Band Room:	Music and Theatre
Auditorium:	Dance Performances

Also, prizes were raffled at scheduled intervals during the event at all venues.

Location

This was the second year that Showcase was held in a Fulton County school. The decision to move Showcase from the Government Center into the schools, where SAP's programs actually take place, was a good one. The support that the schools give in terms of staff assistance and event site/performance facilities are invaluable. Equipment provided by the schools are things that would otherwise have to be purchased or leased, straining already tight budget constraints and decreasing the success of the event or for that matter, SAP itself.

The event was held at Tri-Cities High School, the arts magnet school of Fulton County. The school was an excellent site for the event, providing the atmosphere needed for encouraging the support of artistic endeavors such as Showcase. Unlike last year, the school has completed and opened its new auditorium, giving Showcase artists an excellent venue in which to perform. Because the auditorium was open, it confined most of Showcase activities to one end of the school. The only minor disadvantage of the school's spatial configurations was that there wasn't an entrance from the school's inner hallway to the auditorium. ISCs and members of the general public actually had to enter the auditorium from the outside of the school (see attachment of school map for reference). The only entrance to the auditorium from the inner hallway of the school was a backstage entrance for performers. However, with the appropriate signage and maps of the school in registration packets, this inadequacy was minimized. But overall, the school's facilities are excellent and the school's faculty and staff that event personnel came into contact with were very helpful and courteous.

Scheduling

Considerations for Showcase scheduling include two major factors:

Date and Time of the event:

When evaluations from the previous year's Showcase indicated that the ISCs had a preference for the event to be held in the spring, the move was to find a suitable site and date for Showcase. SAP staff, in

consultation with the Showcase Producer, decided that May would be the most feasible time. Since Tri-Cities was one of the event sites last year (Showcase was a two day event), it only seemed natural to return there. As mentioned earlier, it is the arts magnet school of the county and it had just opened its new auditorium. When determining the actual date of Showcase, consideration was given to the fact that ISCs said that they preferred to not have Showcase on a school night if it was to be an evening affair. Therefore, the move was to schedule the event on Friday. However, the only Friday available in May was the Friday preceding the Memorial Day weekend. This posed a challenge for SAP staff and the Producer, and was the most obvious reason for the less than adequate attendance at the event. (This year 23 ISCs attended Showcase at Tri-Cities, compared to 26 in attendance last year.)

Another factor in determining the day of the event was the timeline given to coordinate and stage the event. The information that was compiled in determining that event needed to be moved to the spring did not prove to be conclusive until early February. The Showcase was two days last year, at two separate sites. Because the timeline was significantly shorter, it was decided to only hold the event at one site. The fact that the budget was cut by more than 15% from the previous year only reinforced that Showcase should take place at only one event site instead of two. Scheduling considerations due to budgetary constraints will be further discussed in the section Funding.

Performances/Presentations Schedule:

The schedule of performances/presentations was directly impacted by the fact that the school was not accessible to event staff for set-up until 2:30 p.m. Of course the obvious reason was that classes were still in session, and most of the venues used for Showcase were classrooms. The greatest problem that this posed was the short time period the technical crew had to set-up for sound and lighting. This meant that if problems had arisen, there was not enough time to correct any major problems for technical needs. Fortunately, there were not any serious problems and the technical crew handled all lighting and sound needs adequately. But it is still strongly suggested that additional time should be arranged for technical set-up if possible. As with most event planning, contingency time is crucial and should always be built into any event schedule. The alternative of course, is to schedule the event later in the day. SAP

may need to create some type of survey/evaluation again to establish if this is a feasible solution. However, SAP artists regularly perform their programs under these conditions in the schools. But in spite if this, more appropriate venues could be sought in order to overcome such shortcomings for a special event like Showcase. This again is a funding matter and will be further discussed in the section Funding.

Another aspect of scheduling were the actual schedules of the performances/presentations at each of the sites. Performing artists had a maximum of 15 minutes at each venue, which included set-up and strike. Visual artists had a maximum of 45 minutes for set-up and breakdown. The longer time period was allowed for visual artists because of the nature of their presentations, which naturally require more time. Performing artists were urged to limit their performances to a maximum of 10 minutes and visual artists had a maximum of 30 minutes. The sites basically remained on schedule and there were not any serious delays at any of the venues.

A special note here is about the disparity of participation between performances by the performance artists and the presentations of the visual artists. Since last year, when visual arts presentations were first incorporated into Showcase's schedule, there has not been a significant number of participants at the visual arts presentations. A possible idea for bringing in more participation to these presentations could be to get more involvement from the art teachers from each of the schools, particularly the visual arts teachers. There could be some type of incentive offered to students to participate in the visual arts presentations, perhaps extra credit for a report and/or the creation of some type of work from the presentations. This could be a good way to get more parents involved also; parents could accompany their children on this special "learning event" and at the same time expose the parents to SAP with Showcase. This could definitely increase the parents' awareness of SAP, arts in education, and education programs that are at work in their children's classrooms.

Food/Provisions

Food was sold at the school's snack bar and tickets were distributed to ISCs/School Representatives, volunteers, and event staff that were redeemable for 25 cents each, with eight (8) tickets distributed to

each person. The menu consisted of the usual snack bar fare. This arrangement proved adequate for the participants at the event.

A new idea that seemed to work well this year was the inclusion of an artists' hospitality room that was located adjacent to the Display/Information area. Since this was the area where the majority of the artists would spend the evening, the room was placed in the nearby faculty/staff lounge. The artists liked the idea, but the quantity of food seemed inadequate because the food ran out quickly. Even though the cafeteria manager prepared the food, the best way to improve on this idea is to perhaps have some funds in advance and purchase the food direct from a supermarket that does catering. This would eliminate the "middleman" and with the proper coordination, this is an area that can be staffed by volunteers, including set-up and breakdown. More on Food/Provisions ideas in the section on Funding.

EVENT PERSONNEL AND STAFFING

Event personnel consisted of:

Producer	Christopher Jones
FCAC School Arts Program Staff	Elena Ronquillo
	Shantras Lakes
Technical Director	Louis "Bolagi" Bailey
Production Manager	Diane Lassila
Volunteer Coordinator	Heather Robinson

Additional personnel on the day of the event also included:

two (2) security persons

five (5) site/stage managers

one (1) assistant tech coordinator

one (1) lighting technician

four (4) sound technicians

There was also assistance from Viola Turner, Arts Magnet Program Coordinator and the school's ISC and contact person, the custodial staff, and a number of volunteers, mostly students from the school's arts magnet program. Also on hand to assist with registration of program participants was FCAC staff member, Vanessa Ware.

A brief discussion of the major personnel positions follows:

Producer

Aside from the duties that were outlined in the Producer's Agreement (see Attachments), the tasks performed generally required great attention to details, ability to supervise and coordinate effectively and work well under pressure. A variety of things can occur at the last minute, but with a very well coordinated plan and professional staff, most any situation can be resolved in a quick and efficient manner.

The next year's producer can consult with the 1994 Showcase files to get a feel for the type of responsibilities the producer must undertake to present an event such as Showcase. Other aspects of the producer's responsibilities will be further discussed in the section Interoffice Communication.

Technical Director

The duties of the Technical Director (TD) were to assess the technical needs of the event with the performance/presentation venues, the Display/Information area and any other equipment that event personnel may have needed in order to implement and monitor the event's activities.

Louis "Bolagi" Bailey and Third World Productions did an excellent job in determining the equipment and technical needs for the event. Bolagi is no stranger to SAP and Showcase; he is a SAP artist and has served as TD for Showcase for the last five years. Bolagi's duties for the event included assembling the technical equipment for the venues, providing and supervising technicians to set-up, operate and strike the equipment, and troubleshooting on the day of the event.

Production Manager

The duties of the Production Manager (PM) were to oversee the functioning of the performance/presentation venues. The PM provided and supervised five (5) stage/site managers who were responsible for assisting artists with their performance/presentation needs (such as props and costumes), setting-up and striking of venues, serving as MCs, facilitating the drawing of raffle prizes and maintaining the schedules of the performances/presentations. The PM also did trouble-shooting by floating to each venue, allowing for the producer to attend to other details during the event.

Diane Lassila performed a superb job, as well as all the members of her production crew. This is a position that was created this year and given the nature of event's activities, it is a position that should be used again next year.

Volunteer Coordinator

The volunteers are very important on the day of the event and managing them effectively is critical if the event is to be a success. The Volunteer Coordinator is the person that supervises the volunteers, assigning the tasks that needs to be performed and overseeing their completion.

Once the event began, supervising the jobs and responsibilities of the volunteers took up a significant amount of time. Even though a fairly comprehensive volunteer management plan had been developed, unforeseen things occurred that had to be effectively handled by the volunteer team at the event.

Heather Robinson did a great job with the coordination of the volunteers. Heather participated in pre-Showcase meetings, and coordinated an orientation session for volunteers prior to the event The base of the volunteer team was the Tri-Cities Arts Magnet Program students and she developed a good rapport with them. The only minor snafu was a miscommunication between Mr. Hendricks, the teacher whose class most of the student volunteers belonged and Ms. Turner, the program coordinator. Even though he was fully apprised of the students' participation, Mr. Hendricks was under the impression that the students could not be released from class early in order to participate. This was quickly resolved with Ms. Turner

and in spite of the slight delay, things got rapidly under way and the students performed an exceptional job for the event.

Note: The Volunteer Coordinator's agreement and the volunteer assignments are in the Attachments. The role of FCAC School Arts Program Staff in Showcase will be covered in the next section, Interoffice Communication.

The staffing of Showcase personnel and the school's contact person and staff proved adequate for the event. Meetings prior to the event with personnel and school staff proved to be useful as did extra site visits by the producer to clarify space requirements. These types of meetings are important and cannot be stressed enough if the event is to be successful.

INTEROFFICE COMMUNICATION

The flow of communication within the SAP office was very good. FCAC provided such things as office and phone use, access to files and copy machine, and administrative support back-up as needed. A large part of the producer's responsibilities was directly involved with the interaction of FCAC staff in order to produce Showcase.

Communication occurred on four general levels:

Technical and Administrative Support

This was provided mostly by SAP staff, Elena Ronquillo, SAP Coordinator and Shantras Lakes, SAP Assistant. Communication between Elena, Shantras and the Producer was excellent. Elena and Shantras provided such invaluable insight as the knowledge of required administrative paper flow, documenting and filing for the event and first-hand experience of having worked at a previous Showcase.

Another thing that was just as important to the planning and producing of Showcase is the good rapport that both Elena and Shantras have developed with the program artists. Because of this, the producer was more sensitive to the needs of the artists, thus cultivating a good relationship with the participating artists as well. This kind of experience is invaluable and the event's success could not had been attained without it.

Raffle Prizes Solicitation

The acquisition of raffle prizes was the result of direct assistance from FCAC Assistant Director Veronica Njoku. Even though there were some raffle prizes that remained unclaimed last year and could be used again, there was still an inadequate amount of prizes to be raffled. The relationship that Veronica has developed with the local arts community during her years at FCAC proved to be invaluable, and she was able to obtain an additional number of prizes to raffle at the event. This was all very good, since the prizes are raffled to the ISCs at the event as sort as a thank you for participating in SAP during the school year.

The only small problem that occurred was a misunderstanding on the part of two of the donating organizations about the prizes that were actually given and the method of claiming prizes. In one instance, on the day of the event, Debi Barber, Audience Development Director of 7Stages Theatre, indicated that the theatre had donated two (2) complimentary memberships, **not** tickets to the their next year's season (as was originally believed) to be raffled at the event. The complimentary memberships entitled the holder to discounted tickets and other perks that the theatre offered. Fortunately, Debi brought this to the attention of the producer before the prize letter that was written on FCAC stationary was given away. The letter was switched with the correct form and the correct prize was raffled.

Another instance was with a prize donated by Theatre of the Stars. About two weeks after the event, Debra, a representative of the theatre, called in response to a thank-you letter that went out to all of the donating organizations. Debra indicated that she was responsible for the tracking of donated prizes from the theatre and was not really aware that Chris Manos, the theatre's producer and a member of the Arts Council, had agreed to donate a prize to us. She needed to know the name of the winner of the prize because the theatre had a standard form that was used for donation of prizes. I told her that raffle prizes were all given away by random drawing and I had on idea who had won the prize. Debra informed me that the prize, two (2) complimentary tickets to the theatre's production of *The King and I* was for next month and she needed to know who had won in order to document the prize for some sort of record keeping purposes. I apologized and assured her neither myself nor Veronica was aware of this, otherwise we would have complied with

their policy. The only solution was if the person who won came forward in time, then of course, he/she could claim the prize.

The problems that were caused in these specific instances can be avoided in future by clarifying whether or not the donating organization has a policy or procedure that must be followed for donation of prizes. Also follow-up calls can be made in order to verify the prizes that are to be donated before the event occurs.

Publicity and Promotion Materials Design

The design of materials used for publicity and promotion design was primarily the responsibility of the producer. The Producer was to consult with FCAC Public Relations/Program Development Administrator Susan Pettit who had final word on all designs, images and logo/artwork used on behalf of FCAC. The producer created a news release, PSA, flyer, and schedule of performances, all in consultation with Susan. Susan offered her insight on the design of all printed materials and also created additional publicity packets to be distributed to certain members of the local media. Susan also suggested the Atlanta-Fulton County Library to videotape the event, so the FCAC can use the video in future fundraising/publicity purposes. She also arranged for a photographer from the county's Department of Information and Public Affairs (IPA) to take pictures of the event.

The publicity plan created was in line with the county's policy that all information on county sponsored events must be passed through the IPA department. This requirement called for press materials to be submitted six weeks in advance. The information had to be submitted this early for Susan to review before sending it to IPA. This requirement was just the beginning of encountering the inflexibility that the government has in terms of its policies and procedures in relation to the real needs of producing a program like Showcase. IPA did send out a release and PSA but without any follow up action, therefore affording the event the minimal coverage it received.

The only other issue here of publicity and promotion design was the matter of a banner that was created especially for Showcase. In a classic example of what happens when communication is distorted, the Showcase banner or rather **banners** is definitely one of them. Since this issue ultimately became one of budgeting and money, it

will be furthered discussed in the next section of Interoffice Communication, *Purchasing and Payments.*

Purchasing and Payments

The sentiments of FCAC's and Fulton County's inability to meet the real needs of producing Showcase, as stated in the report of the producers from the previous year, was evident from the onset. The completion of necessary paperwork to obtain approval of authorization to purchase goods and services and the payments thereof, was primarily the responsibility of the Producer and Shantras Lakes. Both Shantras and the Producer were to give all completed requests for purchasing and payments to Elena Ronquillo for approval before routing to James Reese, FCAC Program Assistant. James would then forward all requests to Harriet Sanford, FCAC Executive Director, who would give final authorization to all expenditures of money.

This system proved to be less than effective in several ways. To site specific examples from the outcome of this system:

Purchasing Pre-Approval Procedure/Forms

Before any goods/services could be purchased or payments expended, every item had to be "pre-approved." After at least three (3) bids/quotes were obtained from appropriate vendors, requests for approval to purchase the items had to be submitted. This "pre-approval" process called for a description and price of the goods or services, and the purpose for the purchase. From the line item budget that was approved, there were several of these items in the budget that never changed and remained constant throughout the whole production schedule (for example the price for Balloons remained $56.40 throughout the entire budgeting revision process). Yet these same items that were approved in the budget at specific prices had to undergo another approval process, the "pre-approval" procedure. In effect, certain already **approved** items had to be "**pre-approved**" or rather **re-approved.** What this meant for the Producer was the expenditure of time to route otherwise unnecessary paperwork that could have been better used in planning and coordinating the many other myriad of details that needed attention for an event of this magnitude.

The duplication of paperwork and the repetitiveness to execute one task came to a head with the Showcase **Banners.** Originally planned as **one** banner, the Producer was in the process of acquiring a banner at the most reasonable price for the specific requirements of FCAC and the event. The original banner, like all other publicity and promotion materials, had to get design approval from Susan Pettit, PR Administrator. During the planning process of designing Showcase materials, this was the *only* break of communication that ever occurred. The Producer aptly complied with the request of Ms. Sanford in allowing Susan to inspect the design of the banner. When Susan approved the revisions resulting from the requirements she had for the design of the banner, the vendor mistakenly assumed that **design approval meant purchasing approval.** The revisions to the design meant a 80% increase over the original budgeted price and required the submission of another "pre-approval" form. The producer also had agreed to the vendor's request of submitting some type of authorization/signature from FCAC. While the Producer waited for this approval, the vendor proceeded with the unauthorized production of the banner.

However in the interim, another designer who had performed work for FCAC and one of its Council Initiated Programs, The National Black Arts Festival, had been informally consulted with by Ms. Sanford on the specifications of this banner. This designer also began production on another banner, without of the knowledge of SAP staff or the Producer. Even though the designer produced the banner at the original budgeted amount, it was still without the knowledge of the Producer or SAP staff and hampered the efforts of finding an amiable solution to the dilemma with the original vendor. This breakdown of communication resulted in not one but **two** Showcase banners.

The base of this of course is that the vendors should not have been expected to know the internal process of purchasing and "pre-approvals." It would seem quite natural to include information about design and printing approval in the "pre-approval" process since this approval is apparently essential to ultimately getting items purchased. But this idea still hasn't been incorporated in the "pre-approval" process. In essence, two forms are still being used to complete one task, an unnecessary repetition of actions that even the most basic ideology of the classic schools of management has cautioned managers against. What had been the reason for a $39 error (the original vendor offered to absorb half the cost in order to

resolve the matter) turned out to be a $139 error at the cost of the department; indeed to the taxpayers of Fulton County.

Reproduction of Printed Materials

The "pre-approval" process also applied to reproducing printed materials. The county's department for its primary printing purposes, Central Services, apparently has created a system where requests for printing are sometimes required 30 days in advance. This proved to inflexible when dealing with such time-sensitive matters as a schedule of performances, where program changes can occur in as little as 24 hours before. The previous year's producers indicated that FCAC should be more aware of these time constraints when producing an event like Showcase. Fortunately this year, the Producer was allowed to bring the performance schedule and other items such as signage (which can change quickly also) to a local printing business. This latitude helped to improve the quality of signage, accuracy of program information, and general appearance of the event (last year's event had handwritten signs, most probably as a result of being unable to use an outside printer). FCAC has been more responsive to the printing needs of the event, but changes can still be made in the process of printing requests. The information that was used for registration packets had to be submitted to Central Services for printing, and this type of information can change fairly rapidly also. Fortunately no changes had to made and after undergoing the "pre-approval" process (which calls for an extra time consideration also), the approval to print these materials was attained. Interestingly enough, this whole process took a week from submission of "pre-approval" forms to actual completion of printed materials. This is also a funding issue, and will be further be addressed in the section Funding.

FUNDING

This report of the 1994 SAP Showcase includes a copy of the final budget that substantiates and clarify the issues that has been raised in relation to funding. The budget clearly documents the expenditures on which items for Showcase were budgeted. Revisions to the budget and the ledger sheets documenting the details of the transactions of each line item are included in the 1994 Showcase files under "Showcase Budget" in the SAP office of the Fulton County Arts Council.

The total funding for this event was $5,650, a decrease $1,000 or an approximate 15% cut from the previous year. The total amount of expenditures was $5058.19, resulting in a balance of $591.81. Even though this is a significant increase over last year's final budget, there is still a need for additional funding. Some line items were totally expended, while others were not. This is a result of the mismatch of time spent with the "pre-approval" process and the procedures to expend money. In essence, valuable time is spent trying to access funds which actually hinders the effective coordination of the event. By not allowing more flexibility to purchase goods and services for the event in a timely manner, much needed funds remain unused because the actual money is not accessible. This creates the false impression that the funding designated for this event was not needed, when this is simply not true.

The payment of vendors this year did not become a long, cumbersome task because of this year's Producer and SAP staff working diligently to meet departmental and county system deadlines. In ordinary situations, the procedure is to not submit requests for payments until services have been rendered or goods delivered. This would be all good and well if it were not for the length of time that the Government takes for processing the purchasing of goods and services. Fulton County has made remarkable strides in meeting the needs of its citizens, but significant changes still need to be made.

There were several issues addressed in this report that needed to be further addressed in this section. These issues became factors in helping to improve Showcase as a matter of a funding or rather insufficient funding.

These issues are:

Location and Scheduling of Event

In 1993, Showcase was at two separate schools on two separate days. Though this posed some hardships on SAP artists, they were willing to comply with this if that is what the teachers wanted. But in realistic terms, the existing budget does not adequately allow for a really effective Showcase to happen in two locations. It is like spreading to few resources over too many places.

One probable solution to this is to alternate Showcase, one year in the north, one year in the south. Fulton is indeed a large county and this is one way of getting an adequate amount of outreach to the community without straining the already limited resources or having the quality of the event or SAP suffer.

At the same time, Fulton County Schools is one school system and it should be perceived as such. Misunderstandings can occur when two separate events are planned to in order to serve one community, system or entity. A good way to still have this sort of programming and not have any misperceptions about the nature of its existence is to have sectors of the schools system's community co-sponsor the event on some level (for example the PTA Councils, since there is one in North Fulton and one is South Fulton). The North and South Fulton PTA Councils can donate manpower, funding or in-kind contributions to the event. This would allow the PTAs to become more pro-active in SAP and essentially, in their children's education.

There is also the issue of scheduling problems due to the lack of time allowed for setting-up in the schools on the day of the event. Additional funding could be found to host the event at some type of performance or conference facility with a venue that can accommodate all types of presentations, and an area conducive to artist setting-up displays to talk to teachers and to facilitate panel discussions on arts in education.

Food/Provisions Ideas

Another topic to arise was the acquisition of funds for food/provisions purposes. In the 1993 Showcase Final Report, the producers expressed concern of the fact that the ticket system of giving Showcase participants tickets to claim food at the school snack bar to have FCAC later reimburse the school, does not allow for good budgeting procedures. Since money cannot be spent until after the event is over, there is no way of accurately budget for this expenditure. This is the most probable reason for the balance in this line item, as this idea had been previously speculated. Without a better way of forecasting expenditures for food/provisions needs in the budget, other aspects of the event that could use more funding will suffer.

Allowances for Printing Purposes

The issue of having materials printed at outside printers is another aspect of the budget that needs addressing. Again in reference to the 1993 report, the producers found that the policy that FCAC has for printing in large quantities is unrealistic with the actual demands of producing this type of event. When printing information that relates to time and schedules, allowances must be made in order to produce the most accurate and timely program possible.

It is understandable that there is a trade off for printing "in-house" as opposed to going to an outside printer. In-house printing costs are cheaper, but there is another cost, an "opportunity cost," that is paid: time. You must wait longer for the cheaper price. But time is something very crucial when producing special events, something that cannot afford to be paid if the event is to be a success. If time is needed and the restraints of printing in-house are not flexible enough for last minute printing needs, then the option to go to an outside printer should exist. As noted earlier, it is very important to have contingency time should be built into any event schedule.

CONCLUSION

The 1994 Artists Showcase is an excellent resource for school personnel and program artists to continue having meaningful dialogue that will provide outreach that will ensure the effectiveness of SAP. The event allows the members of the Fulton County schools to witness the artists' programs, enabling the teachers and administrators to make better decisions for selecting artistic programming that enhances the existing curriculum.

The event this year went well, however there are significant changes that need to happen if the event is to improve. Internal structure at FCAC needs to allow for more flexibility if Showcase is to be consistent with the goals of SAP. Additional funding should be obtained, and accessibility to those funds by SAP staff should also occur. Funding that has already been approved for expending should not be subjected to another approval process before actually being spent. This definitely hinders the effectiveness of the Showcase and SAP. Also, publicity and promotion plans can be improved for raising the level of awareness of Showcase and SAP to the public. And of course, venues and facilities can be secured that would enable

Showcase to become an event that is fully responsive to the needs of SAP and the schools and students of Fulton County.

ATTACHMENTS
to
1994 School Arts Program
Artists Showcase

I. Map of Event Site: Tri-Cities High School

II. Samples of Thank-You Letters

III. Showcase Producer Contract/Agreement

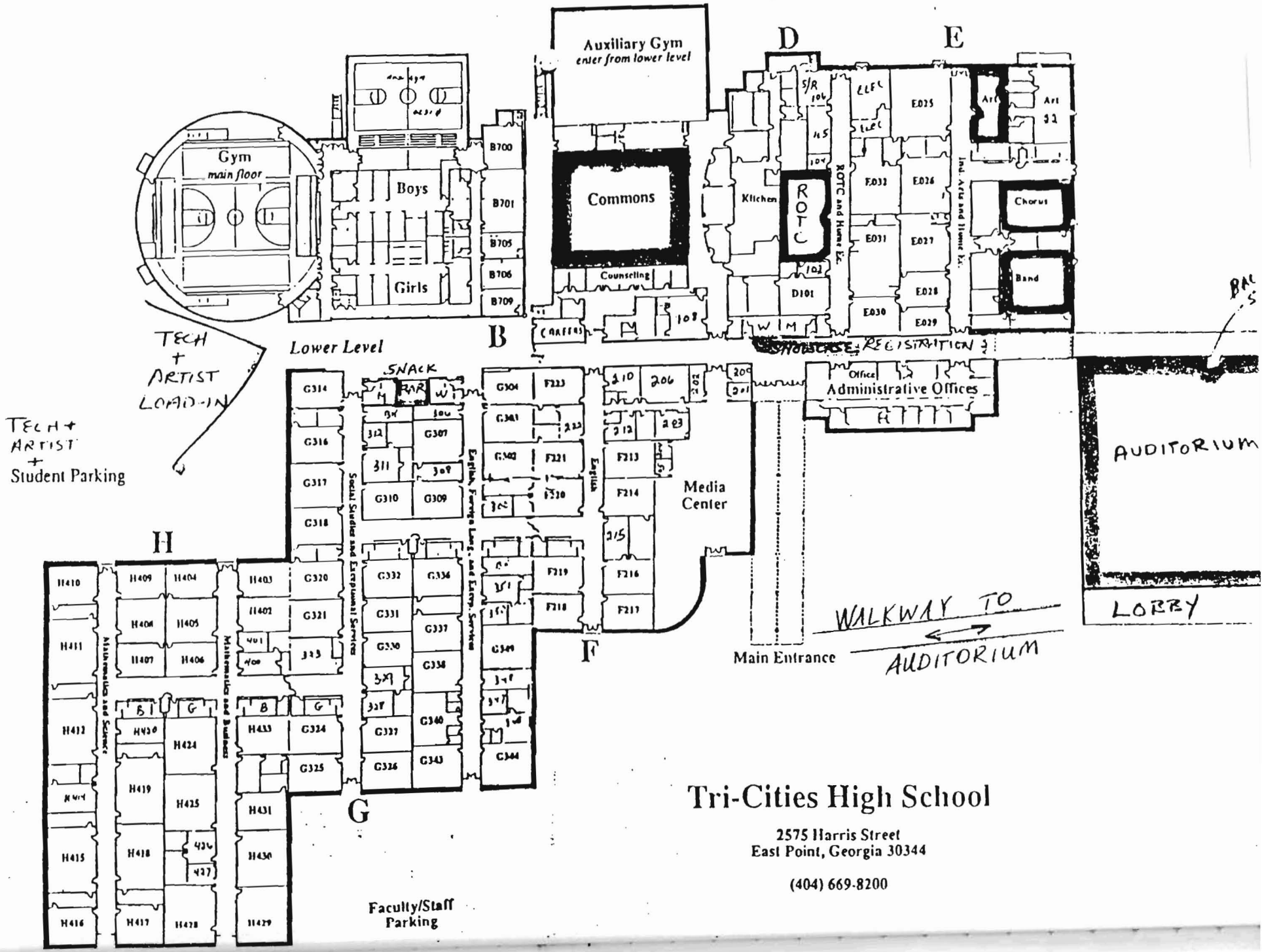
IV. Showcase Volunteer Coordinator Contract/Agreement

V. Showcase Volunteers Job Descriptions

VI. Showcase Final Budget

I

Map of Event Site: Tri-Cities High School



Tri-Cities High School

2575 Harris Street
East Point, Georgia 30344

(404) 669-8200

II

Samples of Thank-You Letters

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W.
Suite 2030
Atlanta, Georgia 3030
(404)730-5780
Fax (404)730-5798

June 7, 1994

Mr. Chris Manos
Theatre of the Stars
P.O. Box 11748
Atlanta, GA 30355

Dear Mr. Manos,

I wanted to communicate with you my sincere appreciation for the generous donation of complimentary tickets to Theatre of the Stars' 1994-95 season for the purpose of raffling at the School Arts Program (SAP) Artists Showcase on Friday, May 27, 1994 at Tri-Cities High School.

Your contribution to the event will help ensure the continued success of the program and the partnership that exists between SAP and the schools of Fulton County.

SAP looks forward to continued productive and successful relationships with program participants and supporters. Should you have any questions or comments, please feel free to call me or Elena Ronquillo at 730-5792.

Respectfully yours,

Christopher Jones
SAP Showcase Producer

cc: Elena Ronquillo
Veronica Njoku

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S
Suite 2030
Atlanta, Georgia 30
(404)730-5780
Fax (404)730-579

June 7, 1994

Dr. Herschel Robinson
Tri-Cities High School
2575 Harris St.
East Point, GA 30344

Dear Dr. Robinson,

I wanted to communicate with you my sincere appreciation for the outstanding support that both you and your staff and the students of the Tri-Cities Arts Magnet Program provided for the School Arts Program (SAP) Artists Showcase on Friday, May 27, 1994 at Tri-Cities High School.

Your willingness to open the doors of Tri-Cities to the artists, teachers and members of the general public guaranteed the continued success of the program and the partnership that exists between SAP and the schools of Fulton County.

SAP looks forward to continued productive and successful relationships with program participants and supporters. Should you have any questions or comments, please feel free to call me or Elena Ronquillo at **730-5792.**

Respectfully yours,

Christopher Jones
SAP Showcase Producer

cc: Elena Ronquillo
Shantras Lakes

FULTON COUNTY ARTS COUNCIL

141 Pryor Street, S.W
Suite 2030
Atlanta, Georgia 30303
(404)730-5780
Fax (404)730-5798

June 7, 1994

Mr. James Borders
National Black Arts Festival
236 Forsyth St.
Suite 400
Atlanta, GA 30303

Dear Mr. Borders,

I wanted to communicate with you my sincere appreciation for the generous donation of the NBAF poster for the purpose of raffling at the School Arts Program (SAP) Artists Showcase on Friday, May 27, 1994 at Tri-Cities High School.

Your contribution to the event will help ensure the continued success of the program and the partnership that exists between SAP and the schools of Fulton County.

SAP looks forward to continued productive and successful relationships with program participants and supporters. Should you have any questions or comments, please feel free to call me or Elena Ronquillo at **730-5792.**

Respectfully yours,

Christopher Jones
SAP Showcase Producer

cc: Elena Ronquillo
Veronica Njoku

III

Showcase Producer Contract/Agreement

SCHOOL ARTS PROGRAM 1994 SHOWCASE
Terms of Producer Contract

The Producer, Chris Jones, is responsible for the SAP Artists' Showcase on May 27, 1994 at Tri-Cities High School.

The producer will:

- establish time line for production of events
- submit invoices and other documentation needed for payments in a timely manner
- arrange scheduling with SAP artists
- arrange space and technical requirements with SAP artists and Tri-Cities High School
- coordinate with FCAC SAP staff (Elena Ronquillo and Shantras Lakes) in regularly established meetings
- provide PR and marketing in coordination with FCAC PR staff (Susan Pettit)
- provide technical support for events including technical and production staff and agreements with staff
- direct events on site
- adhere to established budget (attached)
- provide and coordinate security personnel on site
- produce a printed program and packet materials (FCAC will provide copies)
- provide final report to FCAC

FCAC will provide:

- office space and use of telephones in SAP office as possible
- copies (any copies needed over 20 must have two weeks lead time to Central Services: bulk copies may be returned in one day, at the most we have waited 3 weeks)
- processing of checks to vendors and staff
- technical and administrative back-up as needed with lead time
- previous Showcase documentation for reference (access to files)
- staffing of registration tables on day of event

IV

Showcase Volunteer Coordinator Contract/Agreement

1994 SCHOOL ARTS PROGRAM (SAP) SHOWCASE
Terms of Volunteer Coordinator Agreement

The Volunteer Coordinator, Heather Robinson, is responsible for the coordination of volunteers at SAP Artists Showcase on May 27, 1994 at Tri-Cities High School.

The Volunteer Coordinator will:

- identify prospective volunteers for Showcase in coordination with Tri-Cities High School teachers and SAP staff
- determine volunteers duties
- schedule and delegate volunteers tasks
- supervise and direct volunteers on-site
- coordinate volunteer orientation
- serve as liaison between technical and production staff for volunteer needs
- provide a final evaluation summary of Volunteer Coordinator's job for the event

FCAC will provide:

- use of telephones and voice mail in SAP office as possible
- technical and administrative back-up as needed with lead time
- previous Showcase documentation for reference (access to files)

V

Showcase Volunteers Job Descriptions

SAP SHOWCASE VOLUNTEERS

Thirty-one total volunteers are needed for the SAP Showcase on May 27, 1994. Some will need to be available as early as 2:15 PM (see below). All Volunteers will be provided with a schedule of events and a site map showing where each performance and demonstration will take place. Each map will also show locations of signage, registration tables and changingroom for presentations in the Choral/Bandroom. A meeting was held at Tri-Cities on Monday, May 23 for Heather Robinson, Volunteer Coordinator to meet with all Volunteers and give instructions to each. Volunteers are expected to report to their designated areas at the times listed below on May 27. Volunteers will be provided with tickets which may be used to purchase items at the snack bar.

1. Stage manager assistants report to the **registration table** at **2:15 PM.** Five Volunteers are needed who will work as assistants to the stage manager for each presentation site. List of individual personnel assignments below. Each Volunteer will report to the stage manager listed next to their name. At **3:30 PM** Stage Managers and Assistants will report to their venue to meet with their tech persons and prepare to begin presentations at **4:00 PM.**

2. Tech assistants report to the **registration area** to check in with the assistant tech coordinator at **2:15 PM.** Six Volunteers are needed who will work as assistants to one light technician and five sound technicians at each presentation site. List of individual personnel assignments below. Each Volunteer will report to the technician listed next to their name.

3. Six Volunteers for the Banner, Signs and Balloons Crew report to **lobby of the auditorium** and meet Heather Robinson, Volunteer Coordinator at **2:15 PM.** This crew is responsible for hanging and placing banners, signs and balloons and taking them down after the showcase. One Volunteer will be the designated Crew Head. These volunteers will be free during the showcase to watch the presentations.

SAP SHOWCASE VOLUNTEERS
Page two

4. Six Artist Assistants report to **lobby of the auditorium** and meet Heather Robinson, Volunteer Coordinator at **2:15 PM.** Artist Assistants will help artists load in and out of the Commons, and will help to cover their table for breaks and when the artists are performing. One Volunteer will be the designated Crew Head.

5. Auditorium Dressingroom Volunteers (2) and Ushers (2) report to **lobby of the auditorium** and meet Heather Robinson, Volunteer Coordinator at **2:15 PM.** Dressingroom volunteers will help artists backstage, provide security for the Dressingroom while the artists are on-stage and return the Dressingroom to its original condition at the end of the showcase.
Ushers will remain in the Auditorium lobby area and help direct showcase audience members and hold the house until Ballethnic's ushers arrive (Ballethnic has a full performance that night in the auditorium at 8:00 PM).

6. Two Volunteers are needed to assist in the Temporary Changing Room near the Choral and Band Rooms. These Volunteers meet Heather Robinson, Volunteer Coordinator, at the Choral/Bandroom hallway at 3:30 PM. Volunteers will assist artists, provide security at the Changing Room while the artists are performing and return the Changing Room to its original condition at the end of the showcase.

7. Two Volunteers are needed to assist at the Registration Table. Volunteers will help hand out packets, give directions and information to audience members and cover the table for staff breaks.

VI

Showcase Final Budget

SHOWCASE 1994 BUDGET
FINAL
6/30/94*

Professional Services

Producer		$1,500.00
Technical Services		
Tech Coordinator	1@ $210	210.00
Assistant Coordinator	1@ 150	150.00
Tech Assistants	4@ 90	360.00
Light Tech	1@ 125	125.00
Production Crew		
Production Manager	1@ 200	200.00
Stage & Site Managers	5@ 100	** 500.00
Security	2@ 80	160.00
Volunteer Coordinator	1@ 200	200.00
	Total	$3,405.00

* See ledger sheets for running balances and details of expenditures.

** Eliminated one presentation venue due to lack of participation from visual artists.

SHOWCASE 1994 BUDGET
FINAL
6/30/94***

Equipment Rent & Lease
Food/Provisions

	Budgeted	Expended	Balance
Equipment (P.A. systems, cords & boxes, tape decks, mics, walkie talkies, contingency)	$881.00	$881.00	$0
Signs Rental	*96.00	96.00	0
Balloons	56.40	56.40	0
Banner	**95.00	95.00	0
Food/Provisions	500.00	321.25	178.75
Printing	160.00	118.15	41.85
Supplies	399.00	43.41	355.59
Miscellaneous	57.60	****41.98	15.62
Totals	**$2,245.00**	$1,653.19	$591.81
GRAND TOTAL			**$5,650.00**

* Changed due to the department's purchase of easels.

** Changed to include **ARTS** logo.

*** See ledger sheets for running balances and details of expenditures.

**** Price increase for banner included in Miscellaneous Line Item

SAP SHOWCASE
COORDINATOR'S COMMENTS ON PRODUCER'S FINAL REPORT
7/15/94

Chris Jones, the 1994 SAP Showcase Producer, tracked events of the Showcase very closely in his final report. Additional comments, which are listed below, are arranged in the order of his report, with major headings noted. These comments are included where differences of opinion exist or where information was not indicated which may be helpful in the future.

EVENT STRUCTURE

Location - Tri-Cities High School was chosen also because it provided an ideal site to test the student volunteer segment of the Showcase, which was implemented for the first time this year. The availability of the arts magnet students provided a group which should have provided a best case scenario in testing this aspect of the program.

Scheduling - ISC's and PTA members were given surveys last fall which asked the best time to hold the Showcase (among other questions). The surveys grew out of suggestions on Showcase evaluations to move the event to the spring and the surveys verified overwhelmingly that the interest of the school folks was to have a spring Showcase, not on a weekend.

Performances/Presentations Schedule - There will never be more time to set-up for an after school event such as the Showcase than that which we were given by Tri-Cities. More time for set-up would be nice but the idea was to work within the school time frame to the best of our ability. School scheduling will never be ideal and these limitations must be overcome by pre-planning and extensive organization by the group coming into the school.

There were not a significant number of visual artists participating last fall as well as this spring. Visual artists have been left out of the Showcase for so long, most can't conceive of how they would present their work in such a circumstance. A workshop for visual artists on how they can get involved is probably needed.

SAP SHOWCASE
Page two

Food/Provisions - The combination of the school snack bar and the artists' hospitality room worked well except for the small amount of food provided for the hospitality room. ISC's, however, discovered the hospitality room and used it as well so it will probably be necessary to include them in on the perk.

Producer - The $1,500 salary for one showcase seemed adequate this year. Chris tried very hard to please everyone.

Technical Director - Bolagi is the only person we could find who would do this job for the small amount of money we had to pay. He is committed to the program and to training young people so he made himself and his equipment available to us.

Production Manager - A necessary position, this job calls for a very organized person who can put up with a school environment.

Volunteer Coordinator - Our Coordinator for this Showcase did very well leading up to the event, but became overwhelmed during the event. This job calls for a person who knows how to delegate rather than just doing it herself in order to get the job done. It takes a lot of patience. The $200 salary should be higher as it is an essential training component for the students and provides backbone support.

INTEROFFICE COMMUNICATION

Technical and Administrative Support - Having Chris in the office as an intern for the two months leading up to his service as Showcase Producer meant that much preparation was in place which would not have been otherwise.

Raffle Prizes Solicitation - A form should be created to track donations of raffle prizes which would include needed information before distribution. The system of phone calls which has been used in the past is too informal and leaves too much room for miscommunication. Follow-up calls are essential after donations are promised.

SAP SHOWCASE
Page three

Publicity and Promotion Materials Design - The producer's contract should indicate that s/he is responsible for producing the news release, PSA, flyer, schedules, etc. A producer does not usually produce all of these types of materials. Chris is correct in reporting that the advance time required by the county (6 weeks) is very difficult to work with because of the SAP Showcase format. Artists are not paid and emergencies do occur, which cause schedule changes at the last minute. The lack of follow-up by IPA did seem to effect the coverage the Showcase received in the press.

Chris did as he was instructed concerning the Showcase banner (which was the same process used for all purchases), however the reaction to his actions within the council staff seemed to imply that he willfully obstructed FCAC process. This was not the case and his ability to proceed with positive energy after this occurence was greatly affected by this miscommunication. We did end up with two banners, one of which we had no knowledge of until after it was ordered.

Purchasing and Payments
Purchasing Pre-Approval Procedure/Forms

I couldn't be much help to Chris as to why the pre-approval was necessary except to say that it was required. I've never heard of submitting requisitions for items that are not in the budget.

Reproduction of Printed Materials - The use of Kinko's and the help of Information and Public Affairs personnel in the creation of the flyer made all the difference in the professional look of the materials created for the Showcase this year.

FUNDING
Alternating the Showcase, one year North and the next year South, would work within the budget received this year to run the Showcase. However, only half of the population would be served in a given year. Two Showcases each spring would best serve the program's needs and the investment made in these Showcases would pay off in greater participation by artists, school personnel and the public over time.

SAP SHOWCASE
Page four

Food/Provisions Ideas - A flat amount can be established in the future based on expenditures over the last three showcases for the snack bars.

Allowances for Printing Purposes - The printing done for Showcase is very cheap. The program is run off on copier without any special paper or expensive graphics. This level of quality is no problem for this type of event. Actually, accuracy is the most important aspect of the Showcase program. Use of a fast printer such as Kinko's is necessary for the Showcase materials to be accurate, of the highest quality possible and also the cheapest price.

CONCLUSION

I believe the frustration evident in part of this report is due to the producer having met deadlines and still not receiving needed approvals, etc. when he needed them. One example is that his request for payment for producer's fees was submitted on April 4 and he was not paid the first half of his fee until the first week of June (10 weeks). He still has not received the second half of his fee (as of 7/15/94). As an outside contractor, this lag in timing of payment doesn't fit the "four week turnaround" that he was told to expect. Issues around money always sour otherwise good working relationships when timing of payment is essential for receipt of services. Other than that, the final report Chris submitted along with the well organized files that he left behind will be invaluable to the next producer.

EXAMINATION AND THESIS REPORT

Candidate: Christopher Jones

Major Field: Arts Administration

Title of Thesis: A Report on an Arts Administration Internship with the Fulton County Arts Council, Atlanta, GA, Spring 1994

Approved:

Major Professor & Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

November 9, 1995