

8-1998

A report on an Arts Administration internship with the Southern Arts Federation Atlanta, GA, Spring 1998

Heidi Elizabeth Nagele
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts

Recommended Citation

Nagele, Heidi Elizabeth, "A report on an Arts Administration internship with the Southern Arts Federation Atlanta, GA, Spring 1998" (1998). *Arts Administration Master's Reports*. 84.
https://scholarworks.uno.edu/aa_rpts/84

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

A Report on an
Arts Administration Internship with
the Southern Arts Federation
Atlanta, GA, Spring 1998

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts in Arts Administration

By

Heidi Elizabeth Nagele

B.A., Southeastern Louisiana University, 1994
M.A., University of New Orleans, 1998

August 1998

TABLE OF CONTENTS

I. History	1
A. Mission	1
B. Goals	1
II. Profile of the Organization	2
III. Management Structure	3
IV. Programs	6
A. Arts Development	6
1. Southern Arts Exchange (SAE)	6
2. Underserved Presenters Technical Assistance Project (UPTAP) ...	8
3. Traditional Artists Technical Assistance Project (TATAP) and Southern Connections / American Traditions	10
4. Folklorists in the South Retreat	12
B. Arts Partnerships	13
1. Grants Programs	13
a. Presenter Fee and Dance Support (PF/DS)	13
b. Meet the Composer/South (MTC)	15
c. SAF/ Lila Wallace – Readers Digest National Jazz Satellite Fee Subsidy	16
2. Historically Black Colleges and Universities (HBCU) Jazz Touring & Residency / Jazz Touring Network	17
3. Underserved Presenters Technical Assistance Consortium (UPTAC) ..	18
4. American Academy in Rome Southern Visiting Artists Awards (AAR)	20

5. Visual Arts Fellowships and Artsearch	21
6. Southern Arts Policy Committee	22
C. Southern Arts and Culture	22
1. Southern Crossroads Festival	22
2. Folk Arts Notes	22
3. Folk Art and Southern Culture Traveling Exhibitions Program	23
4. <i>JazzSouth</i> Radio	25
5. <i>JazzSouth</i> CD	26
6. <i>JazzSouth</i> Newsletter	27
D. Arts and Arts Education Advocacy	28
1. Arts Education Advocacy	28
2. Arts Education Community Partnerships	29
3. Southern Arts Education Connections Newsletter	30
4. Southeastern Regional Vision for Education (SERVE) Collaboration Legislative Agenda Committee	31
V. Description of Internship in General	32
A. Presenter Fee and Dance Support Program (PF/DS)	35
B. Responsibilities and Task	38
VI. Analysis of Management Problem	43
A. Executive Director	43
B. Staff	44
C. Board	45
D. Funding	46
E. NPE	47

VII. Management Problems and Steps to Resolving Them	48
A. Executive Director	48
B. Staff	49
C. Board	50
D. Funding	51
E. NPE Process	51
VIII. Short and Long Term Contributions to the Southern Arts Federation	51
REFERENCES	53
Appendix A	54
Appendix B	56
Appendix C	58
Appendix D	61
Appendix E	63
Appendix F	74
Appendix G	79
Appendix H	84
Appendix I	90
Appendix J	124
VITA	127

Abstract

This report is a result of the research and experience at the Southern Arts Federation located in Atlanta, Georgia in the spring of 1998. A brief overview of the history, mission, and goals are described to give a better sense of the organization's purpose. The Southern Arts Federation's programs and their mission are summarized. The summary focuses on the program's goals for FY 98, whether they were achieved, how they are funded and if they are still in existence. The programs are divided in four major categories, Arts Development, Arts Partnerships, Southern Arts and Culture, and Arts and Arts Education Advocacy, which are the Southern Art Federation's main priorities.

A description of the internship, which concentrates on the duties and tasks, performed while at the Southern Arts Federation was given. An in depth description of the Presenter Fee and Dance Support Program (PF/DS) is explained from the onset of the program following through to the completion of the panel process which was used to distribute National Endowment of the Arts funds throughout the nine state region.

The exploration of the lack of management training showed the snowball effect that occurred throughout the organizational structure. Recommendations for change are provided in order to show how the organization may improve. Finally, short and long term contributions are explained in order to show the effect that Arts Administration program can have on an ailing organization's structure.

I. History

Twenty-three years ago, the National Endowment of the Arts (NEA) and the State Arts Agencies (SAAs) created the Southern Arts Federation (SAF) to "Preserve and promote the arts in the South." The NEA saw this partnership as a way to more equitably distribute its funding and programmatic largesse across the U.S. The states saw an opportunity to partner with a private, nonprofit organization that could raise private funds to better support the arts in the South. Furthermore, it created programs and services that no one state could do better on its own.

A. SAF Mission:

The Southern Arts Federation brings arts to communities and connects artists to audiences by enhancing the professional skills of southern arts organizations and artists, and broadening the appreciation and support of the arts in the South among policy makers and audiences.

B. Goal:

The SAF is a nonprofit, regional arts agency dedicated to providing leadership and support to effect positive change in the arts throughout the South. Composed of seven major departments: Arts Education, Folk Arts, Jazz, Performing Arts, Visual and Media Arts, the Southern Arts Exchange, and Information Services, the organization

works in partnership with the state art agencies of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee. Moreover, the Southern Arts Exchange (SAE) is funded by the NEA, foundations, and corporate sponsors, as well as contributions from member states. Arts education, multiculturalism, indigenous southern arts and underserved communities are SAF's four major priorities.

II. Profile

In 1996, at SAF's annual June meeting, the SAF's Board of Directors adopted a mission statement, a list of five overarching commitments and the overview outlined above. These three guiding standards were embraced after a three-year evaluation process that involved SAF's member state arts agencies, artists, arts presenters and audience members. SAF adopted the new mission after careful evaluation of its existing programs and services. An analysis of the emerging needs of the field, and a recognition of the opportunities and challenges that were anticipated during the coming years were put forth.

During the past three years SAF has not only operated under a new mission, it has virtually reinvented itself in order to meet the challenges of a new environment for publicly-supported arts. This three-year process has been extremely time consuming and difficult, but it has been a priority for the agency and the Board of Directors. Special meetings of the Board Planning, Program and Finance Committees were held in the fall of 1996 and spring of 1997. These meetings were called in response to the agency's involvement in a "Non-Profit Entrepreneurial (NPE) Planning Process" developed and

sponsored by the National Center for Social Entrepreneurs. SAF embarked upon the NPE process in an attempt to seek earned income and to secure a future by doing business differently. The process forced the SAF to look at each program, product and service from the standpoint of value to their mission and constituents and its potential to earn revenue sufficient to cover expenses. This three-year process has involved the entire staff in a series of focused meetings. It has required the agency to poll its partners, constituents, and customers concerning their needs and SAF's current roster of programs and services.

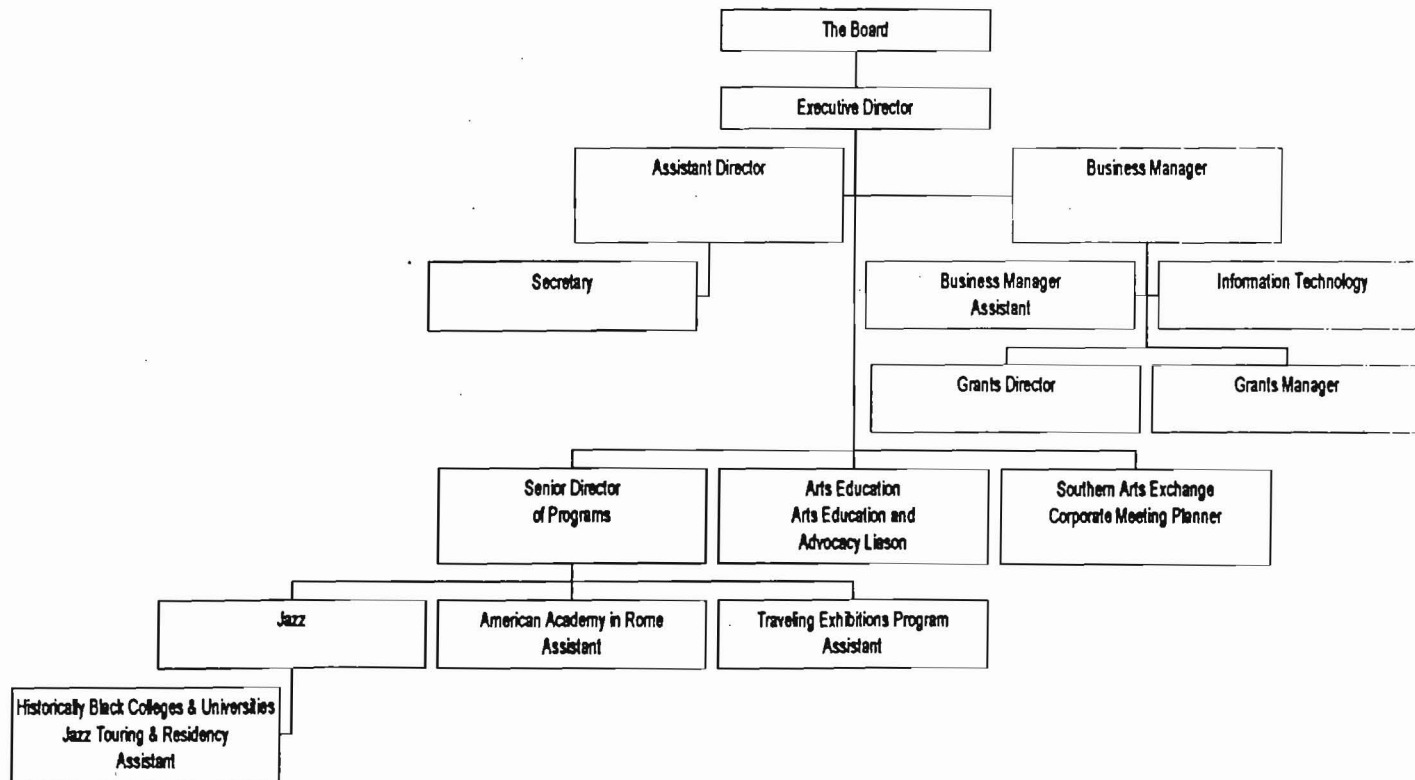
Through the NPE process SAF identified their most effective programs that best served their constituents. Eventually, they decided to keep 16 of the programs which had the greatest impact and eliminate 16 other programs.

III. Management

The initial management structure involved multi-levels of employees. This design structure had numerous levels of subordinates and coworkers. These different levels and branches of employees helped to divert the responsibilities and duties for the desired programs. Unfortunately, due to the NPE Process, a number of programs have been lost along with some employees'. The current infrastructure is outlined on the next page. The new infrastructure is less suitable to productivity, mostly of because employees' being overworked and overwhelmed. The positions that were open in the Spring of FY 98 include: Full Time Jazz Coordinator, Arts Partnership, Deputy Director,

and Marketing Director. Unfortunately, the Development Director, a valuable position in any nonprofit organization, has yet to be filled.

Southern Arts Federation Organizational Chart



IV. Programs

A. Arts Development

1. Southern Arts Exchange (SAE)

The mission of the Southern Arts Exchange (SAE) is to support current and future audiences and artists of the South, and to foster excellence in all aspects of presenting and touring live performing arts within the Southern Arts Federation region (SAF Analysis of SAF Program, FY 97, 1997). The SAE is held each fall in a southern city and it attracts approximately 500 participants. The SAE brings artists/managers together with presenters to develop business relationships that encourage performing arts touring in the region. In addition, SAE offers professional development workshops that enhance artistic programming and improve the leadership skills of arts professionals. Highlights of the SAE are the Exhibit Hall, a trade show where over 150 managers representing thousands of artists provide booking and touring information; live performance and video showcases; workshops focused on key issues in the performing arts presenting field; and opportunities for informal networking and communication. SAE is a forum for important issues and concerns in the performing arts world and offers arts professionals a chance to network and accomplish collaborative planning (SAF Program Analysis FY 97).

The SAE is a collaboration for artists/managers and presenters to network and conduct business, as well as participate in a host of training and outreach programs that support presenting and touring in the South. The annual meeting and networking opportunity for all of SAF's partnership programs, bring together traditional artists, jazz educators, underserved presenters, artists, jazz educators, artists with disabilities, and

member state arts agency staffs. The SAE is the major marketing tool for the presenting and touring component of the NEA partnership agreement. In FY 99, SAF plans to work collaboratively with the Mid-Atlantic Arts Foundation (MAAF) and New England Foundation for the Arts (NEFA) to expand SAE to serve their constituents and to make SAE an "East Coast" booking conference (SAF NEA Two Year Partnership Agreement FY 99 – FY 2000).

The 1998 Southern Arts Exchange will be held from September 22 through September 27, 1998, in Atlanta, Georgia. This year SAE is offering preconference workshops specifically designed with the performing artist in mind. The Southern Connections/Arts for All workshops, a series of five technical assistance workshops, will be offered September 22 and 23 prior to the conference. Workshop topics include "how to's" on working with the presenter, conducting school programs/residencies, working with artist managers, marketing yourself as a touring artist, and using video to best promote your work.

SAE's planning committee carefully evaluated last year's conference, and with the combined results from this year's evaluation, objectives were redefined. Bob Johnson, Corporate Meeting Planner has successfully accomplished many of this year's goals. Because of last year's low attendance the goal for this year was to release registration materials before any other regional arts organization did. This goal was accomplished, and over 12,000 postcards were mailed all across the United States and abroad in early March. This year SAE is trying to increase the number of showcase opportunities from 34 to 40. They are now offering concurrent showcases as well as Hospitality Showcases or Jam Sessions, and State Spotlights in various local venues.

Because of the early registration mailout, over 110 showcase applications have been filled out for panel review and over 60 booths have been sold with four more months remaining before the deadline.

Another significant goal was accomplished this year. Bob Johnson successfully secured over \$20,000 in corporate funding for this year's conference. The planning committee felt it was necessary to find a well-known keynote speaker to increase attendance at the conference. Furthermore, a corporate sponsor was needed for the funding. SAF has confirmed Dixie Carter, BellSouth spokeswoman for the Yellow Pages, as the keynote luncheon speaker. BellSouth has generously contributed \$10,000 in support of the SAE, and is collaborating with its Yellow Pages Division to serve as lead conference sponsors. SAF has also received \$5,000 from Coca-Cola Foundation to support the board workshops, and \$8,000 from various manager/exhibitors for hospitality events.

2. Underserved Presenters Technical Assistance Project (UPTAP)

In the Southern Arts Federation's efforts to effect positive change for underserved communities in the nine-state region, SAF has embraced a long-term approach to addressing the needs of performing arts presenters and their constituents. Thus, a pilot project, the Underserved Presenters Technical Assistance Project (UPTAP) was developed in 1993 in cooperation with the nine state arts agencies in the SAF region.

The purpose of the UPTAP project is to provide participants with targeted, self-determined technical assistance that will improve their art presenting skills. In addition

to providing scholarships for these local presenters participate in SAE, tailored technical assistance is developed specifically to addresses the issues and concerns identified by the participating organizations. At SAE, the UPTAP participants attend training sessions in audience development, marketing, volunteer development, fundraising, board development, basic presenting skills, event production and management, and how to most effectively participate in a booking conference. Overall, the participants spend five days of intensive training, networking in the SAE resource room, and sharing professional insights.

UPTAP participants were recommended by the state arts agencies. Twenty-three outstanding presenters from rural and ethnically diverse urban areas of the South were invited by SAF to participate in a series of workshops at the 1993 SAE on full scholarship.

Following the overwhelming success of its first UPTAP effort, SAF requested and was granted funds from the NEA to continue and expand the project. In 1994 a second UPTAP Class, consisting of 23 new members on full scholarship, received training at the 1995 SAE. Also at SAE the Class of '94 received its second year of UPTAP training, and an 18 member Class of '95 was initiated (NEA Regional Arts and Partnership Agreement Grant FY 93 – 95).

To date, SAF has presented a total of 39 UPTAP workshops at SAE and at retreats. Since the inauguration of UPTAP, members have completed, or will complete, training as part of the Southern Connections project at the 1998 Southern Arts Exchange in Atlanta. Funding for UPTAP comes from the NEA, and a from the William Randolph

Hearst Foundations to support implementation of the project in 1998/99 with UPTAP teams is pending.

2. Traditional Artists Technical Assistance Project (TATAP) & Southern Connections/American Traditions

The Traditional Artists Technical Assistance Project (TATAP) is designed to annually train and assist traditional performing artists or groups to tour in the region and to bring them into the world of mainstream arts presentation, (SAF Fact Sheet FY 97). The project began on January 1, 1996 and ended its first year on December 31, 1996, funded by a grant from the NEA Folk and Traditional Arts Program. In 1996 SAF produced a low-cost publication (designed in-house) that included summaries of the SAE workshop presentations, sample contracts, sample press materials, sample technical riders, budgeting worksheets, and answers to the most frequently asked questions. This technical assistance publication provides a written record and lasting resources for the participating artists of the TATAP program (SAF Analysis of SAF Program, FY 97, 1997).

SAF has produced a series of “Musical Roots of the South” tours that have served diverse communities in the nine-state SAF region. These tours have helped to identify a network of presenters who are interested in presenting traditional performers at their venues and in their local school systems. At the same time, these NEA funded tours have provided much-needed performance experience and touring skills to the participating artists.

The TATAP program today is funded under SAF's new grant from NEA Heritage and Preservation Program. Titled "Southern Connections," this grant combines the UPTAP and TATAP programs in a unified approach to support the performing arts in rural/underserved areas and with indigenous folk and traditional artists of the South.

The Southern Connections program brings two important constituencies—underserved presenters and traditional artists—into the mainstream of the southern arts presenting community and into a relationship with each other. The program provides a series of training workshops to presenters (UPTAP) and artists (TATAP) at the Southern Arts Exchange. These workshops are designed to teach presenting/touring skills to both groups that will facilitate regional touring. Southern Connections artists are also given assistance in contract negotiation, marketing, and promotion and are featured in a special showcase at SAE. The participating presenters attend the entire SAE and have a block-booking session on Sunday. While there they can receive fee support to offset costs of booking Southern Connections artists for their upcoming season. Finally, Southern Connections presenters and artists attend joint functions at SAE to introduce the two groups and to truly "connect" two essential components of the performing arts world as well as plan for successful tours from both perspectives.

SAF has been selected by the NEA to receive a national leadership grant and to expand the Southern Connections program to both SAE and Arts Midwest booking conference. Presenters and artists will participate from five Regional Arts Organization regions – Southern Arts Federation, Mid-Atlantic Arts Foundation, New England Foundation for the Arts, Arts Midwest, and Mid-America Arts Alliance. This grant is

funded for \$250,000 and will fund a national program for two years, beginning on July 1, 1998 and ending on June 30, 2000.

4. Folklorists in the South Retreat

The Folklorists in the South Retreat is an annual meeting of professional traditional arts and culture managers in the southern region. The retreat is designed to build a strong network of folk arts professionals in the region who can develop cooperative programs, plan holistically for the future of folk arts in the South, and band together for arts advocacy (SAF Analysis of SAF Program, FY 97, 1997). The retreat also provides training to improve the skills of the participants, as determined through surveys and evaluations. The retreat is self-supported through registration fees.

The 1998 Folklorists in the South Retreat was held at Wildacres Retreat in Little Switzerland, North Carolina. Over forty folklorists attended and participated in three sessions. The retreat featured a session on the Blue Ridge Heritage Initiative, a three-year project to plan, develop, and market several heritage tourism trails that present artistic and cultural traditions significant to North Carolina, the region, and the nation. The project seeks to serve communities that want to highlight their own cultural heritage as an economic development strategy and focuses on the development and practice of cultural traditions in the mountains. During the Retreat, participants discussed two of these trails that celebrate traditional music and the cultural traditions of the Eastern Band of the Cherokee.

In addition, action steps were taken to develop partnerships between academic folklore programs and public sector folklorists in the field. The action steps included

refresher and intensive short courses, mentoring projects, and theory reading groups. According to Peggy Bulger, Senior Programs Director, “At the upcoming National Association of State Arts Agencies meeting in Portland, Oregon, SAF is hoping to increase the visibility of folk arts especially with the appointment of Bill Ivey to the NEA.”

B. Arts Partnerships

1. Grants Programs

The Southern Arts Federation Grants Program offers fee support to presenters and is designed to enhance performing arts organizations’ visibility and marketability through a number of programs. Artists, presenters, and audiences benefit from the partnerships, outreach, and assistance the program offers. The regional program offers to the performing arts constituencies new initiatives and network building. By creating the networks, the SAF promotes and presents the region’s performing arts to regional and national audiences and works to effect positive change for southern arts and artists (SAF Fact Sheet FY 97).

a. Presenter Fee and Dance Support

SAF’s Presenter Fee and Dance Support (PF/DS) annually awards presenters in the nine state region fee support for residencies and performances of dance theatre, opera, music, and musical theatre (SAF Fact Sheet FY 97). PF/DS is one of the seven regional

NEA partnerships which promote touring by regional, national, and international professional companies.

This program makes annual awards that underwrite costs to presenters to bring performing art groups and artists to their area. This NEA program gives special emphasis to underserved areas, both urban and in each of the two categories or twice in one category. The categories are dance (\$5000.00maximum) and Theatre/Opera/Music/Musical Theatre (\$3,500maximum). This support is contingent upon funding from the NEA.

In an effort to consider requests for fee support from presenters of all sizes/budgets and those serving ethnic, rural, or otherwise specialized audiences, (SAF does not have an artist roster) considers request to showcase any artist who is artistically excellent. SAF has combined the panel process to reduce costs and to look more holistically at the full range of arts presentation requests. In order to encourage block booking and the creation of presenter networks, consortia applications are given extra consideration during the panel process.

In addition, SAF staff provides technical support and actively assists presenters in underserved communities, including the UPTAC consortium, to apply for these funds and to work together with a lead presenter to accomplish block-booked seasons. SAF has also created a block-booking session at the SAE to assist UPTAC with their planning.

In FY 99 SAF will be collaborating with ARTs for All, Inc. to create incentives for presenters to show case artists with disabilities, and to ensure that their facilities are fully accessible; Furthermore, SAF will set-aside \$10,000 in fee support for presenters to book artists in the American Traditions program, who represent the wide diversity of the

South's artistic heritage (SAF NEA Two Year Partnership Agreement Narrative FY 99 – FY 2000). SAF believes that by offering these incentives, they are offering the widest range of artistically excellent touring artists to communities that have limited access to the arts.

b. Meet the Composer/South (MTC)

Meet the Composer/South is a joint program of Meet the Composer, Inc. and the SAF, with additional support from NEA. The program brings composers together with audiences to acquaint the public with the musical creation process. Meet the Composer/South (MTC/S) is designed to support residency activities that truly bring the composer into the community and offer opportunities for public participation in classes, workshops, lectures, and more. SAF encourages applications that feature the broadest range of musical expression (chamber, choral, orchestral, folk, ethnic, jazz, film, opera, dance, electronic, experimental, and multi-media music.)

Continuing in FY 99, SAF will encourage presenters to utilize Presenter Fee Support, National Jazz Network and other grant programs. In the future SAF's goal is to market MTC funds to art administrator at the State Arts Conferences (SAF NEA Two Year Partnership Agreement Narrative FY 99 – FY 2000). In addition, a planning meeting to discuss future directions for Meet the Composer/South will be held at the 1998 Association for Performing Arts Presenters Conference.

One of this year's objectives for Meet the Composer/South is to provide fee support of up to 50% of a composer's fee, but not to exceed \$750 per project from at least one applicant per SAF state. This year alone Meet the Composer has given out over

\$5,000 over the nine-state region. Unfortunately without a marketing director nor a web page for SAF the program hasn't been targeted effectively to the region. This was a goal that was set forth FY 98 and has not been accomplished.

c. SAF/Lila Wallace-Readers Digest National Jazz Satellite Fee
Subsidy

Since 1991, the Lila Wallace-Reader's Digest Fund has supported jazz through the National Jazz Network (NJN), using the Regional Arts Organizations as a re-granting and coordinating network. In FY 97, SAF was awarded \$47,500 from the Lila Wallace-Reader's Digest National Jazz Network, \$22,100 of this money was earmarked for the "Satellite Fee Subsidy" program. The balance of the award amount is earmarked for staff time and other related projects of the Jazz Program such as technical assistance to the field and the Historically Black Colleges and Universities (HBCU) Jazz Touring and Residency project (SAF Analysis of SAF Program, FY 97, 1997).

The "Satellite Fee Subsidy" program supported performances and educational projects programmed by southern presenters and involved artists that were first booked at any of the twenty National Jazz Network sites nationwide. SAF works with three jazz presenting organization in the South who serve as lead presenters to bring the best of this indigenous southern music to their communities and satellite sites. The three sites that are located within SAFs region are as followed: The ArtsCenter, Carrboro, NC; the Contemporary Arts Center, New Orleans; and the Kentucky Center of the Arts, Louisville, KY.

Among the major goal of the program are to stimulate jazz touring and block booking, and to bring audiences and artists in contact with each other (1998 SAF Program Guidelines). Presenters may apply for funding up to \$1,500 to support jazz performances and educational activity by an approved Network artist. Funding is available year-round on a monthly basis. According to the 1998 SAF Program Guidelines the Lila Wallace Grant applications must be received by the first day of the month preceding the project.

2. Historically Black Colleges and Universities Jazz touring and Residency (HBCU) Jazz Touring Network

This project is an outgrowth of a 1995 meeting with jazz program directors from 10 southern Historically Black Colleges and Universities (HBCUs) which recognized the need for jazz education on these campuses. The HBCU tours are designed to increase the awareness of, and appreciation for, jazz among a younger African American audience; to create an African-American presenter network in the South; and to expand upon the groundwork laid by the NJN program without depending upon Lila Wallace-Reader's Digest Funds (SAF Fact Sheet FY 97).

An application to AT&T was submitted during FY 96 for a \$50,000 sponsorship of the project. This grant was awarded during FY 97. The AT&T grant allows the HBCUs to block-book the artist with partial fee support and advertising costs paid by AT&T.

The AT&T Jazz Tour was scheduled for the Fall 97 and the Spring of 98. Participating colleges and universities were as followed: Fall 97 Spelman College

Atlanta, GA, Kentucky State University, Frankfort, Tennessee, Tennessee State University, Nashville, Tennessee, Spring 98, North Carolina Central University, Durham, North Carolina, South Carolina State University, Orangeburg, South Carolina, Florida A&M University, Tallahassee, Florida, Jackson State University, Jackson, Mississippi, Southern University, New Orleans and Baton Rouge campuses.

Each of the 9 schools that participated had to contribute \$5000 toward the cost of a block-booked jazz tour of their campuses by the nationally known jazz master, Jimmy Heath. The spring tour of the AT&T Jazz tour finished on April 23. Over the course of the 15-day tour, Jimmy and his band entertained 2,690 students on six HBCU campuses within six cities. According to the Tour Manager Jimmy Heath had a very positive impact on the students.

SAF's future goal was to apply for another sponsorship in FY 99 to support a second tour that will involve at least two HBCUs in each of the member states. At the 1998 Board of Directors meeting the subject was brought up regarding their evolvement in another potential tour. It has not been decided if SAF will do another HBCU tour in the future.

3. Underserved Presenters Technical Assistance Consortium (UPTAC)

The formalization of the UPTAP consortium: (UPTAC) has been a major objective of SAF and the UPTAP members since 1994, when UPTAC members first discussed the idea of a consortium created from its members. This goal became a reality in September, when the structure for UPTAC was formalized. The Mission Statement of

UPTAC is, to provide the means to enhance the quality of life for underserved communities in the South through partnerships that nurture and promote the presentation of the arts (SAF NEA Two Year Partnership Agreement Narrative FY 99 – FY 2000). To date, the UPTAP/ Southern Connections program has trained 53 UPTAP presenters and 24 traditional artists.

This network of 53 rural and /or underserved presenters is all graduates of SAF's UPTAP who have created their own formal structure, with a dues assessment and a steering committee. SAF acts as fiscal agent and as a technical support partner. The consortium has received a \$100,000 dollar grant from NEA that provides fee support for block-booked tours and can supplement SAF and States Arts Agency fee support. The SAF staff works closely with UPTAC to sustain this grassroots arts infrastructure that has made it possible to bring performing arts programming into previously underserved communities.

This year SAF has received 25 Southern Connections bookings throughout all nine states, providing \$29,345 in fee support to bring the best of southern folk and traditional arts into the most rural and underserved communities.

After reading support letters from UPTAP presenters, the realization of the success of the program becomes apparent. The program has been instrumental to the growth and development of arts administrators in communities that have had little access to art programming. The networking and sharing of resources that is on-going among the UPTAPers is a model for accomplishing great things with limited resources. All, the UPTAP/Southern Connections Program has created a viable and lasting infrastructure for

arts presenting in underserved communities, Moreover it is now being recognized and emulated on the national level i.e. American Traditions.

At the Southern Arts Federation Board of Directors Meeting, on April 19, 1998, it was decided by Jim Hill, Chairman of the Board to nominate the Southern Connections Program, formerly the Underserved Presenters Technical Assistant Project (UPTAP), and the Underserved Presenters Technical Assistance Consortium (UPTAC), for a National Assembly of State Arts Agencies Innovation Award (NASAA). The award will go to an agency for designing and implementing an innovative program to address the needs of the one or more of the underserved communities.

4. American Academy in Rome Southern Visiting Artists Awards (AAR)

The American Academy in Rome and SAF offered visiting artist residencies to artists currently living in the South through a three-year regional program generously supported by the John S. and James L. Knight Foundation. Up to four awards are made each year to artists working in design, musical composition and the visual arts. Awards offer a three month residency at the American Academy's facility in Rome, Italy.

On April 19, 1998, SAF Board of Directors met at the Peachtree City, Georgia. Lisa Kroff, a sculptor from North Carolina and a 1998 American Academy in Rome Southern Regional Visiting Artists Award winner was introduced. Lisa showed slides of her work. She talked about her experiences in Rome and how the program and SAF have affected her. Her piece that hangs in one wing of Atlanta's airport and is a direct influence and inspiration of her experience in Rome. The Board was overwhelmed and

discussed ways of trying to keep this program in existence. Unfortunately FY 99 will be the last year the Academy of Rome will work with SAF. The Academy realized the success of the program and has decided to give other artist from the different regions the same experience that the Southern artists had. If the program continues it will cost SAF 60 thousand dollars per person for the expenses for the three-month residency. This is unachievable for the SAF to do this program however other overseas residencies were discussed at the Board meeting. Dr. Peggy Bulger, Senior Programs Director, reports, “that the British Council in Washington, DC has approached SAF with prospects on future collaborations on a craft-based program that would link SAF and the Regional Council of East Anglia.” Eastern Europe and Britain were mentioned as two other future possibilities.

5. Visual Arts Fellowships and Artsearch

Since 1984, the Southern Arts Federation, in cooperation with the NEA, has awarded fellowships to outstanding artists in the South. The program supported and stimulated creative endeavors in the region and brought national attention to worthy artists. Twenty-five awards were made every year to an applicant pool of over 850. The remaining artists were put together to form an artist roster for the South called Artsearch. The unrestricted award of \$5,000 could be used for such purposes as purchasing equipment, studio space, or art supplies.

The fellowship exhibit and catalog, and the annual screening of all of the applicant slides via ArtSearch, was used to recognize those artists who had been awarded

the SAF/NEA Fellowship for their exceptional work. Because of a new mandate from the U.S. Congress prohibiting funding of individual artists via the NEA, the last Visual Arts Fellowships were given in FY 96. This has also resulted in the termination of ArtSearch.

6. Southern Arts Policy Committee

The mission of the Southern Legislative Agenda Committee is to create and strengthen networks and relationships with individuals and organizations who affect policy making and policy implementation that impacts the arts. In order to effect positive change in the arts throughout the South. The committee includes Senator John Horhn, chairman, Tog Newman, Peyton Fearington, Donnell Stafford, Mary Regan, and Paul Essex. This project is funded through the SAF general administrative budget.

C. Southern Arts and Culture

1. Southern Crossroads Festival

The Southern Crossroads Festival was a collaboration among the SAF, the Atlanta Committee for the Olympic Games' Cultural Olympiad, and the Smithsonian Institution. The festival showcased southern artists in Centennial Olympic Park during the summer Olympic Games, for nineteen days. Over 200 artists were featured on three stages and a craft demonstration area, with over 5 million visitors to the park during the 19 days.

The festival was a great success in terms of the artists' evaluations and the audiences who enjoyed the programs. Dr. Peggy Bulger, Senior Programs Director, said that, "Thousands of visitors each day who literally stumbled across the festival stayed to enjoy the music, dance, and craft demonstrations." "The artists who participated were all very pleased with the exposure that they gained and they indicated that they had a wonderful time."

Valuable contacts with artists across the region to showcase the best of indigenous southern arts to a huge audience was accomplished. Although the festival was only a small part of the Olympic games they still had to deal with 5 million visitors and hundreds of artists. The Southern Arts Federation paid a fee for service that covered all of the expenses and more, and they were also able to develop a database of artists for future use. The Southern Arts Federation felt that they were wise in accepting the opportunity to take part in the festival; however the only regret was that this was a one-time event.

2. Folk Arts Notes

Folk Arts Notes is a semi-annual newsletter designed to inform constituents of SAF activities, especially our folk arts activities, and to publicize folk arts events and projects from around the region (SAF Analysis of SAF Program, FY 97, 1997).. In addition, national news of significance and new book and audio recordings are announced. The newsletter was sent to a mailing list of 4,000 when it was a free publication, and it was sent to 400 subscribers when it required a \$7 annual subscription fee (SAF Analysis of SAF Program, FY 97, 1997).

Folk Arts Notes was the first project of the SAF Folk Arts Program, established in 1989. Over the seven years of its publication, the newsletter has served SAF well. It has fulfilled the goals to create a database of peoples interested in folk arts and advertising other programs to the public. However, over the years the Folk Arts Program expanded and grew to the point where the newsletter was difficult to produce, (being an in-house) publication. SAF did not have funding for the newsletter and it was produced from general grant funds that had established the Folk Arts Program. SAF did not reach the goal of they had intended for this year. They did not receive 600 paid subscriptions to the newsletter, which made it a money-loser for the organization. Without adequate funding and staff support, SAF has decided to suspend publication of Folk Arts Notes in favor of other more entrepreneurial projects.

3. Folk Art and Southern Culture Traveling Exhibitions Program

Since 1995, Southern Arts Federation has provided small and mid-sized organizations with high quality, low cost, exhibitions of folk art and southern culture. Small museums, galleries, historical homes, libraries, schools and local arts agencies have booked the current roster of eight exhibitions. Exhibitions on the roster include: "African-American Gardens and Yards in the Rural South", "Cajun Music and Zedycos", "Folk Photographer; William R. "Pictureman Mullins" "Georgia Clay: Pottery in the Folk Tradition", "Over and Under, Around & Through", "Pictureman Mullins", and a new exhibition that was just added in 1997 is "Faulkner's World: the Photographs of Martin J. Dain". Exhibitions include all of the necessary furniture for display of the work.

Exhibition and promotional materials designed for each program consist of gallery cards and guides, mailing labels, installation instructions and inventory lists. Educational Teacher's Guides and activity booklets accompanied all of the exhibitions, except for the "Mississippi Choctaw". A teacher's guide is near completion for this exhibition program.

4. *JazzSouth* Radio

JazzSouth Radio features new releases from southern jazz artists recording on independent, small, and mid-sized labels. Combining musical selections with artist interview, the program has a three-fold mission: 1) To provide a means of airplay and exposure for outstanding southern jazz artists who otherwise would not be heard; 2) to provide an educational jazz experience for radio listeners; 3) To offer radio stations outstanding southern jazz music that would otherwise not reach their library and audience, and in the process build continuing relationships between the artists and stations (SAF Analysis of SAF Program, FY 97, 1997).

JazzSouth Radio is now in its sixth year. It has attained a high level of consistency in its artistic educational and audio quality. Program #26, was just produced last year and this past Spring it was mailed to program's affiliate stations. It features Neslort, an experimental New Orleans ensemble; Greenwich Blue, a compositionally oriented quintet based in the Tampa Bay area; and the New Orleans Nightcrawlers, a contemporary brass band. Bill Anschell, Jazz Producer notes, "it is the strongest program to date." "It is particularly noteworthy for its musical quality and insightful interviews."

On May 21 1998, I had the chance to meet the *JazzSouth* panel who were to select three artists to be feature on Program #27: saxophonists Earl Turbinton and Edward “Kidd” Jordan – both from New Orleans, Louisiana, and bassist Roland Guerin form Baton Rouge, Louisiana. The panelist selected from an average number of applicants which is about approximately eighteen for each program. Less than 20% of the applicants were chosen for the show.

Currently SAF receives \$50,000 annually from the Lila Wallace Readers digest Fund program for its jazz activities, and has cited *JazzSouth* as the leading jazz program component. The Coca-Cola Company has expressed strong interest in sponsoring *JazzSouth*, and has requested detailed information about the programs broadcast schedule and listening audience. In response, SAF started last year and in its first phone-administered survey of the radio affiliates, marked number 92. The survey has provided realistic figures covering the total number of broadcasts for each CD, the number of listeners per broadcast, demographics of the listening audience, and other information of critical interest to prospective corporate sponsors.

The complete results of the survey were completed at the end of FY 97 and SAF submitted the results in the proposal to The Coca-Cola Foundation this past Spring. The Coca-Cola Company is being asked to cover the program’s entire annual cost of \$31,000 in exchange for on-air recognition as primary sponsor, logo placement on the CD tray card, and complimentary copies of each program CD.

5. *JazzSouth* Sampler CD

JazzSouth Sampler is an extension of the *JazzSouth* Radio project; this compilation CD contains one selection from each of the twelve artists featured during the preceding year of radio programming. Unlike the radio program, it contains neither narration for artist interview, making it appropriate for continuing radio airplay and sale to the public. The CD liner notes contain biographical information covering each artist or ensemble. Presenters purchasing the Sampler also receive a special informational Touring Supplement. This approach intends to stimulate bookings of featured musicians.

The SAF has suspended production of the *JazzSouth* Sampler during FY 97 because of agency budget constraints. The Sampler is being included in the aforementioned *JazzSouth* Radio proposal to the Coca-Cola Company in such for additional funding opportunity. The Coca-Cola Company is being asked to cover the Sampler's full annual cost of \$7,000 and in exchange a logo will be used on the Sampler CD tray card, and a large quantity of complimentary CDs will be distributed.

6. *JazzSouth* Newsletter

The *JazzSouth* newsletter was a 6-page layout with the primary objective of selling SAF jazz products and services. Additionally, the publication briefly profiled jazz happenings around the South and listed new southern jazz releases and artists featured on *JazzSouth* Radio. The publication has a subscriber list some 2,500 jazz artists, presenters, educators, and enthusiasts from around the region (SAF Analysis of SAF Program, FY 97, 1997). Unfortunately, due to staff reduction and budget constraints the newsletter has been shelved.

D. Arts and Arts Education Advocacy

1. Arts Education Advocacy

The Arts and Arts Education Advocacy program includes direct, focused advocacy efforts and general information sharing and exchange. The goal of the program is to support state and local efforts to make the arts an integral component of community and economic development, tourism efforts, and education (SAF Fact Sheet FY 97). Activities include participation by staff and board members in both formal and informal advocacy, attendance and participation in national advocacy efforts and events, receiving and sharing information. They also assist advocacy on the local and state level and communicate with regional policy making organizations. The projects are partially funded through the NEA, Arts Education grant for fiscal years 1996-98. Other costs are covered by the general organization budget.

At the SAF Board of Directors Meeting held on April 19, 1998 it was reported that BellSouth had contributed \$5000 towards the cost of evaluating the Arts Education Program. The Arts Education Advisory Committee is currently working on the confirmed National School Board Association's continued commitment to print and distribute 6500 copies of the SouthEastern Regional Vision for Education policy Brief to all school board members in the region (SAF Board of Directors Meeting Minutes, 1998).

2. Arts Education Community Partnerships

The Arts Education Community Partnerships Project is a high impact, community oriented project that supports local community planning and implementation to ensure that the arts are part of systemic education reform plans. The project is consistent with national, regional and state efforts to support the development of arts education programs in both rural and urban communities and increases the likelihood of participating communities submitting successful applications to state and local arts agency's grant programs (SAF Fact Sheet FY 97).

The Arts Education Community Partnerships project provides focused training and technical assistance to local communities and to make the arts basic to education grades K-12 in their communities. Teams of five representatives from various sectors of the community participate in a two-day training and planning session to develop individual plans to fully integrate the arts into the education improvement efforts within their school systems. State level resource people assisted by providing relevant state information and facilities. The SAF staff offers ongoing support and assistance to the participating communities for a period of six months, and produces and disseminates a project report after a six-month evaluation period.

The project is partially funded through the NEA, Arts Education grant for fiscal years 1996 through 1998. A \$30,000 contribution was received from the UPS

Foundation to support the Georgia project. A \$7,500 contribution was committed from the Thomas S. Kenan Institute for the Arts, \$10,000 from NationsBank and a grant of \$2,500 from the North Carolina Arts council to support the North Carolina project in 1997. The William Randolph Hearst Foundations \$30,000 will fund the Florida project, as well as \$2,500 contract for service from Arts for Complete Education/Florida Alliance for Arts Education through the Florida Division of Cultural Affairs and the Florida Arts Council (SAF Analysis of SAF Program, FY 97, 1997). The Hearst Foundation will be contacted for a renewed and increased contribution to support the regional UPTAP project for FY 99. The final report of the Florida Arts Education Community Partnership Project is currently being printed.

2. Southern Arts Education Connections Newsletter

Southern Arts Education Connections is the arts education newsletter of the Southern Arts Federation. It is mailed quarterly to a database of 3,000 individuals, including educators, artists, arts administrators, legislators, policy-makers and others. The newsletters also distributed to the Kennedy Center Alliance for Arts Education contact list, at special events and per request on an individual basis. The newsletter contains information and articles about national, regional and state arts education issues and opportunities, resource ideas, and information on SAF programs. There is no charge to receive the publication.

The project is partially funded through the National Endowment of the Arts, Arts education grant for fiscal years 1996 through 1998. Revenues from other arts education program activities and/or state dues generate additional funding. Consideration has been

given to offering the publication by subscription; However it was determined at this years Board of Directors meeting not to proceed with that idea at this time. Moreover, a reader's survey is included in the current issue to gather information on readership, content value, and possible subscription sales in the near future.

4. Southeastern Regional Vision for Education (SERVE) Collaboration

Legislative Agenda Committee

The SouthEastern Regional Vision for Education is the U.S. Department of Education regional laboratory for the South. It operates under contract with the U.S. Department of Education to provide certain services to educators and others in the region (SAF Fact Sheet FY 97). SAF began developing a relationship with SERVE two years ago in 1996, and identified several possible areas of collaboration based on shared goals. SERVE was enthusiastic about the collaboration and plans were developed for several projects. Unfortunately, the enthusiasm of the original planning effort did not continue, with SERVE fighting for federal funding to remain the contracted agency representing the U.S. Department of Education and focusing its efforts on other areas. It has been extremely difficult for SAF to complete the publication project that was originally planned due to its low priority at SERVE and the planning for the other projects has been discontinued (SAF Analysis of SAF Program, FY 97, 1997).

This project is primarily funded through the National Endowment for the Arts Education. Publication of the Policy Brief is included in the "Southern Arts Education Connection" newsletter, with additional support from the National School Boards Association.

The Board of Directors decided that the collaboration has not proven to be effective in helping SAF achieve its goals for arts education in the region and should be discontinued for FY98, as a formal program. The Board felt that the Arts and Arts Education goals could be achieved more effectively through other collaborations and activities.

V. Description of Internship in General

After contacting the Southern Arts Federation, it was decided that I would work on the annual Art Auction. When I arrived at SAF the Director had informed me that the annual Art Auction would not take place during the summer of 1998. The Art Auction required an extreme amount of work and due to a staff reduction it was impossible to accomplish the full goal designed for the project. However, I was assigned to work with the Grants Manager on the Presenter Fee and Dance Support (PF/DS) program.

The grant applications were due on February 13 and until then I worked with Patsy Beckwith, the Business Manager. Patsy had been with the SAF for two months before I began my internship. Prior to her position at SAF, she was the Business Manager for the Atlanta Symphony for 15 years and a temporary consultant in the accounting department for another nonprofit agency called the Georgia Nurses Association. When Patsy arrived at SAF she was overwhelmed with work that was left behind by two temporary employees. Patsy worked long hours throughout the week and weekends to accomplish the task of closing out for FY 97, organizing the office files, updating data, and trying to keep up with daily entries

Unfortunately, the grant files for SAF had not been touched since the previous grants managers and the development officer had left the organization. Many of the grant files were misplaced and unorganized. There was a need to find information for program budgets from the grant files. Therefore, the first three weeks of my job I was to find any grant files that had a final report within them and file them with the closed grants. A spreadsheet for the organization stating all open grants was generated on the basis of:

- 1) grant name
- 2) period of support
- 3) date when the proposal was sent
- 4) amount that was requested
- 5) amount that was funded
- 6) date when the interim report was due (if that grant required one)
- 7) date when the final report was due
- 8) the match required
- 9) amount of match that was already requested
- 10) which program did this grant support

(Spreadsheet, Appendix A)

This whole process helped me see exactly how SAF's programs were funded. However, after going through the files it became apparent that the former employees were incompetent. Some of the NEA grants' final reports were over six months late and other grants had two or three extension letters written to the NEA from former SAF

employees. This was brought to the attention of SAF staff and all necessary work was completed and “fixed” during my tenure at this organization.

The previous grant officer had not done the Final Report for the NEA DCA Grant that funded the Fellowship awards. Two extensions to the NEA had been done, one for November of 1997 and another extension was requested for March of 1998. This grant funded FY 93, FY 94, FY 95, and FY 96. The final report was already year late.

My job was to assist the Business Manager in finding ways to document the expenditures. We were required by the NEA to match the expenditure making them equal to \$350,000. Catalogs of the fellowship winners were made and inserted in the middle of Sculpture Magazine, American Craft, Aperture, and New Art Examiner. One way to reach this goal was to contact these magazines and find out the difference between the Nonprofit rate vs. a commercial rate for an ad and the price of this 10-page insert. Finding out what SAF had paid for the insert was difficult for some years because accurate office files were not kept.

I then had to call the museum or gallery that the exhibition went to. The point was to find out what the museums or gallery’s value was for its exhibit space and to use this as part of the match. The gallery space and the magazine ads accounted for a large portion of the budget matched; however, the remainder of the match was found in files from donated and in-kind services.

The grant required evaluations of the artists after the money was awarded. The evaluation was designed to see how the fellowship money was spent and how it had influenced the artists. After going through the files it was determined that the evaluations were never created or sent to the artists. My job was to help find all of the addresses and

phone numbers of the 60 artists and write a rough draft letter stating the importance of this evaluation for the NEA. Out of 60 letters, 46 came back to the center with positive responses (Letter, Appendix B).

A. Presenter Fee and Dance Support Program (PF/DS)

After working with Patsy, I began to work as the assistant to the Grants Manager, Sabrina Jones. Sabrina had started with the agency eight months prior to my arrival at the organization. She started SAF as a temporary employee and was hired as the Assistant to the Executive Director. Shortly thereafter, Joyce Bartlett, Assistant Executive Director took a temporary leave of absence. The Director offered Sabrina the Grants Manager position after Sabrina had worked with the organization for several months. However, Sabrina has had no prior experience in the arts, but was equipped with excellent organizational skills as well as superb interpersonal communication skills.

When Sabrina entered into the Grants Manager position, the office was in disarray. She took over a job that was formerly run by three people. Long overdue checks needed to be mailed to anxious presenters. Two organizations never received their checks from SAF; their project had been completed for more than six months. She used her superb customer relations skills handling complaints of angry art administrators. Much of her time was spent cleaning office files, reorganizing presenters' final report due dates, and closing out old files (not to mention preparing for the upcoming panel process). Sabrina accepted the position without any formal training or procedures manuals. We based our job descriptions and procedures on the panel process of 1989

records which were found in storage from a former employee. Based on former records, we came up with the project outline that included all necessary deadlines.

After arriving at the organization, SAF had already been awarded the NEA funds to administer the Presenter Fee and Dance Support (PF/DS) programs. The PF/DS Guidelines were drawn, printed and mailed and the selection process for the panel members was also completed upon my arrival.

The panel, for this grant period, consisted of nine members who have served as advisors to the Board of Directors of the Southern Arts Federation. The PF/DS panel makes award recommendations to the Board of Directors, which has the final approval. There are eight voting panel members and a non-voting Chair. Seven panel members and the Chair are arts professionals. Additionally, as specified by NEA guidelines, the panel includes one lay member who is very knowledgeable about the arts, but not an arts professional.

The Regional Arts Partnership Grant that supported this program was received June 30 of 1997. The NEA awarded SAF with \$724,700, which consists of the following components: \$507,900 for Regional Plan and \$216,800 for Presenting and Touring. The 1998-1999 SAF Program Guidelines were compiled from NEA requirements and last year's panel recommendations.

In December, 1997, over 5000 copies of the FY 99 combined SAF Performing Arts Guidelines were distributed to presenters throughout the nine state SAF region (Guidelines, Appendix C). The deadline for submission of proposals was February 13, 1998. The support project took place after July 1, 1998 and was to be completed by June 30, 1999. Copies of the guidelines were disseminated to the field utilizing SAF's

database of presenters. The database included the following guidelines: (1) all previous Presenter Fees and Dance Support applicants; (2) presenters who have registered at SAF's annual regional conference and training institute (the Southern Arts Exchange (SAE)); (3) presenters who have participated in the Underserved Presenters Technical Assistance Project (UPTAP); (4) members of the Historic Black Colleges and Universities network (HBCU's); (5) most of the South's other institutions of higher education; (6) SAF's extensive listing of local arts agencies. Additionally, SAF worked closely with the nine, State Arts Agencies (SAAs) members, each of which received 50 - 100 copies of the Guidelines for direct distribution from their offices to constituents.

This year 111 applications were submitted with the postmark date of February 13, this only includes the lead presenters of the consortia applications and does not include the other presenters in the consortia. A consortium is defined as five or more individual organizations, which block-book a tour by the same performing artist or company. Each consortium must designate a lead presenter. The presenter is the one who is responsible for negotiating with the artist for fees and scheduling on behalf of the members of the consortium. The lead presenter is also responsible for submitting the application for fee support to SAF on behalf of the consortium.

Southern Connections/UPTAC grants were also due on February 13; this program was funded separately from PF/DS. The funds were called "Set Aside" money. All of the Southern Connections grants were granted their funding. There is no panel review process for these grants. It became quite confusing when some of the same presenters had applied for both programs and their applications were sent in separate packages.

B. Responsibilities and Tasks

After the applications arrived at SAF, my job from February 26 - March 3 was to open all grant applications to verify that all applications included the following:

- 1) 15 photocopies of the application form and one copy that was designated “original”
- 2) 15 copies of the countersigned letter of intent or signed contract from company/artist
- 3) four copies of complete sets of promotional materials for artist/company
- 4) two copies of the applicant’s tax exempt letter from the IRS or an official document identifying the organizations as a unit of local county or state government
- 5) 15 copies of the applicant’s most recent performance seasons.
- 6) 2 videos of the artist to be granted funding.

A standard form/checklist included all of the above information. When the task of finding out what was missing from the presenting organization was completed, the grantees were notified of any discrepancies. March 4 - 6 my job was to call every presenting organization that submitted an application. In the past, former employees opted not to send a notice stating that SAF had received their applications. Sabrina felt that even though the process would be time consuming it would be better for SAF to cater to their “constituents.”

Many of the presenting organizations had problems acquiring two copies of videos upon SAF request. Several presenting organizations were requesting money for the same artists, e.g., The Alabama Shakespeare Festival, The Missoula Children's Theatre, Ballet Hispanica. Artist managers were receiving numerous calls from the presenting organizations requesting several of the same videos to be sent to SAF. Most artist managers felt that SAF had enough videos of the same artist and that SAF and the "professional" panel should already know the artists. The problem was solved after I explained why we needed the videos and that I would mail back his 20 or 30 videos. At the end of the panel process I mailed back hundreds of CDs, videos and tapes.

During the week of March 2-6, the Super Panel Meeting took place in Atlanta, Georgia. Calls were made to the panelist about travel and hotel plans. Reservations were made for three of the panelist flying into town and hotel arrangements were made for all guests. Three of the panelist would be driving and three of the panelists were Atlanta locals. (Correspondence Letters, Appendix D).

During the week of March 9-13, time was spent contacting presenters who had trouble with meeting the specific criteria. Pre-Panel materials were compiled ; these included: (1) the Panel Meeting Agenda, (2) the conflict of interest form, (3) charge to the panel, and (5) the panel evaluation form (Appendix E). After all of the grants were entered into the database, we realized the computer program had severe problems. Every time a query was printed, the report would be generated incorrectly. The computer data was useless and everything had to be done manually.

During the week of March 16 - 20, the panel books were assembled. Many copies were made of missing application forms, agendas, and all of the important information

that the panelists needed. Our manual list of applications was used to determine who the primary and secondary readers were for the panel review.

All the staff helped form an assembly line to put together panel books. Each primary reader received one video and the other video was filed for the panel meeting. Finally, by March 23, boxes of tapes, videos, CDs and four huge binders of application forms were mailed out to the panelists. Panel members also received the Guidelines, score sheets, conflict of interest statement (which is consistent with the NEA's Standards of Conduct for Panelists), and an outline of the adjudication process.

After boxes had already been mailed, nine days before the panel meeting, one of the panelist resigned from the position due to new employment. A replacement could not be found and the meeting proceeded without her present. Unfortunately, the panelists had to be notified regarding the addition of applications, which were reassigned after the loss of a panel member.

The Super Panel Review met April 2-4. It was initially scheduled for the whole weekend but the panel finished a day early. Travel and hotel arrangements were made to compromise the panel. During the panel's orientation, this printed information was reviewed aloud for the panel by SAF staff, as was the Criteria for Funding; the list was: 1) artistic merit of the artist/company; 2) community outreach development, 3) partnership and administrative capability of the presenter; and 4) educational value of the project.

Additionally, the panel was instructed to consider block booking by a consortium, or a network of presenters, as a positive factor in the application process. They were also instructed to take into account each applicant's ability, based on the written applications,

to meet SAF's four commitments: 1) arts education; 2) multiculturalism; 3) indigenous southern arts; and 4) underserved communities.

The whole panel process went extremely well. In addition to setting up for the panel meeting, score sheets, videos, and promotional materials had to be returned to the panel.

Including all consortia applications, 86 presenting organizations from all nine states submitted 163 applications for projects/engagements for PF/DS support. The panel recommended a total of \$225,203 in funding. They recommended that 44 organizations receive presenter fee funding for 52 applications in the amount of \$103,439.00. Also, it was recommended that 33 presenting organizations receive dance support funding for 41 applications totaling \$121,764.00. The NEA requires that the SAF give at least 75% of the PF/DS funds to underserved communities. That requirement was met (Appendix F).

There were five underserved organizations that submitted well-written proposals; unfortunately, due to money constraints, they could not be funded. The panel members felt strongly that the five underserved presenting organizations should be funded. Therefore, the panel chairman asked the staff if there were any other funds that could be transferred to this program. Mr. Kesper indicated that there will be a budget surplus this year and, if the board voted accordingly some of that money could be directed to the PF/DS program. Therefore, the panel recommended a total award of \$225,203. This includes \$213,720 from the NEA and \$11,483 from the SAF surplus from FY 98.

After recommendations were made, the panel met a final time to discuss the policy. The panel made several recommendations for improving the grants and panel process. These recommendations were brought to the Program Committee at the Board

of Directors meeting on April 19, 1998 for further discussion (Policy Discussion, Appendix G).

After the panel meeting, many weeks were spent cleaning up and mailing back videos, CDs, tapes, and some promotional materials. Several days were spent gathering and organizing statistical data from the Program Committee that met April 19, 1998 (Appendix H). This statistical information will be used in a final report to the NEA. After all statistical information was gathered, I made all of the statistical spreadsheets using the Microsoft, Excel.

In past years, consortium applications were not broken down individually. The lead presenter would submit an application for the whole consortium. If the consortium application were awarded then the lead presenter would receive the check on behalf of the consortium. It was decided by the panelist and the Program Committee that each presenting organization of the consortium would receive an individual check for the artist fee. This rule was stated very clearly in this year's program guidelines; however, some of the lead presenting organizations were unsatisfied regarding the changes. The changes suggested that if the lead presenter was not actually presenting the artist, then they were just used as an umbrella organization that did all of the paper work for the other member organizations.

SAF had no control over the whole consortia projects in the past. Once the lead presenter was awarded, the check was then distributed to the consortium members any way they saw fit. One case scenario, the lead presenter would accept the check and distribute the funds as they felt accordingly. If one of the presenting venues of the consortium did not break even from the event, then the lead presenter would give that

particular organization more money than the other venues. Some of the venues that made a profit from the event, in some cases didn't receive any SAF funding at all.

Every state arts council received copies of each grant application submitted from their state. However when the consortia applications were broken down, the numbers of applications submitted by state changed. Later, I then worked on each state's breakdown of how many grants were submitted, funded, nonfunded, including the consortia (Appendix I) This process was time consuming. Collecting data had to be done manually because of the database problems. The only computer-generated lists of grant applications available was the score sheets, and they did not include consortia. However, they were later added for the organization records.

The final weeks of the internship were spent sending out 163 letters to presenting organizations announcing regrets or the amount awarded (Appendix J). I filed all of the awarded promotional material and the awarded presenting organization's application materials. Sabrina worked on the press release and contracts from the presenting organizations after my departure from the agency.

VI. VI. Analysis of the Management Problem

A. Executive Director

The Executive Director, while knowledgeable in his field, comes off as a cold and calculating individual with no respect or rapport with the individuals that he manages. His idealism often obstructs his judgement when dealing with employees as is reflected in the turnover of personnel in the past year. Beginning with the hiring process

of new employees and the job interview techniques that were obviously neglected, personnel that were unqualified were placed in positions of responsibility for which they were not prepared. Also, the Executive Director refuses to accept any responsibility for any failures of the organization but will take all the credit when a success is happened upon, thus further disgruntling an already frustrated staff.

Because of his poor management techniques, it became necessary to hire consulting firms to advise on decisions that a competent administrator could well have handled. This was also an unnecessary drain on the budget of the organization.

A number of human resources on staff are obviously being wasted when a consulting firm is hired to produce a web page. Not only does SAF have a graphic artist, but also an information technology person on staff that would by now have completed a task that is still incomplete and under advisement from the consulting firm. This has demoralized an already depleted staff that was relying on a web page to help in their marketing and other efforts on behalf of SAF.

A consulting firm was hired to seek earned income for SAF. The “Non-Profit Entrepreneurial (NPE) Planning Process” has been a three-year process upon which SAF has embarked and is a direct result of a director and staff that lack management training.

B. Staff

There is a small staff of about seven full-time and three part-time employees in the organization. Many of the staff members feel as though they are not in control of their departments or own job responsibilities. Every piece of correspondence must be read, edited, and signed by the Executive Director; furthermore, he must approve all

decision prior to their implementation. The staff feels that the Director seems to be consumed with the minute details of the operations of the organization and less concerned with its overall effectiveness and direction.

Because of the staff turnover, too many hours are now being devoted to group interviews at which overworked staff members are essentially wasting time interviewing individuals for positions that a competent director should have been able to handle himself. The cohesiveness of the group should be well known to the director especially considering the length of time that the director has spent in his position.

A snowball effect has taken place as a result of management's past hiring efforts. Positions were filled with incompetent people who made poor decisions. They sent erroneous information to the state art agencies, which has come back to haunt the loyal staff members who are now dealing with not only the requirements of their jobs but correcting the long lasting past mistakes of others as well.

C. Board

The SAF Board of Directors is comprised of appointed members from the nine states within the SAF region. Ideally, the directors would collaborate and create the programs and services that no one state could do on its own. It seems, unfortunately, that not all board members are happy with the direction of SAF and, as a result, much tension and friction exist among the Board. Out of the 28-member Board only 16 showed up for the annual Board of Directors meeting on April 19, 1998.

It appears that there is dissension among the ranks within the Board concerning the direction of the SAF as a whole. Each member is more concerned about how he reaps benefits from the SAF rather than contributes to its success.

It was decided when the organization went through the NPE process that an advisory committee was needed. Now the Board has an 11-member Advisory Committee the members of which are influential in the community. Hopefully, the Board itself will become more self sustaining and entrepreneurial in their approach to the fulfillment of the SAF's ideals and goals. To quote Peggy Outon, Associate Director of the Ogden Museum of Southern Art, "Board members require three things: wisdom, wealth, and work."

D. Funding

The SAF receives most of its funds primarily from the NEA. However, a notable decrease in available funds is apparent according to the annual report FY 97; furthermore, the report stated, "We went from a high 63% NEA funding to 49% in 1997 to a projected 47% in 1998. Obviously if we earn or raise more money, we will reduce our reliance even further. Also no revenue has been budgeted in the development office. Any future funds we raise will enhance our programs and perhaps our surplus."

There seems to be a total lack of organization in local and chapter fund-raising. Corporations are often approached by different people regarding the different programs SAF has, but SAF has no knowledge of who is working on what. There seems to be a need for more organized centralization regarding delegating tasks among SAF employees and its funding activities. It seems to be that much of this haphazard approach to

fundraising is a direct result of the lack of a responsible person in the Director of Development position.

Another source of funding is the varying dues that the nine states provide to the SAF. The disparity in these dues has caused disagreement between the states about the worth of the programs that each state gets to different degrees.

In one particular instance, the state of Georgia threatened to withdraw completely from the SAF again due to the disparity in funding and past erroneous information that has been sent to the state arts agency.

E. NPE Process

After SAF could no longer rely on NEA funds, the organization embarked on the three year long NPE process. Staff members were required to attend meetings that had no merit or basis to their projects on hand. Memoranda could very well substitute for the two or three hours employees could have been using to develop their own projects. The concept of the NPE as a whole is an excellent idea-generating medium. It was unclear to the staff why they were required to attend. The Director intended all staff members to participate in these brainstorming sessions because of his lack of interpersonal skills and communication skills that prevented him from expressing these ideas to the staff. Once again, the lack of team players and office management left the basic goals unaccomplished.

After observing SAF for five months, I am convinced that the key problem with this organization is the lack of management training. I feel that the Director is unaware of how to deal with a board of directors, how to undertake a marketing campaign, or

even how to develop a fund-raising plan, or much less any of the other responsibilities that are part of nonprofit administration. Wolf states,

“Nonprofit organizations are often run by people who are almost completely unfamiliar with administration. They seem to know a lot about the kinds of activities or services that their organizations offer, but it is probably fair to say that many of them come to their first jobs without any significant management background or training. The good ones use the job as an opportunity to learn, take courses, read books, and play a game of catch-up in learning how to manage. The others become frustrated, burn themselves out, and eventually leave their organizations. As a consequence, the turnover rate among administrators in nonprofit organizations is very high.”

VII. Management Problems and Steps to Resolving Them

A. Executive Director

According to Wolf, “The character of almost every nonprofit organization is set in large measure by its chief executive... Thus the public’s impression of the chief executive’s hands”; however, the current Director, who is supposed to be an icon for SAF, may need to resolve some issues. The steps I suggest are as follows:

- Management training to educate him on basic business skills, which would include time management, people management, personal management, and financial management.
- The current Director needs to use principles of motivation through salient rewards and empowerment.

- The current Director needs to attend two to three sales seminars to improve interpersonal skills within and outside the staff in addition to generating new sponsor donations for SAF.
- The current Director must schedule attendance at each state's individual board meetings with Power Point presentations on the current status of SAF. In addition, attendance at these meetings will increase the Director's knowledge and understanding of each states needs and goals. He then can incorporate this knowledge into a mission statement for SAF that will reflect the very states in was designed to represent.
- The current Director needs to attend annual state art conferences to market and promote SAF programs.
- On a lighter note, the new 1998 Board Chairman can decide not to continue the current Director's tenure.

B. Staff

- The employees need to be utilizing the skills for which they were hired. The Director needs to give up some of his control and empower each employee for his or her department. According to Wolf, in his book *Managing a Nonprofit Organization*, "Evidence shows that empowered employees are more productive, more satisfied, and more innovative... Organizations are more effective when an empowered work force exist."
- Bonus programs should be put into effect to better encourage staff to take an interest in recruiting sponsors and promoting SAF as well. This would

develop more team players and better communication among staff, development officer, and Director. According to Wolf, “Talented people will generally only work for inadequate pay for only so long. While the nonprofit organization is usually able to find young, enthusiastic people (to work for less pay), retaining the experienced employee is more difficult.”

- A development officer needs to be hired to recruit sponsors for SAF programs and for the organization. This would free up staff’s time to be more efficient in the areas of their expertise.
- Employee of the month program to recognize team players and achievement both personally and professionally.
- Compensation for performance when staff work long hours on particular projects that took persistence and going the extra mile. Over time this will attract success-and career-driven people that will be loyal to SAF.

C. Board

- The Board needs to adhere to the mission statement and work a cohesive group.
- Until such time that SAF is efficient and running smoothly, the Board needs to meet more than twice a year to provide a hands on approach to the efficiency of SAF.

D. Funding

Funding would not be a problem if the suggestions above (section B) were implemented.

E. NPE Process

The NPE process meetings should be reduced to a more intimate meeting concerning those groups who are involved. For example, department heads, the planning committee, and the Director should handle their own marketing sessions. This will ensure focus within each group and reduce the amount of confusion and controversy which currently abounds.

VIII. Intern's Long and Short Term Contributions to the Southern Arts Federation

When I first arrived at SAF, the organization was not only understaffed, but some of the prior employees were obviously not "up to speed" in the performance of their duties. My first experience was one of office help which included, cleaning the office, helping to file an abundance of accumulated paper work, and finding additional information in the files for the final reports to the NEA.

I also worked on the Presenter Fee and Dance Support program by calling all the organizations involved and updating the information that was sent out and received, as well as advising the participants of the necessary clerical requirements or additional

changes that were required. These types of changes have never been made by SAF before. Since then, SAF has been acknowledged for its renewed strength, by both myself and the other SAF staff members.

In past years, erroneous information had been sent out to the SAA's Board members and because of the lack of attention to detail, there were obviously some upset and or frustrated Board members. This year of my involvement, I spent numerous hours insuring the proper information for funding applications from the states was correlated correctly.

The most important long-term contribution that I made is that the SAF staff is more aware of the existence of a master's degree in arts administration. Since the Director has now been informed about such a master's degree, he has chosen to include it as a job requirement for future applicants. I feel that requiring a Masters in Arts Administration can only benefit the organizations future growth. My experience gained from the Arts Administration program has helped me identify the problems in this ailing organization. Through my educational background I was able to give suggestions for possible improvement. Even though the organization was in disarray, I still gained valuable insight of the potential growth of SAF.

REFERENCES

National Endowment of the Arts (NEA). 1992. Regional and Partnership Agreement Grant Proposal. FY 93-95.

Southern Arts Federation (SAF). 1998. Board of Directors Meeting Minutes, 1998

Southern Arts Federation (SAF). 1997. Program Analysis. FY 97.

Southern Arts Federation (SAF). 1997. Fact Sheet. FY 97.

Southern Arts Federation (SAF). 1997. Program Guidelines. 1998-1999.

Southern Arts Federation (SAF). 1997. Two Year Partnership Agreement. FY 99 – FY 2000.

Wolf, Thomas. 1990. *Managing a Nonprofit Organization*. New York: Fireside.

APPENDIX A

Sheet1

	ORGANIZATION	PERIOD	PROP	AMOUNT	AMOUNT	INTERIM	INTERIM	FINAL	FINAL	MATCH	MATCH	TYPE
		of SUPPORT	SENT	REQUEST	FUNDED	REPORT	REPORT	REPORT	REPORT	REQUIRED	REQUEST	OF
						DUE	FILED	DUE	FILED			SUPPORT
1	American Academy in Rome	(ask Lisa)	1994	\$47,890	\$47,890			3/5/98				
2	NEA RAPG 97-6177-2060	7/1/97- 8/30/98	9/3/97	\$656,840	\$724,700	3/1/98	7/3/97	9/30/98		\$507,900	\$20,000	507,900 regional
										\$196,800		216,800 pres /tour
										\$60,000		
3	NEA RAPG (Just sent)	7/1/98-8/30/00	10/1/97									
4	NEA DCA 95-47	9/1/95-8/31/99		\$175,000	\$150,000			11/31/99		\$125,000		regn fellowship vis art
5	NEA DCA 94-39	9/1/94-8/31/98	3/29/93	\$175,000	\$175,000		3/95 17,084	11/31/98				regn fellowship vis art
							9/95 157,916					
6	NEA DCA 92-41	9/92-8/97	9/16/93		\$350,000		6/8/94	ext.req.3/98				regn fellowship vis art
7	NEA DCA 96-14	7/1/96-8/30/97			\$98,000			ext.10/30/97				co-op agree/pres. sup
8	NEA DOT 96-5445-0012	3/1/96-8/30/97	5/1/95	\$173,160	\$118,840			ext.10/30/97				artist fees / dance
9	NEA 95-6222-0050	7/1/95-8/30/98		\$248,355	\$132,560			ext.2/28/98				UPTAP support
10	NEA JAZZ 96-3162-0119	10/1/96-8/30/97	11/3/95	\$41,460	\$18,000			ext.2/28/98				HBCU tour
11	NEA AIE (just sent)	FY 99- FY 00	1/7/98	\$45,000								
12	NEA AIE 95-203452	7/1/95-8/30/97		\$30,000				ask Barbara				
13	NEA AIE 96-5161-0026	7/1/96-8/30/98	7/23/96	\$30,000	\$30,000			9/30/98				AIE/ Leadership
14	NEA H&P 97-5503-6005	1/1/97-12/31/98			\$150,000			3/31/99				Southern Conections
15	NEA leader/init. 97-6177-3072	7/1/98-8/30/00			\$200,000			9/30/00				American Traditions
16	MEET THE COMPOSER	6/1/97-8/30/97										
17	Lila Wallace (NJN)	1/1/97-12/3/98				6/98 ?	12/31/97					Jazz South Radio

APPENDIX B

May 11, 1998

Name

Address

City, State Zip Code

Dear XX,

As a past winner of the SAF/NEA Regional Visual Arts Fellowship award, your opinion and voice are crucial to the continued support of individual visual artists in our region. As you may know, the Congress passed legislation in 1997 that prohibits NEA from supporting individual artists and thus, the Fellowship program was discontinued. We need to know from you what has been the impact of this award on your career. We are in the process of writing our Final Report to the Endowment on the program, and our artist evaluations are the most critical and important piece of this assessment. Enclosed please find a VISUAL ARTS FELLOWSHIP EVALUATION. Please fill this out and return to SAF in the enclosed envelope ASAP.

Thank you again for helping us to serve the artists in our region. Your opinion matters to us and we invite your comments and suggestions concerning all aspects of our programming.

Sincerely,

Peggy A. Bulger
Senior Program Officer

APPENDIX C

ELIGIBILITY

PF/DS: Applying organizations must be tax exempt (501-c-3) OR an official unit of state, county or local government and be located in the SAE nine-state region. The contracted artists must be paid professionals, and be based (or reside) anywhere outside the state of the presenting organization, or the consortium's lead presenter.

Lila Wallace: Jazz artists who have been booked at a National Jazz Network site may be considered for funding. To determine the eligibility of a specific artist, contact SAF's Grants Programs Coordinator at (404) 874-7244.

NOTIFICATION

PF/DS: Award notification will be made by early May.

MTC/South & Lila Wallace: Award notification is given within 21 days of the receipt by SAF of the Application.

GUIDELINES

This application is used to submit proposals for Presenter Fee and Dance Support. Meet the Composer/South and the Lila Wallace Reader's Digest National Jazz Network.

Match: All grantees must match the SAF award amount one to one in cash; or a combination of cash and in-kind services. No more than 20% of the match may be in-kind. (example: a \$1,000 grant could be matched with \$800 in cash, and a maximum of \$200 in in-kind services).

All Projects supported by SAF's fee support must consist of at least one public performance and at least one educational activity.

Funding Criteria:

- Artistic Excellence and Artistic Merit
- Community Outreach/Audience Development
- Partnership and Administrative Capabilities
- Educational Value of the Project

SAF's Commitments:

- Arts Education
- Multiculturalism
- Indigenous Southern Arts
- Underserved Communities
- Accessibility

SAF will also consider participation by presenters in consortia as a positive factor when scoring the application. The following scoring system will be utilized by the panel to adjudicate PF/DS applications only. MTC/South and Lila Wallace applications are adjudicated not with the following point system, but based on the narrative section only.

Max. Factor Points	
20	Artistic Excellence/Merit
15	Community Outreach/Audience Development
15	Partnership and Administrative Capabilities of the Presenter
15	Educational Value of the Project
15	Underserved Communities/Accessibility
5	Multiculturalism
5	Indigenous Southern Arts
10	Consortium: (5 points for block booking a tour to at least 5 presenters in one or more states; 1 point for each additional state, up to five.)
100	Total

COMPLIANCE

All applying organizations must be in compliance with: Americans with Disabilities Act (ADA) of 1990 (42 USC 12101-12213); Title VI of the Civil Rights Act of 1964; Section 504 of the Rehabilitation Act of 1973; Age Discrimination Act of 1975; Drug-Free Workplace Act of 1988; Title 29 (Part 505) of the Code of Federal Regulations entitled "Labor Standards on Projects or Productions assisted by Grants from the National Endowment for the Arts;" U.S.C. Sec. 1913 regulating lobbying with appropriated moneys; Title IX of the Education Amendments of 1972 and all regulations of the National Endowment for the Arts pursuant to these statutes.

HOW TO APPLY

1. Contact the artist(s) you are interested in presenting during the 1998-99 season and formulate your program plans. (The lead presenter is responsible for doing this on behalf of a consortium).

2. To be considered for funding all application materials must be collated, triple hole punched and clipped together. Do not staple; do not bind; please use clips!

3. SAF will send one copy of your application(s) to your State Arts Agency.

Please send the following materials with the required number of copies in your application package to SAF:

1) The completed, signed application. All copies may be photocopies of the application form as long as one copy is designated "original" and has the original signature:

PF/DS: 15 copies
MTC/South: 2 copies
Lila Wallace: 2 copies

2) A countersigned letter of intent OR signed contract from company/artist. The letter/contract must specify dates, artist fees, a list of performance/residency activities, title of works to be performed (if determined), description of facilities, and discipline:

PF/DS: 15 copies
MTC/South: 2 copies
Lila Wallace: 2 copies

3) Complete sets of promotional materials for artist/company:

PF/DS: 4 copies
MTC/South: 2 copies
Lila Wallace: 2 copies

4) Standard VHS videotape, CD, or audio tape of the artist/company. Be sure to cue the tapes to the section you want the panel to view:

PF/DS: 2 copies
MTC/South: 1 copy
Lila Wallace: 1 copy

5) Copy of the applicant's tax exempt letter from the IRS OR an official document identifying your organization as a unit of local, county, or state government:

PF/DS: 2 copies
MTC/South: 2 copies
Lila Wallace: 2 copies

6) Copies of the applicants most recent (1997), current (1998), and proposed (1999), performance seasons, listed on one 8 1/2" x 11" sheet of paper:

PF/DS: 15 copies
MTC/South: 2 copies
Lila Wallace: 2 copies

Consortia: Each presenter who is part of the block-booked tour must provide the lead presenter with one copy of the following sections of this application: Part 1 - General Applicant Information, Sections I - III, and Part 2 - Engagement Information, Sections I - IX. The lead presenter will include 15 copies of these sections in the consortium application package to SAF. The lead presenter will fill out Part I and Part II for his/her own organization, and complete the narrative sections of the application, explaining the block book in general terms. The lead presenter should also provide 15 copies (for quick reference) of the tour's itinerary, and include the required support material which is on the checklist on the back page of these Guidelines.

In 1997, the Southern Arts Federation, in partnership with the National Endowment for the Arts, provided \$191,613 in fee support for Dance, Music, Theatre, Opera and Musical Theatre projects; \$5,800 in partnership with Meet the Composer, Inc. residencies; and \$19,600 in partnership with Lila Wallace Reader's Digest Foundation for National Jazz Network grants in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee.

PURPOSE

Presenter Fee and Dance Support (PF/DS):

PF/DS promotes touring by regional, national, and international Dance, Music, Theatre, and Opera/Musical Theatre artists in SAF's nine state region (AL, FL, GA, KY, LA, MS, NC, SC, TN). The purpose is to provide funding support to southern arts presenters, to expand the current networks of artists and performing arts presenters in the South, and to provide underserved communities with greater access to artistically excellent performing arts experiences through block-booking.

Meet the Composer/South (MTC/South):

Fee support is available to presenters to cover up to 50% of the fee to bring a composer to their community. Activities may include master classes, lectures, conducting performances, interviews with local media and other activities which bring the composer in contact with the general public. MTC/South is made possible in part through a grant from Meet the Composer, with support from NEA, the Metropolitan Life Foundation and ASCAP.

Lila Wallace-Reader's Digest National Jazz Network Satellite Fee Subsidy (Lila Wallace):

This program supports jazz performances that include residency activities. Among the major goals of the program are to stimulate jazz touring and block booking throughout the south, and to connect artists and their audiences.

APPLICATIONS: NUMBER ALLOWED/AWARD AMOUNTS

Presenter Fee and Dance Support (PF/DS): The PF/DS consists of two funding categories: One is comprised of all Theatre, Music, Opera and Musical Theatre projects. The second category encompasses all Dance projects. An applicant may be funded for up to two projects and may submit up to no more than two applications: one in each category or two in one category. The exception to this rule is for consortia; see below.

The maximum award for Theatre, Music, Opera and Musical Theatre projects, per application, is \$3500. The maximum award for Dance, per application, is \$5000. The actual amount of support awarded may total up to 50% of the artist(s) fees for the project.

MTC/South: There is no limit on the number of applications which may be submitted by an organization. A single applicant may be funded up to twice per year, and may receive up to \$750 per award, which may be up to 50% of a composer's fee. The limit on how much an individual composer may receive from MTC/South fee support is \$1200 per year.

Lila Wallace: There is no limit on the number of applications which a presenter may submit. A presenter may be funded up to two times during a two-year period. No more than three grants will be awarded in support of a single artist or ensemble during the project period. SAF will consider funding up to 50% of the project's budget, not to exceed \$1500.

CONSORTIA APPLICATIONS

In addition to applying as an individual organization, an applicant may also be a part of a consortium which is applying for fee support.

* **Definition:** A consortium is defined as five or more individual organizations which block-book a tour by the same performing artist or company.

* **Lead Presenters:** Each consortium must designate a lead presenter, who is responsible for negotiating with the artist(s) for

fees and scheduling, on behalf of the members of the consortium. The lead presenter is also responsible for submitting the application for fee support to SAF on behalf of the consortium.

* **Number of states:** A consortium which books in only one state is eligible for support, but those which book tours to more than one state will be awarded bonus points in panel, which will increase their potential for funding.

* **Number of Applications:** A consortium may submit two applications and be funded a maximum of twice. Being a consortium member will not be counted against applicants who are making individual applications for different projects. Applicants may not submit two grant requests that support the same project.

* **Fee Support Agreements/Final Reports:** Each individual member of a consortium will be required to enter into a Fee Support Agreement with SAF and file a Final Report on their participation and activities in the funded project.

APPLICATIONS: PROCESS AND REVIEW

PF/DS: All eligible applications are reviewed at one time by a nine-member panel, which is chaired by a member of the SAF Board of Directors. The panel is comprised of professionals from the performing arts and presenting field and, in accordance with NEA guidelines, includes one lay member (someone who does not make his/her living from the arts).

MTC/South and Lila Wallace: Applications will be evaluated monthly by SAF staff. SAF's Board of Directors reserves the right to review staff recommendations.

All awards are subject to final approval of the Southern Arts Federation Board of Directors, and are contingent upon support from the National Endowment for the Arts and other organizations which may provide funding for SAF's fee support programs.

Artist(s) must reside outside of the home state of the organization which is applying for the support, with the exception of Meet the Composer/South. If your project involves a consortium of two or more states, the artist may be from one of those states, as long as the lead presenter is from a state different from the artist(s).

DATES OF PROJECTS

PF/DS: Projects must begin no earlier than July 1, 1998 and be completed by June 30, 1999.

MTC/South: Year-round, depending on availability of funds.

Lila Wallace: Projects must begin no earlier than January 1, 1998 and be completed by December 31, 1998.

DEADLINES

No FAXes; late applications, or incomplete applications will be accepted.

PF/DS: Applications must be postmarked by February 13, 1998.

MTC/South & Lila Wallace: Applications must be received by SAF by the first day of the month preceding the project, i.e., if a project takes place on May 30, the application is due April 1.

APPENDIX D

March 15, 1998

Name
Address
State, City Zip Code

Dear XX:

On behalf of the Southern Arts Federation, (SAF), we want to personally thank you for agreeing to serve as a panelist on the 1998 – 1999 Presenter Fee and Dance Support Superpanel. The panel will begin bright and early Friday morning, April 3, 1998, at the Regency Suites Hotel located downtown Atlanta. Please see the attached agenda.

We have taken the liberty of securing hotel accommodations for out-of-town panelists at the Regency Suites Hotel. For your convenience, I have enclosed a brochure about the hotel. If you have any requests that will make your stay more pleasant, please call the hotel or me as soon as possible.

To expedite the paperwork needed to process honoraria checks, I am enclosing two important documents: Contractual Agreements and a W – 9. I am requesting that you send these documents back to me ASAP in the self-addressed stamped envelope that is provided.

Panel books! Within the next couple of days you will receive your panel books, and tapes of the applicants for which you are primary reviewer. Please note that there will be few applicants with no videotapes by they will have very detailed promotional materials.

Also in your panel book will be the Charge to Panel and a Conflict of Interest Statement. **Please review these carefully!** You should review carefully the grant applications for which you are the primary or secondary reviewer. Please use our score sheets provided to make a preliminary assessment. You may change your score during the meeting, but this first scoring should help you when you present the grant to the other panelists.

If you have any questions and/or comments please do not hesitate to call me at (404) 874-7244, extension 16.

Best regards,

Sabrina M. Jones
Grants Manager

Enclosures: Contractual Agreement
W-9

APPENDIX E

March 23, 1998

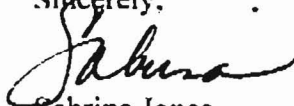
TO: PRESENTER FEE & DANCE SUPPORT SUPERPANEL
FROM: SABRINA JONES
RE: PANEL BOOKS & PREPARATION

Enclosed please find three binders with the FY99 Presenter Fee and Dance Support applications – 107 in all. These panel books will be your "Bible" during the panel process, so please be sure to bring them with you on April 2-4. You will be the primary reader for approximately 13 applications and secondary reader for another 13. For your primary applications, you will be the spokesperson for our deliberations to present these (pros and cons) to the entire panel. Toward this end, we have enclosed 30 score sheets so that you can read and pre-score your primary and secondary applications prior to the panel. In addition, we have enclosed the promotional materials and audio/visual support materials for your primary applications. Please view these during these two weeks in order to judge the artistic quality of the artists/groups for which support is requested. **In your scoring, please keep all of the criteria uppermost in mind** – artistic quality is just one of the criteria. SAF also has a mission to bring arts to underserved communities, to encourage consortia applications, to support a diversity of arts and cultures, to develop arts education projects, and to ensure that the applicant agency is capable of administering the project. If you have any questions concerning these criteria, please call me for further explanation.

This package also contains the following: Conflict of Interest form, Meeting Agenda, list of panelists, the Charge to Panel, and List of Primary/Secondary Readers for all grants.

We look forward to seeing you in a few weeks. Thank you again for assisting us to support the performing arts in our region – your job as a panelist is vital to this process.

Sincerely,



Sabrina Jones
Grants Manager

151-44-8-001-14

8-001-14

8-001-14

8-001-14

8-001-14

**Presenter Fee and Dance Support
Panel Meeting
Agenda
April 2 – 5, 1998**



Thursday, April 2, 1998

Panelists arrive & Check-In to Hotel
(Regency Suites)

Friday, April 3, 1998

8:00a.m. – 9:00a.m.

Introductions
Welcome – Jeffrey A. Kesper, Executive Director
Process / Housekeeping – Peggy Bulger
Identifying Conflicts of Interest
Scoring of Applications – Explanation of Process

9:30a.m. – 12:00p.m.

Begin Panel Review of Applications

12:00p.m. – 1:00p.m.

Lunch

1:00p.m. – 4:00p.m.

Panel Review of Applications

4:00p.m. – 4:15p.m.

Break with Refreshments

4:15p.m. – 6:15p.m.

Panel Review of Applications

Saturday, April 4, 1998

8:00a.m. – 8:30a.m.

Hotel's Continental Breakfast

8:30a.m. – 12:00p.m.

Resume Panel Process

12:00p.m. – 1:00p.m.

Lunch

1:00p.m. – 3:45p.m.

Resume Panel Process

3:45p.m. – 4:00p.m.

Break with Refreshments

4:00p.m. – 6:00p.m.

Funding Recommendations

Sunday, April 5, 1998

8:00a.m. – 8:30a.m.

Continental Breakfast

8:30a.m. – 11:30a.m.

Discussion of Policy/Evaluation/Comments/Concerns

12:00p.m.

Dismissal

181 14TH STREET, NE

SUITE 400

ATLANTA, GA 30309-7603

404/874-7244

FAX 404/873-2148

1999 Presenter Fee and Dance Support

Charge to Panel

Thank you for agreeing to serve on the Presenter Fee and Dance Support panel. We appreciate the time you will spend reviewing these applications in advance of the meeting, and hope this information will assist you in understanding the program's goals, the panel process, and your role as a panelist.

Background

The Southern Arts Federation (SAF), founded in 1975, is a nonprofit, regional arts agency dedicated to providing leadership and support to affect positive change in the arts throughout the South. Composed of seven major departments – Arts Education, Folk Arts, Jazz, Performing Arts, Visual and Media Arts, the Southern Arts Exchange, and Information Services – the organization works in partnership with the state art agencies of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee, and is funded by the National Endowment of the Arts, foundation and corporate sponsors, and contributions from member states. Arts education, multiculturalism, Indigenous southern arts and underserved communities are SAF's four major priorities.

In 1978, SAF offered to southeastern presenters the first roster of artists for which touring fee subsidy was available. During its fifteen year existence, the roster program – the Performing Arts Touring Program – became one of SAF's most visible programs. Beginning in fiscal year 1993, through 1996, the roster program was replaced by Dance On Tour and Presenter Fee Support. The creation of these two fee support programs made it possible for presenters to apply for support for projects utilizing the talents of any professional performing artists/artist companies of high quality both in-region and out-of-region.

The 1999 fiscal year is the third time a combined Presenter Fee and Dance Support program has been offered by SAF. The decision to combine the programs reflects SAF's strong commitment to fee support, while addressing the need to streamline and economize the funding process. The panel is comprised of professionals whose broad knowledge of the performing arts qualifies them to make recommendations for funding across disciplinary lines. Funding for Presenter Fee and Dance Support is generously provided by the National Endowment for the Arts.

Role of Panelists

Panelists serve as advisors to the Board of Directors of the Southern Arts Federation. The Presenter Fee and Dance Support panel makes award recommendations to the Board of Directors, which has final approval. There are eight voting panel members and a non-voting Chair. Seven panel members and the Chair are arts professionals. Additionally, as specified by NEA guidelines, the panel includes one lay member who is very knowledgeable of the arts, but is not an arts professional.

As a panelist, it is very important that you use the included criteria in reviewing and scoring each application. If you are concerned about a particular review criteria, or the review criteria in general, please hold that discussion until the end of the panel meeting when we will discuss policy issues and ask for your feedback on the panel process. It is very important that the panel review applications with consistent

criteria. We will be emphasizing this throughout the panel meeting. Panel confidentiality is essential; the applications you review are for your eyes only, and awards will not be announced to the applicants until after our Board approves them. Please do not speak on behalf of the panel to any applicant and please refer all questions about the panel and its decisions directly to Southern Arts Federation staff. Panel comments will not be attributed directly to individual panelist.

Funding Levels

SAF fee support is available to presenters for projects involving artists who do not reside in the same state as the presenting organization. SAF funds only residencies, that is, projects which consist of at least one performance plus at least one residency activity, such as a lecture/demonstration, mini-concert, masters classes, or other educational components.

SAF's 1999 Guidelines for Presenter Fee and Dance Support allow up to two applications for each presenting organization. A presenter may apply for one project in Dance Support and one project in Presenter Fee (theatre, opera, music, musical theatre), or two projects in one of those categories.

Applicants do not specify a funding amount for which they are applying. The panel may recommend an award of up to \$5000 for a Dance application and \$3500 for a Music/Opera/Theatre or Musical Theatre application.

An important exception to the two-application rule applies to Consortiums, which consist of several individual organizations engaged in block booking. SAF encourages this cooperation between presenters. Each consortium is eligible to submit two applications, one in each category or two in one category. Organizations which are consortium members are not disqualified from applying on their own, up to twice, as long as those projects are not the same ones being applied for by their consortium. The panel may recommend funding for consortiums based on the \$5000 / 3500 caps per site. (Example: a Dance project at five sites could be approved for \$25,000 of funding.) Being a member of a consortium will not adversely affect an individual organization's eligibility of funding for up to two separate projects.

Review Criteria

Each application must meet minimum requirements to assure its eligibility for consideration for funding. These requirements include:

- 1) at least one public performance;
- 2) at least one residency activity;
- 3) applicant must be tax exempt 501 (c) 3 or an official unit of state, county or local government and must be located in the SAF nine-state region;
- 4) the artist(s) must reside outside of the presenter's home state;
- 5) application must be complete, as defined in the application guidelines and application checklist, and be postmarked by Feb. 13;
- 6) projects must occur between July 1, 1998, and be completed no later than June 30, 1999.

Successful applications should closely meet the following criteria:

- **Artistic Merit**, which includes the demonstrated excellence of both the artist and the presenter;
- **Community Outreach / Audience Development**, which means the ability of the presenter, innovatively and creatively, to reach targeted segments of the community. The appropriateness of the performance(s) and outreach activities is very important. The facility where the activities take place must be appropriate and there must be community support for the project, to which the presenter should be able to successfully publicize and market;
- **Partnership and Administrative Capabilities** that include evidence the presenter engages in cooperative programming, exchange of information and shared resources with non-traditional, special, or undeserved presenters, companies or artists. The presenter must also have demonstrated skills at negotiating appropriate artist(s) fees, as well as having a realistic understanding of technical requirements, facilities and budget management;
- **Educational Value** of the project includes its potential to make a positive impact on the community as a whole. It should stimulate awareness of, and appreciation for, the performing arts. The project should also contain a strong residency component involving students and/or other members of the community. Presentation of indigenous southern or multicultural arts are high priorities for funding;
- **Block booking** by a consortia or network of presenters will be considered as a positive factor in the application process, as will presentation of in-region artist / companies.

Panel Meeting Process

You are responsible for reviewing all applications prior to the panel meeting. You have been assigned as **primary reader** and as **secondary reader** for a specific portion of the applications. As a primary reader you will be responsible for orally summarizing the projects at the panel meeting. Please note your assignments carefully. In addition to your panel books, complete support information on each of the artist(s) who are participating in the projects has been included for the primary and secondary reader.

After all the applications receive initial reviewing and scoring in panel, staff will generate computer printouts of all applications in ranked order and according to funding category. Panelists will then review these lists and decide if they want to re-open discussion of any applications they feel ranked either too high or too low within the greater pool.

Specific funding levels and allocation amounts will be decided upon after scoring has been completed.

Award allocations for each application will be by consensus. There will be a policy discussion on panel process and review criteria following finalization of awards.

Southern Arts Federation
1998-1999 Performing Arts Fee Support
Policy questions for
Post Panel Meeting Discussion

- 1) Do you feel the review and eligibility criteria were clear and made sense?
- 2) How could we improve the application form? Did the application form provide you with too much or too little information?
- 3) Were review materials presented to you in a clear and well – organized manner?
- 4) What are your feelings about future application deadlines? (Move up, move back, etc.)

- 5) Do you have suggestions for improving the review process?
- 6) Did you find the number of applications manageable to prepare and review?
- 7) Did the use of primary and secondary assignments assist in the process?
- 8) Were the letters of intent helpful in the panel materials?
- 9) How can we better familiarize you with the artist/company?

10) Should applicants be required to submit a video?

11) What other support materials, if any, should be required?

12) How effective was the procedure used for deciding grant award amounts?

13) Overall, what did you think of the applications in light of:

- a) Multi-day engagements
- b) Cultural Diversity
- c) Overall participation by presenters and companies/artists
- d) Overall quality of artist presentation
- e) Underserved communities and /or audiences
- f) Accessibility
- g) Consortia and Block-Booking

14) Any other issues of concern?

15) Please make any comments regarding the performing arts fee support program. Your comments, concerns, or questions, will be useful to SAF when evaluating this program.

1999 Presenter Fee and Dance Support Scoring Sheet

To be completed by each panel member.

Applicant

Name: _____

Applicant Number (1,2,3, etc) _____

Please rate the Application on the following criteria. Please note the maximum allowable points for each criterion.

Scoring Criteria	Maximum Points	Pre-Panel Scores	Actual Panel Scores
Artistic Excellence/Merit	20		
Community Outreach/Audience Development	15		
Partnership & Administrative Capabilities of Presenter	15		
Educational Value of the Project	15		
Underserved Communities/Accessibility	15		
Multiculturalism	5		
Indigenous Southern Arts	5		
Consortium: 10 points for block booking a tour to at least 5 presenters in one or more states.	10		
	100		

APPENDIX F

PRESENTER FEE SUPPORT

75

Max Percentage of Artist Fee			50%
New Dollar Cap			\$ 800
From	Low	%	
100.00	\$1.00	50%	
83.33	\$2.20	50%	
66.67	\$3.30	50%	
50.00	\$4.40	50%	
Total Presenter Awarded			\$ 101,438
Total Dances Awarded			\$ 121,785
Total Awarded			\$ 223,223

Range valid?
Yes
Yes
Yes
Yes

Problems:

App No.	Grant No.	Presenter Name	Pres St.	Artist	Genre	1	2	3	4	5	6	7	8	9	10	Avg Score	Range %	Artist Cost	Max Allowed	Amount Awarded
22797	469	Boggs Rural Life CENTER	GA	THE WILLIE FOSTER BLUES BAND	TRUE	89	80	80	77	100	83	80				89.14	50%	\$ 1,500	\$ 750	\$ 750
31124	563	Mississippi Action for Comm. Ed.	MS	THE WILLIE FOSTER BLUES BAND	TRUE	89.14										89.14	50%	\$ 1,500	\$ 750	\$ 750
31126	565	Southern Development	LA	THE WILLIE FOSTER BLUES BAND	TRUE	89.14										89.14	50%	\$ 1,500	\$ 750	\$ 750
3467	600	Penn Center	SC	THE WILLIE FOSTER BLUES BAND	TRUE	89.14										89.14	50%	\$ 1,500	\$ 750	\$ 750
31125	564	Auburn Avenue Research Library	GA	THE WILLIE FOSTER BLUES BAND	TRUE	89.14										89.14	50%	\$ 1,500	\$ 750	\$ 750
23159	510	Arts Center of Cannon County	TN	NNENNA FREELON	TRUE	71	79	80	80	98	80	100				85.14	50%	\$ 19,300	\$ 9,650	\$ -
31144	573	The Arts Council, Inc.	GA	NNENNA FREELON	TRUE	85.14										85.14	50%	\$ 4,000	\$ 2,000	\$ 1,608
2856	575	Madison-Morgan Cultural Center	GA	NNENNA FREELON	TRUE	85.14										85.14	50%	\$ 4,300	\$ 2,150	\$ 1,608
2280	577	Athens Area Council for the Arts	TN	NNENNA FREELON	TRUE	85.14										85.14	50%	\$ 4,300	\$ 2,150	\$ 1,608
30409	572	North Central Louisiana Arts Council	LA	NNENNA FREELON	TRUE	85.14										85.14	50%	\$ 3,000	\$ 1,500	\$ 1,608
1655	578	Cumberland County Playhouse	TN	NNENNA FREELON	TRUE	85.14										85.14	50%	\$ 3,000	\$ 1,500	\$ 1,608
2894	574	Colquitt County Arts Council	GA	NNENNA FREELON	TRUE	85.14										85.14	50%	\$ 3,000	\$ 1,500	\$ 1,608
23888	541	WESTERN ARTS AGENCIES OF NORTH CAROLINA	NC	GEORGIA SEA ISLAND SINGERS	TRUE	80	80	83	74	78	89	83				83.71	50%	\$ 7,125	\$ 3,563	\$ -
3467	597	Ashe County Arts Council	NC	GEORGIA SEA ISLAND SINGERS	TRUE	83.71										83.71	50%	\$ 1,425	\$ 713	\$ 713
31154	595	Caldwell Arts Council	NC	GEORGIA SEA ISLAND SINGERS	TRUE	83.71										83.71	50%	\$ 1,425	\$ 713	\$ 713
3342	602	Hiddenite Center	NC	GEORGIA SEA ISLAND SINGERS	TRUE	83.71										83.71	50%	\$ 1,425	\$ 713	\$ 713
30429	603	Surry Arts Council	NC	GEORGIA SEA ISLAND SINGERS	TRUE	83.71										83.71	50%	\$ 1,425	\$ 713	\$ 713
31155	549	McNeese State Univ Banners Ser	LA	RHYTHM & BRASS	TRUE	72	72	75	80	77	85	80				80.00	35%	\$ 41,800	\$ 20,750	\$ 3,022
6068	568	Greenwood Lander	SC	RHYTHM & BRASS	TRUE	80.00										80.00	35%	\$ 8,000	\$ 4,000	\$ 2,860
3085	567	Beres College	KY	RHYTHM & BRASS	TRUE	80.00										80.00	35%	\$ 8,000	\$ 4,000	\$ 2,860
6948	571	The Music Foundation of Spartanburg	SC	RHYTHM & BRASS	TRUE	80.00										80.00	35%	\$ 11,000	\$ 5,500	\$ 3,750
31143	569	Brooks Center	SC	RHYTHM & BRASS	TRUE	80.00										80.00	35%	\$ 8,000	\$ 4,000	\$ 2,860
835	539	Junebug Productions	LA	MARK BROYARD AND ROGER GUENVEUR SMITH	FALSE	77	84	70	78	78	85	77				78.00	35%	\$ 5,000	\$ 2,500	\$ 1,750
30349	525	GEORGE C. WALLACE STATE COMM. COLLEGE	AL	STRING OF NEW YORK	FALSE	82	80	80	84	73	86	76				77.71	35%	\$ 12,000	\$ 3,800	\$ 3,500
31033	478	GIVENS PERFORMING ARTS CENTER	NC	REAL LIVE POETRY	FALSE	77	80	70	86	78	87	77				74.57	35%	\$ 9,000	\$ 3,500	\$ 3,150
18060	503	Richmond Area Arts Council	KY	NASHVILLE CHAMBER ORCHESTRA	FALSE	87	80	78	77	77	85	84				73.71	35%	\$ 11,900	\$ 3,500	\$ 3,500
876	491	Tigerball Productions	FL	PAULINHO DE VIOLA & ENSEMBLE	FALSE	84	74	83	86	71	72	80				71.71	35%	\$ 7,000	\$ 3,500	\$ 2,450
30349	524	GEORGE C. WALLACE STATE COMM. COLLEGE	AL	NEW ARTS SIX	FALSE	85	76	86	82	78	89	85				70.14	35%	\$ 10,500	\$ 3,500	\$ 3,500
23888	547	WESTERN ARTS AGENCIES OF NORTH CAROLINA	NC	THEATREWORKS USA	TRUE	69	86	35%								69.86	35%	\$ 32,300	\$ 16,150	\$ -
3342	599	Toe River Arts Council	NC	THEATREWORKS USA	TRUE	69.86										69.86	35%	\$ 6,460	\$ 3,230	\$ 2,261
30429	601	Hiddenite Center	NC	THEATREWORKS USA	TRUE	69.86										69.86	35%	\$ 6,460	\$ 3,230	\$ 2,261
3467	600	Ashe County Arts Council	NC	THEATREWORKS USA	TRUE	69.86										69.86	35%	\$ 6,460	\$ 3,230	\$ 2,261
2001	219	McDowell Arts & Crafts	NC	THEATREWORKS USA	TRUE	69.86										69.86	35%	\$ 6,460	\$ 3,230	\$ 2,261
31156	604	Transylvania County Arts Council	NC	THEATREWORKS USA	TRUE	69.86										69.86	35%	\$ 6,460	\$ 3,230	\$ 2,261
9005	519	Releigh Chamber Music Guild	NC	DORIAN WIND QUINTET	FALSE	77	80	80	81	83	82	88				69.00	35%	\$ 6,250	\$ 3,125	\$ 2,188
31049	505	RICHMOND COUNTY ARTS COUNCIL, INC.	NC	ROADSIDE THEATRE	FALSE	77	86	74	88	78	82	70				68.57	35%	\$ 2,670	\$ 1,335	\$ 935
25246	477	EAST CAROLINA UNIVERSITY	NC	CASSATT STRING QUARTET	FALSE	84	70	76	81	80	88	86				68.00	35%	\$ 12,000	\$ 3,500	\$ 3,500
539	526	THE GRAND OPERA HOUSE	GA	ETHOS PERCUSSION GROUP	TRUE	71	86	78	84	84	83	85				67.29	35%	\$ 40,250	\$ 20,125	\$ 2,088
31152	589	University of Georgia	GA	ETHOS PERCUSSION GROUP	TRUE	67.29										67.29	35%	\$ 6,000	\$ 3,000	\$ 2,000
14818	587	North Central Louisiana Arts Council	LA	ETHOS PERCUSSION GROUP	TRUE	67.29										67.29	35%	\$ 7,250	\$ 3,625	\$ 2,000
10954	590	Peace Center for the Performing Arts	SC	ETHOS PERCUSSION GROUP	TRUE	67.29										67.29	35%	\$ 6,500	\$ 3,250	\$ 2,000
9668	585	Tarpon Springs Cultural Center	FL	ETHOS PERCUSSION GROUP	TRUE	67.29										67.29	35%	\$ 8,000	\$ 3,000	\$ 2,000
17579	588	Flagler Auditorium	FL	ETHOS PERCUSSION GROUP	TRUE	67.29										67.29	35%	\$ 7,000	\$ 3,500	\$ 2,000
8172	588	Clayton College & State University	GA	ETHOS PERCUSSION GROUP	TRUE	67.29										67.29	35%	\$ 8,000	\$ 3,000	\$ 2,000
3517	515	CHILDREN'S THEATRE BOARD OF WINSTON-SALEM	NC	THE CENTER FOR ANDEAN MUSIC	FALSE	56	71	81	74	82	82	86				66.57	35%	\$ 20,000	\$ 3,500	\$ 3,500
9668	483	Tarpon Springs Cull Cr & Mus	FL	ELENI MATOS	FALSE	84	81	88	78	84	72	71				66.14	35%	\$ 6,500	\$ 3,250	\$ 2,275
28514	443	THE RHYTHM FOUNDATION, INC.	FL	IRKA MATEO AND EDIS SANCHEZ	FALSE	86	86	73	82	79	76	84				65.88	35%	\$ 3,000	\$ 1,500	\$ 1,050
3467	512	Ashe County Arts Council	NC	KIEV SYMPHONY ORCHESTRA AND CHORUS	FALSE	85	78	80	81	80	78	80				64.71	35%	\$ 14,000	\$ 3,500	\$ 3,500
9668	485	Tarpon Springs Cull Cr & Mus	FL	AHN TRIO	FALSE	72	86	79	88	83	89	81				64.71	35%	\$ 6,500	\$ 3,250	\$ 2,275
797	478	South Florida Composers Alliance	FL	TRIMPIN	FALSE	84	75	89	88	80	89	89				64.57	35%	\$ 30,000	\$ 3,500	\$ 3,500
3718	465	ARTS COUNCIL OF WILSON	NC	THE NUCLEAR WHALES SAXOPHONE ORCHESTRA	FALSE	84	78	80	78	78	87	84				64.00	35%	\$ 8,500	\$ 3,500	\$ 2,975
13627	529	Greenville Arts Cnd	MS	NICHOLAS PAYTON QUINTET	FALSE	89	81	88	86	85	87	84				64.00	35%	\$ 4,600	\$ 2,300	\$ 1,610

30409	534 NORTH CENTRAL LOUISIANA ARTS COUNCIL	LA	JOHN MCCUTCHEON	FALSE	53	53	70	53	86	81	72	63.29	35%	\$	4,000	\$	2,000	\$	1,400
	Broward Center for the Performing Arts	FL	THEATREWORKS USA	FALSE	61	76	66	54	61	61	70	62.00	0%	\$	9,900	\$	3,500	\$	-
10207	530 Per Arts Soc of Acadians	LA	NEW YORK CITY OPERA NATIONAL COMPANY	FALSE	56	71	64	64	55	79	86	62.00	0%	\$	52,000	\$	3,500	\$	-
29339	487 Tennessee Performing Arts Center	TN	ALABAMA SHAKESPEARE FESTIVAL	FALSE	80	70	68	78	56	66	86	62.00	0%	\$	27,000	\$	3,500	\$	-
29892	521 THE PRINCESS THEATRE	LA	MISSOULA CHILDREN'S THEATRE	TRUE	40	73	61	74	48	64	78	60.86	0%	\$	13,750	\$	8,875	\$	-
21864	536 THE LOUISIANA CHORAL FOUNDATION	LA	THE WESTERN WIND	FALSE	36	71	45	70	71	86	46	59.00	0%	\$	7,500	\$	3,500	\$	-
31046	473 MUSIC FOR A GREAT SPACE	NC	THE KLEMPERER TRIO	FALSE	67	64	63	63	84	64	52	58.86	0%	\$	3,500	\$	1,750	\$	-
10207	520 Per Arts Soc of Acadians	LA	EMANUEL AX	FALSE	72	73	47	48	19	67	62	58.29	0%	\$	20,500	\$	3,500	\$	-
31046	500 SCHOOL OF DISCOVERY CHILDREN'S THEATRE	AL	BITS 'N' PIECES THEATRE	FALSE	80	64	64	52	80	88	84	57.29	0%	\$	8,000	\$	3,500	\$	-
31047	494 UNIVERSITY OF TENNESSEE/CHATTANOOGA	TN	ALABAMA SHAKESPEARE FESTIVAL	FALSE	64	59	60	44	64	71	6	56.83	0%	\$	13,500	\$	3,500	\$	-
3718	511 ARTS COUNCIL OF WILSON	NC	MISSOULA CHILDREN'S THEATRE	FALSE	40	73	58	60	81	43	67	58.71	0%	\$	5,740	\$	2,870	\$	-
3905	480 Tampa Bay Performing Arts Center	FL	NAN GURLEY	FALSE	81	84	86	75	80	83	46	56.71	0%	\$	7,500	\$	3,500	\$	-
5538	497 Sycamore Arts Council	MS	MISSOULA CHILDREN'S THEATRE	FALSE	39	42	60	67	44	64	63	55.43	0%	\$	2,870	\$	1,435	\$	-
26206	471 ATLANTA CELTIC FESTIVAL, INC.	GA	FULL MOON ENSEMBLE/CROSSKIRK	FALSE	51	68	61	50	58	74	64	54.43	0%	\$	1,400	\$	700	\$	-
7547	537 Junebug Productions	LA	HITTITE EMPIRE	FALSE	44	40	60	54	54	63	62	54.00	0%	\$	9,600	\$	3,500	\$	-
16997	522 FANFARE-SOUTHEASTERN LOUISIANA UNIV.	LA	ALABAMA SHAKESPEARE FESTIVAL	FALSE	69	43	60	50	60	48	68	53.86	0%	\$	15,000	\$	3,500	\$	-
6822	495 The Delta Children's Museum	MS	BITS 'N' PIECES PUPPET THEATRE	FALSE	51	69	46	67	80	46	42	51.43	0%	\$	3,400	\$	1,700	\$	-
8460	490 TENNESSEE WESLEYAN COLLEGE	TN	MISSOULA CHILDREN'S THEATRE	FALSE	43	46	65	54	54	64	84	60.00	0%	\$	2,750	\$	1,375	\$	-
21848	517 CREATIVE SPARK CENTER FOR THE ARTS	SC	BAURA BATA STEEL DRUMS & PERCUSSION	FALSE	39	63	47	60	54	44	67	49.43	0%	\$	5,500	\$	2,750	\$	-
11312	532 Northeast Louisiana Arts Council	LA	DR. WILLIAM GRAHAM	TRUE	54	45	60	50	54	32	62	48.86	0%	\$	10,950	\$	5,475	\$	-
591	506 Albany Symph Assn	GA	GUILLERMO FIGUEROA	FALSE	48	67	48	36	47	42	43	46.86	0%	\$	2,000	\$	1,000	\$	-
27061	514 Carolina Theatre of Durham	NC	ARKANSAS REPERTORY THEATRE	FALSE	46	67	42	38	33	44	80	45.71	0%	\$	20,000	\$	3,500	\$	-
591	507 Albany Symph Assn	GA	GERSHWIN BY REQUEST	FALSE	44	59	64	50	54	61	51	44.71	0%	\$	10,000	\$	3,500	\$	-
25367	508 Artsweitch Inc	KY	BLACK SHEEP THEATRE	FALSE	37	47	41	36	50	27	43	44.43	0%	\$	3,000	\$	1,500	\$	-
17579	523 Flagler Auditorium	FL	CHESTER STRING QUARTET	FALSE	44	29	34	42	36	41	47	40.29	0%	\$	6,600	\$	3,300	\$	-
23160	528 Hialeahville Pulesti Arts Council	GA	LAZER VAUDEVILLE	FALSE	29	41	47	42	42	29	26	35.86	0%	\$	5,000	\$	2,500	\$	-
3186	555 BIRMINGHAM ART ASSOCIATION	AL	THE IMPROVISOR	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	8,000	\$	3,500	\$	-
2270	516 Coastal Concert Association	SC	LIVING ARTS INC.	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	26,000	\$	3,500	\$	-
31051	518 CULTURAL & HERITAGE COMMISSION	SC	NILE ETHIOPIAN ENSEMBLE	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	4,000	\$	2,000	\$	-
17579	475 Flagler Auditorium	FL	THE JACKSONVILLE SYMPHONY	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	14,000	\$	3,500	\$	-
23160	527 Hialeahville Pulesti Arts Council	GA	SOUTHERN ART MUSIC ENSEMBLE	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	3,000	\$	1,500	\$	-
31028	429 MUSIC BUSINESS INSTITUTE	LA	THREE GENERATIONS OF NEW ORLEANS	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	4,000	\$	2,000	\$	-
31037	448 NORTH FLORIDA COMMUNITY COLLEGE	FL	G.M.T. PRODUCTIONS	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	4,500	\$	2,250	\$	-
28514	509 THE RHYTHM FOUNDATION, INC.	FL	AFRICA FETE	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	20,800	\$	3,500	\$	-

77

<u>Range valid?</u>	<u>Problems:</u>
Yes	
Yes	
Yes	
Yes	

App No.	Grant No.	Presenter Name	Pres St.	Artist	Concert #	1	2	3	4	5	6	7	8	9	10	Avg Score	Range %	Artist Cost	Max Allowed	Awarded
4121	447	New Orleans Ballet Association	LA	DONALD BYRD/THE GROUP	TRUE	80	81	84	80	80	84	78				80.14	41.66%	\$ 24,000	\$ 12,000	\$ 2,500
31160	615	Arts Bortemps Foundation, Inc.	LA	DONALD BYRD/THE GROUP	TRUE	80	81	84	80	80	84	78				80.14	41.66%	\$ 24,000	\$ 12,000	\$ 2,500
8939	614	Houma-Terrebonne Arts & Humanities	LA	DONALD BYRD/THE GROUP	TRUE	80	81	84	80	80	84	78				80.14	41.66%	\$ 8,000	\$ 4,000	\$ 800
27553	613	Nicholls State University	LA	DONALD BYRD/THE GROUP	TRUE	80	81	84	80	80	84	78				80.14	41.66%	\$ 16,000	\$ 8,000	\$ 1,700
29368	612	Performing Arts Society of Acadiana	LA	DONALD BYRD/THE GROUP	TRUE	80	81	84	80	80	84	78				80.14	41.66%	\$ 24,000	\$ 12,000	\$ 2,500
28029	459	Mahaffey Theater	FL	AFRICAN AMERICAN DANCE ENSEMBLE	FALSE	76	84	76	80	77	81	78				78.57	30%	\$ 25,000	\$ 12,500	\$ 5,000
5538	441	Sycamore Arts Council	MS	TENNESSEE DANCE THEATRE	FALSE	81	87	88	89	86	70	89				78.43	30%	\$ 8,000	\$ 2,500	\$ 1,500
8147	478	ABRAHAM BALDWIN ARTS EXPERIMENT STATION	GA	AMAN INTERNATIONAL MUSIC & DANCE	FALSE	69	82	84	89	78	78	74				75.07	30%	\$ 8,888	\$ 3,444	\$ 2,066
17483	551	Greater Hazard Area Arts Council	KY	LULA WASHINGTON DANCE THEATRE	TRUE	87	77	84	88	88	47	78				75.29	30%	\$ 7,000	\$ 3,500	\$ 2,750
31159	611	W.T. Neal Civic Center	FL	LULA WASHINGTON DANCE THEATRE	TRUE	87	77	84	88	88	47	78				75.29	30%	\$ 21,000	\$ 10,500	\$ 4,500
31158	610	Tulahoma South Jackson	TN	LULA WASHINGTON DANCE THEATRE	TRUE	87	77	84	88	88	47	78				75.29	30%	\$ 7,000	\$ 3,500	\$ 2,750
14848	608	Riverpark Center	KY	LULA WASHINGTON DANCE THEATRE	TRUE	87	77	84	88	88	47	78				75.29	30%	\$ 7,000	\$ 3,500	\$ 2,750
31157	607	Pedueh Community College	KY	LULA WASHINGTON DANCE THEATRE	TRUE	87	77	84	88	88	47	78				75.29	30%	\$ 7,000	\$ 3,500	\$ 2,750
2280	609	Athens Area Council for the Arts	TN	LULA WASHINGTON DANCE THEATRE	TRUE	87	77	84	88	88	47	78				75.29	30%	\$ 7,000	\$ 3,500	\$ 2,750
23159	605	The Arts Center of Canon County	TN	LULA WASHINGTON DANCE THEATRE	TRUE	87	77	84	88	88	47	78				75.29	30%	\$ 7,000	\$ 3,500	\$ 2,750
31038	450	THE RIALTO CENTER FOR THE PERFORMING ART	GA	PHILADANCO	FALSE	63	82	88	79	83	82	8				74.50	30%	\$ 12,500	\$ 5,000	\$ 3,750
1281	437	Van Wazer Performing Arts Hall	FL	URBAN BUSH WOMEN	FALSE	72	80	78	70	85	84	68				73.57	30%	\$ 32,000	\$ 5,000	\$ 5,000
21266	440	SOUTH CAROLINA PRESENTERS NETWORK	SC	TAYLOR2	TRUE	78	87	86	84	73	77	81				73.00	30%	\$ 32,000	\$ 16,000	\$ -
23472	616	Wintthrop College	SC	TAYLOR2	TRUE	78	87	86	84	73	77	81				73.00	30%	\$ 8,670	\$ 3,335	\$ 2,016
30352	617	Newberry Opera House	SC	TAYLOR2	TRUE	78	87	86	84	73	77	81				73.00	30%	\$ 1,334	\$ 667	\$ 384
29684	618	Presbyterian College	SC	TAYLOR2	TRUE	78	87	86	84	73	77	81				73.00	30%	\$ 3,000	\$ 1,500	\$ 864
31161	620	Koger Foundation	SC	TAYLOR2	TRUE	78	87	86	84	73	77	81				73.00	30%	\$ 6,988	\$ 3,494	\$ 2,112
10954	619	Peace Center for the Performing Arts	SC	TAYLOR2	TRUE	78	87	86	84	73	77	81				73.00	30%	\$ 5,670	\$ 2,835	\$ 1,728
7038	621	Coastal Carolina University	SC	TAYLOR2	TRUE	78	87	86	84	73	77	81				73.00	30%	\$ 8,338	\$ 4,169	\$ 2,496
31044	468	FRIENDS OF NORD, INC	LA	PILOBOLUS 2	FALSE	86	59	61	66	93	81	76				72.86	30%	\$ 7,500	\$ 3,750	\$ 2,250
29586	434	American Dance Festival	NC	THE PARSONS DANCE COMPANY	FALSE	78	74	70	72	76	64	70				72.57	30%	\$ 25,000	\$ 5,000	\$ 5,000
31033	436	GIVENS PERFORMING ARTS CENTER	NC	STUART PIMSLER DANCE & THEATRE	FALSE	75	77	72	72	74	72	59				72.29	30%	\$ 10,000	\$ 5,000	\$ 3,000
30357	493	DANCERS COLLECTIVE OF ATLANTA, INC	GA	DAVID DORFMAN	FALSE	70	80	80	80	60	74	72				72.14	30%	\$ 24,000	\$ 5,000	\$ 5,000
29586	433	American Dance Festival	NC	MERCE CUNNINGHAM DANCE COMPANY	FALSE	78	76	80	79	72	64	75				71.29	30%	\$ 40,000	\$ 5,000	\$ 5,000
31040	453	RANDOLPH ARTS GUILD	NC	JESUS AVILA/BALLET FOLKLORICO	FALSE	71	72	64	64	76	64	61				70.57	30%	\$ 2,100	\$ 1,050	\$ 630
876	446	Tigerlail Productions	FL	JOAO SALDANHA	FALSE	77	74	82	80	95	84	78				70.43	30%	\$ 5,000	\$ 2,500	\$ 1,500
16997	499	FANFARE-SOUTHEASTERN LOUISIANA UNIV.	LA	BALLET HISPANICO OF NEW YORK	FALSE	79	73	73	74	96	80	81				69.57	30%	\$ 15,000	\$ 5,000	\$ 4,500
4121	454	New Orleans Ballet Association	LA	BALLET HISPANICO OF NEW YORK	FALSE	73	69	74	79	65	62	80				69.14	30%	\$ 26,000	\$ 5,000	\$ 5,000
31039	451	PALM BEACH COMMUNITY COLLEGE FOUNDATION	FL	OBERLIN DANCE COMPANY	FALSE	64	78	79	74	74	68	57				69.14	30%	\$ 22,375	\$ 5,000	\$ 5,000
29652	439	University of Florida	FL	DANCE BRAZIL/PENTACLE/DANCEWORKS, INC.	FALSE	82	74	74	72	64	64	62				68.00	30%	\$ 24,400	\$ 5,000	\$ 5,000
3847	458	Miami Dade Comm Coll @ Wolfson	FL	CHEN & DANCERS	FALSE	60	64	81	77	75	70	68				67.86	30%	\$ 28,000	\$ 5,000	\$ 5,000
28029	461	Mahaffey Theater	FL	LAKOTA SIOUX INDIAN DANCE THEATRE	FALSE	63	64	81	68	88	68	80				67.57	30%	\$ 15,000	\$ 5,000	\$ 4,600
9020	452	Several Dancers Core	GA	DEMETRIUS KELEIN DANCE COMPANY	FALSE	75	69	84	84	76	87	64				67.00	30%	\$ 8,180	\$ 4,090	\$ 2,454
6037	442	Thomasville Cultural Center, Inc.	GA	AMAN FOLK ENSEMBLE	FALSE	72	84	68	84	77	64	63				67.00	30%	\$ 6,687	\$ 3,344	\$ 2,006
1281	430	Van Wazer Performing Arts Hall	FL	CARLOTA SANTANA SPANISH DANCE COMPANY	FALSE	71	86	71	70	58	62	78				66.71	30%	\$ 16,500	\$ 5,000	\$ 4,650
784	558	THE UNIVERSITY OF SOUTHERN MISSISSIPPI	MS	JANE COMFORT AND COMPANY	FALSE	74	86	61	59	74	71	75				66.43	30%	\$ 9,500	\$ 4,750	\$ 2,850
16727	489	CONTEMPORARY PERFORMING ARTS	TN	Southern Edge	FALSE	66	66	80	80	88	80	53				65.86	30%	\$ 1,700	\$ 850	\$ 510
9755	492	COLLEGE OF THE ALBERMARLE	NC	OOS DANCE SAN FRANCISCO	FALSE	79	64	68	68	68	64	68				64.43	0%	\$ 12,000	\$ 5,000	\$ -
4121	455	New Orleans Ballet Association	LA	BALLET PRELOCAJ	FALSE	70	69	64	68	65	49	78				63.57	0%	\$ 20,000	\$ 5,000	\$ -
2230	470	Florida Theater	FL	LE BALLET NATIONAL DU SENEGAL	FALSE	70	68	70	44	77	63	64				62.71	0%	\$ 17,500	\$ 5,000	\$ -
3221	449	Princess Theatre Center for the Performing Arts	AL	LAKOTA SIOUX INDIAN DANCE THEATRE	FALSE	48	69	73	88	88	58	71				61.86	0%	\$ 16,000	\$ 5,000	\$ -
10407	435	BROWARD CENTER FOR THE PERFORMING ARTS	FL	ALVIN AILEY REPERTORY ENSEMBLE	FALSE	67	67	69	50	79	86	80				60.14	0%	\$ 40,000	\$ 5,000	\$ -
9937	457	Miami Light Proj Inc	FL	STREB/BRINGSIDE	FALSE	72	70	83	82	50	67	68				59.29	0%	\$ 26,000	\$ 5,000	\$ -
539	472	THE GRAND OPERA HOUSE	GA	PHILADANCO	FALSE	44	63	84	50	69	43	60				58.43	0%	\$ 14,000	\$ 5,000	\$ -
25367	482	Artsveitch Inc	KY	ANN LAW	FALSE	67	41	67	80	80	80	64				67.29	0%	\$ 3,000	\$ 1,500	\$ -
		Brooks Center for the Performing Arts	SC	Philadanco	FALSE	71	88	67	61	40	40	48				56.71	0%	\$ 11,000	\$ 5,000	\$ -
		Music Business Institute	LA	Minierika Drum and Dance Ensemble	FALSE	50	63	64	80	61	42	48				55.43	0%	\$ 7,500	\$ 3,750	\$ -

DANCE SUPPORT

2942	431 Vanderbilt University	TN	BALLET HISPANICO	FALSE	57	66	46	82	66	57	39	55.29	0%	\$	16,000	\$	5,000	\$	-
7022	498 Duke University Institute of Arts	NC	JAZZDANCE BY DANNY BURACZESKI	FALSE	42	35	56	58	69	82	47	54.14	0%	\$	19,000	\$	5,000	\$	-
3337	474 Haywood Co Arts Cnd	NC	ATLANTA BALLET	FALSE	65	47	64	74	89	71	54	54.14	0%	\$	35,000	\$	5,000	\$	-
29889	481 Appalachian State University	NC	BALLET WEST	FALSE	81	60	45	58	50	80	68	53.14	0%	\$	22,000	\$	5,000	\$	-
31041	466 FIRST NIGHT CORAL GABLES	FL	PILOBOLUS TOO	FALSE	74	42	86	23	64	88	43	53.14	0%	\$	10,000	\$	5,000	\$	-
3788	438 FL Dance Association	FL	JAZZDANCE BY DANNY BURACZESKI	FALSE	48	46	63	68	86	65	39	52.86	0%	\$	10,000	\$	5,000	\$	-
	Vanderbilt University	TN	JAZZDANCE	FALSE	47	34	62	16	54	44	60	49.71	0%	\$	11,000	\$	5,000	\$	-
9937	456 Miami Light Proj Inc	FL	THE HOLY BODY TATTOO	FALSE	44	14	51	48	49	57	30	48.43	0%	\$	7,500	\$	3,750	\$	-
27061	484 Carolina Theatre of Durham	NC	MOISEYEV DANCE COMPANY	FALSE	68	52	29	82	44	58	66	46.71	0%	\$	17,500	\$	5,000	\$	-
31041	460 FIRST NIGHT CORAL GABLES	FL	PASCAL RIOULT DANCE THEATRE	FALSE	82	69	64	47	87	28	34	46.57	0%	\$	13,000	\$	5,000	\$	-
7022	496 Duke University Institute of Arts	NC	DOS ALAS/TWO WINGS	FALSE	44	59	37	27	64	48	34	46.43	0%	\$	13,000	\$	5,000	\$	-
31042	462 KLEIN DANCE, INC.	FL	CORE PERFORMANCE COMPANY	FALSE	27	36	84	29	50	67	60	44.14	0%	\$	6,825	\$	3,413	\$	-
2292	486 CHARLESTON CONCERT ASSOCIATION	SC	ROYAL WINNIPEG BALLET	FALSE	38	62	31	50	42	66	27	38.57	0%	\$	27,000	\$	5,000	\$	-
2292	486 CHARLESTON CONCERT ASSOCIATION	SC	RUSSIAN NATIONAL BALLET	FALSE	28	54	48	23	50	65	31	38.43	0%	\$	25,000	\$	5,000	\$	-
	CONTEMPORARY PERFORMING ARTS	TN	Barking Legs	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	-	\$	-	\$	-
31043	463 HINDU TEMPLE SOCIETY	GA	KUCHIPUDI PRATHIDHWANI (MR. RAVI PENUMART	FALSE	0	0	0	0	0	0	0	0.00	0%	\$	2,000	\$	1,000	\$	-

APPENDIX G

FY99 SUPERPANEL
POLICY DISCUSSION
APRIL 4, 1998

Immediately following the panel adjudication process, Chair Al Head led the panel in a discussion of policies, procedures and other issues of concern that had arisen over the course of the two-day panel process. The group began their discussion at 3:15 pm on Saturday, April 4, 1998. The issues discussed were the following:

1. Missoula Children's Theater questions: The applicants who were to present the Missoula Children's Theater were asking for funds to essentially host an excellent residency, but there was no professional performance component. The residencies end with an amateur production that features local children. The panel felt that this was inconsistent with SAF's priority to support artistic excellence and fund the touring of professional artists. It was suggested that SAF tighten up the guidelines regarding professional versus amateur artists. If the company (two professional actors) had come in for an extended period prior to the engagement and worked in the community over a long period, the panel would have felt better about these applications. Also, if the community took only secondary and support roles in the public performance, with a professional company in the front roles, that would also fit our guidelines better. In the case of Missoula, the panel felt that the community did not have enough time to prepare to do a good job and artistic excellence would be compromised. The panel also discussed the funding of the Tennessee Children's Dance Ensemble and Boys Choirs. They concluded that this would be different, because these children's companies are rehearsing year-round and have artistic excellence. They are not working for a mere week to be presented on stage in a one-shot spot. However, these are thorny questions regarding the definition of "professional artists" with the case of a boys choir, etc. **RECOMMENDATION:** Do a glossary of terms in the next guidelines that defines "professional" as well as other difficult terms such as "indigenous" and "multicultural". SAF has a definition for these terms and we would just have to incorporate a clearer explanation in the guidelines themselves.
2. Should Applicants be allowed to apply for more than one artist or group in one application? . **RECOMMENDATION:** Applicants should apply for each artistic group separately. In addition, the panel was especially concerned with one application from Chattanooga, where a company was creating a new work and essentially funding themselves to be both artists and presenters. **RECOMMENDATION:** SAF does not fund the commissioning of new works and this should be made clear. We should also make it clear that the presenter cannot also be the artist.
3. Should the applicant organization's need be a criterion for judging in panel? The panel had some disagreement on this, but they realized that "need" was not a criterion for NEA, nor most SAAs. The panel had several suggestions

- to get at this information without a new criterion. RECOMMENDATION: Add a question about the organization's income on the application, as well as an expense side (for the total organizational operating budget). Have the "underserved" criterion worth more points for judging on the score sheet.
4. Font Size on Applications. RECOMMENDATION: Establish a minimum font size of 10 points.
 5. Residency Questions: The panel felt that many applicants did not understand the meaning of residency and therefore, they planned a minimum or poor residency component. RECOMMENDATION: Define "residency" in the glossary, what is the minimum and what is NOT a residency. Be cautious about establishing the minimum requirements so that we don't cut out the smaller organizations with a small budget. Make sure we define that community outreach is not the same thing as a residency. Give about 3 examples of good residencies for applicants to emulate – or give a series of focused questions on the application that will bring out a better residency by forcing applicants to think about the nature of their community and the appropriateness of each residency. On the application, do a grid format instead of a narrative question, where applicants would have to fill in activities with the dates and venues. Hold a workshop at SAE on doing good residencies. Take out the question on audience development on the application – it's confusing and redundant. EXTRA RECOMMENDATION: Also make applicants fill out a grid format for consortia applications.
 6. Applications without tape samples: The panel was concerned about judging artistic quality without a work sample, several applicants did not send in a tape. It was discussed that equity companies do not send tapes because they are so expensive with Actors' Equity union rules. RECOMMENDATION: The panel felt that we should not be hard & fast in ruling out applications without tapes, but that we should try very hard to get a tape wherever possible. We should say in the application that a lack of tape will hurt their score. At the SAE, we should let managers know that SAF requires tapes for the panel process and encourage them to provide tapes to their presenters. Also, the tape should be of the specific company that will be presented (for instance, if a dance organization has two companies, send a tape of the performers who will be featured in the grant funded project).
 7. The panel reiterated the need for a glossary of terms with the guidelines.
 8. SAE and Artistic Quality: The panel discussed the fact that one application was for an artist of poor artistic quality that had been contracted through the SAE – with an SAE manager. They were concerned about keeping artistic quality high. No recommendation.
 9. Artist's Letter of Intent: The panel was concerned with several applications that had an artist letter of intent that only mentioned the performance, with no residency activities mentioned. RECOMMENDATION: Make applicants aware that the artist's letter of intent should include both the performance and the residency.
 10. Consortia Applications: The panel was concerned that several consortia applications were incomplete – without the necessary information from each

venue in the consortium. RECOMMENDATION: Streamline the consortia application, but be sure we get the necessary information from each venue on residencies and performances, etc. We should provide the lead presenter with a grid format to be filled out that gives us this information in an easily understood format. SAF should hold a workshop at SAE on the guidelines and especially on how to do a consortium application.

11. Free Performances: The panel discussed whether SAF should be funding free performances, many arts councils do not allow this. The question of whether people appreciate something that is free was brought up. The panel did not want to hurt underserved applicants, who may have free performances in an effort to build an audience. The panel felt that with the previous recommendation to include a question about income and expenses that this would cover it.
12. Festivals and First Nights: The panel felt that funding First Nights was not a good idea if the activities all happen on one day. RECOMMENDATION: We should require that First Nights do a pre-night residency that is well thought out and has an impact on the community – not just an afternoon performance that precedes the First Night evening performance.
13. Should SAF fund applicants for the same projects year after year? The panel was somewhat concerned about having funds go to annual events with little change in the application to SAF. The panel decided that this should be a panel decision each year. With limited funds, it would be an evaluation issue each year. No recommendation.
14. Should SAF have a question concerning collaboration, even if it is not five venues for a formal consortium? The panel felt that there were a few very worthy applications where presenters were collaborating to bring in artists, but they did not have 5 venues, so they could not get any bonus points for being a consortium (its 10 points or nothing). The panel felt that applicants should be rewarded for working together with a sliding scale of points, up to 10 points for the 5 or more in the consortium. It was discussed that SAF does want to build inter-state collaboration and we don't want to water down the consortia push. RECOMMENDATION: Look into a sliding scale of points for collaboration and consortia.
15. Scoring Sheets: The panel was concerned that good projects might be penalized merely because they either did not have a multicultural element or an indigenous southern art element. It was also discussed that perhaps we should give extra points for presenters who use southern artists, but decided that this would not be a good idea and be retroactive to the time of rosters. RECOMMENDATION: Look again at the entire scoring sheet and be sure that the points match our goals.
16. Panel Process: The panel discussed the difficulty of fairly scoring applications that are requesting funds for the same artist, when they are not in sequence. RECOMMENDATION: Put applications that have the same artist together so that the panel can judge more consistently. This might mean that we put all applications in alphabetical order according to artist instead of applicant agency. An extra recommendation was to put the grant panel book

assigned number on the print-out sheets for each application – so that panelists can easily go back and find these when discussing money allocation.

17. Application Recommendations: The panel discussed ways to streamline and redesign the application to be clearer and more user-friendly.
RECOMMENDATIONS: A. Redesign and combine questions to not be redundant. Especially look at 2D & 8 (both venue questions), as well as 2B & 3 (partnership & admin.) B. The questions about audience development and education should be combined, they are all related. C. Reduce the narrative questions and put in a grid format D. Reduce the amount of support materials necessary to send E. Some panelists were concerned about inclusion of support letters in the panel books, but would leave this decision up to the SAF staff. F. Clarify what should be sent to the primary reviewer VS the entire panel G. The application needs to be fine-tuned and visual design should be better.
18. Database on applicants: The panel discussed the need for an excellent database for this grant program that would give SAF the impact of each project and be a resource for the entire region. RECOMMENDATION: SAF should put a high priority on getting this information (from grantee final reports) and disseminating it to the field at the end of each fiscal year.
19. It was brought up that the panel should know, going into the panel process, what the history of the applicant is vis-à-vis the SAF – have they submitted all final reports? Have they done successful projects with SAF funds in the past? RECOMMENDATION: The panel would like to see a 5-year funding history for each applicant.

The panel briefly discussed the lack of applications for some newer immigrant groups to the South, especially southeast Asians. The panel urged SAF to try to reach out to bring these groups into the applicant pool.

Al Head adjourned the meeting at 4:45 pm.

APPENDIX H

Presenter Fee and Dance Support FY'99

Presenter State	Applications Mailed by State	Applications Submitted	% of Applications Submitted	Total Applications Funded	% of Applications Funded
Alabama	595	5	0.03	2	0.02
Florida	972	30	0.18	16	0.17
Georgia	1926	20	0.12	13	0.14
Kentucky	464	7	0.04	6	0.06
Louisiana	518	36	0.22	14	0.15
Mississippi	401	6	0.04	4	0.04
North Carolina	996	30	0.18	20	0.22
South Carolina	452	17	0.1	11	0.12
Tennessee	609	12	0.07	7	0.07
Total	6033	163	98%	93	99%

**Applications Received
Including Consortia Breakouts
FY '99**

Presenter State	Total Applications Received	Consortia Applications Received	Underserved Applications
Alabama	5	5	5
Florida	27	30	25
Georgia	14	20	11
Kentucky	4	7	2
Louisiana	17	36	17
Mississippi	5	6	4
North Carolina	22	30	20
South Carolina	6	17	6
Tennessee	9	12	5
	109	163	95

**Requested Artist Fees
for Presenter Fee and Dance Support Applications
FY '99**

Presenter State	Projected Artist Fees	Actual Funding Amount	% of Award
Alabama	\$ 54,500.00	\$ 7,000.00	13%
Florida	\$ 414,400.00	\$ 55,700.00	13%
Georgia	\$ 148,405.00	\$ 26,999.72	18%
Kentucky	\$ 87,900.00	\$ 14,609.75	17%
Louisiana	\$ 276,920.00	\$ 32,048.57	12%
Mississippi	\$ 28,370.00	\$ 6,710.00	24%
North Carolina	\$ 345,185.00	\$ 48,246.00	14%
South Carolina	\$ 105,500.00	\$ 20,993.25	20%
Tennessee	\$ 91,250.00	\$ 12,895.71	14%
	\$ 1,552,430.00	\$ 225,203.00	

Support of In-Region (IR) Artist Listed by State

Artist State	Apps. Recv'd for Artist Residing in State	Applications Funded	Amount Funded in Support of Southern Artist
Alabama	5	1	\$ 510.00
Florida	6	2	\$ 5,954.00
Georgia	6	1	\$ 3,563.00
Kentucky	1	1	\$ 935.00
Louisiana	3	1	\$ 1,610.00
Mississippi	4	1	\$ 3,750.00
North Carolina	2	1	\$ 5,000.00
South Carolina	2	0	\$ -
Tennessee	3	2	\$ 5,000.00
	32	10	\$ 26,322.00

**Presenter Fee Support
Awards by State for
FY's 96 - 99**

States	FY 96	FY 97	FY 98	FY 99
Alabama	\$ 4,400.00	\$ 8,500.00	\$ 6,705.00	\$ 7,000.00
Florida	\$ 44,600.00	\$ 17,150.00	\$ 23,345.00	\$ 15,550.00
Georgia	\$ 10,300.00	\$ 10,750.00	\$ 10,710.00	\$ 11,723.72
Kentucky	\$ 7,400.00	\$ 2,650.00	\$ 1,350.00	\$ 6,359.75
Louisiana	\$ 8,900.00	\$ 30,500.00	\$ 13,360.00	\$ 10,300.57
Mississippi	\$ 2,000.00	\$ 6,500.00	\$ 3,292.00	\$ 2,360.00
North Carolina	\$ 26,000.00	\$ 19,950.00	\$ 18,700.00	\$ 34,616.00
South Carolina	\$ 4,200.00	\$ 1,000.00	\$ 6,008.00	\$ 11,393.25
Tennessee	\$ 16,200.00	\$ 2,000.00	\$ 10,013.00	\$ 4,135.71
TOTAL:	\$ 124,000.00	\$ 99,000.00	\$ 93,483.00	\$ 103,439.00

APPENDIX I

Memorandum

DATE: June 8, 1998

TO: Louisiana Presenters

FROM: Jeffrey A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applications

On April 18, 1998, the Board met in Atlanta, Georgia, and approved the following Louisiana Presenter for funding. Please note that each consortia member is given a number to correspond with the lead presenter. I have also included the scoring sheets for Presenter Fee and Dance Support applications. If you have any questions, please do not hesitate to call Grants Officer, Sabrina Jones, at 404-974-7244, ext. 16.

**Applications Submitted by Louisiana Presenters
Presenter Fee & Dance Support
FY '99**

<u>Presenter</u>	<u>Artist</u>	<u>Amt. Of Request</u>	<u>Consortia</u>
Arna Bontemps Foundation	Donald Byrd	24,000.00	1
Bayou Civic Club	La. Philharmonic	12,000.00	
Briarfield Academy	Missoula Children's	2,750.00	2
Doorway to Louisiana	Dr. William Graham	1,500.00	3
Fanfare	Alabama Shakespeare Festival	15,000.00	
Fanfare	Ballet Hispanico	15,000.00	
Friends o/t Monroe Civic	Dr. William Graham	1,500.00	3
Friends of NORD, Inc.	Pilobolus 2	7,500.00	
Houma-Terrebonne Arts	Donald Byrd	8,000.00	1
Junebug Productions	Hittite Empire	9,600.00	
Junebug Productions	Mark Broyard	1,750.00	
Louisiana Choral Foundation	Western Wind	7,500.00	
Madison Historical Society	Dr. William Graham	1,500.00	3
McNeese State University	Rhythm and Brass	8,500.00	4
Music Business Institute	Minianka Drum	7,500.00	
Music Business Institute	Three Generations	4,000.00	
New Orleans Ballet Association	Ballet Preljocaj	20,000.00	
New Orleans Ballet Association	Ballet Hispanico	26,000.00	
New Orleans Ballet Association	Donald Byrd	24,000.00	1
Nicholls State University	Donald Byrd	16,000.00	1
North Central Louisiana	Ethos Percussion	7,250.00	5
North Central Louisiana	Nnenna Freelon	3,000.00	6
Northeast Louisiana Arts	Dr. William Graham	1,170.00	3
Performing Arts of Acadiana	Emanuel Ax	20,500.00	
Performing Arts of Acadiana	New York City Opera	52,000.00	
Performing Arts of Acadiana	Donald Byrd	24,000.00	1
Princess Theatre	Dr. William Graham	780.00	3
Princess Theatre	Missoula Children's	2,750.00	2
Schepis Foundation	Dr. William Graham	1,500.00	3
Schepis Foundation	Missoula Children's	2,750.00	2
Southern Development	Willie Foster Blues Band	1,500.00	7
St. Joseph Comm. Orchestra	Dr. William Graham	1,500.00	3
Tensas Parrish	Missoula Children's	2,750.00	2
The Rose Theatre	Dr. William Graham	1,500.00	3
The Rose Theatre	Missoula Children's	2,750.00	2

Total Presenting Organizations: 24

Total Applications Submitted: 36

Total Amount Requested: \$343,300

Page 2
Applications Submitted

- 1 Consortia/Lead Presenter New Orleans Ballet Association with 5 consortium members
- 2 Consortia/Lead Presenter Princess Theatre with 8 consortium members
- 3 Consortia/Lead Presenter Northeast Louisiana Arts Council with 8 consortium members
- 4 Consortia/Lead Presenter McNeese State University with 5 consortium members
- 5 Consortia/Lead Presenter The Grand Opera House with 6 consortium members
- 6 Consortia/Lead Presenter The Arts Center of Cannon County with 7 consortium members
- 7 Consortia/Lead Presenter Boggs Rural Life Center with 5 consortium members

**Louisiana Applications Funded
Presenter Fee & Dance Support
FY '99**

Dance Support

New Orleans Ballet Association	Ballet Hispanico	\$ 5,000.00
Fanfare - SLU	Ballet Hispanico	4,500.00
New Orleans Ballet Association	Donald Byrd	2,499.50
Arna Bontemps Foundation	Donald Byrd	2,499.50
Performing Arts Society of Acadiana	Donald Byrd	2,499.50
Friends of NORD, Inc.	Pilobolus 2	2,250.00
Nicholls State University	Donald Byrd	1,699.66
Houma-Terrebonne Arts	Donald Byrd	799.84

TOTAL: \$ 21,748.00

Presenter Fee Support

McNeese State University	Rhythm & Brass	3,022.00
North Central Louisiana	Ethos Percussion	2,000.00
Junebug Productions	Mark Broyard	1,750.00
North Central Louisiana	John McCutcheon	1,400.00
North Central Louisiana	Nnenna Freelon	1,378.57
Southern Development	Willie Foster	750.00

TOTAL: \$ 10,300.57

GRAND TOTAL: \$ 32,048.57

LOUISIANA
Non Funded Grants

Bayou Civic Club, Inc.	La. Philharmonic Orchestra	12,000.00
Fanfare-SLU	Alabama Shakespeare Festival	15,000.00
Junebug Productions	Hittite Empire	9,600.00
N.O. Music Business Inst.	Minianka Drum & Dance Ensemble	7,500.00
N.O. Music Business Inst.	Three Generations of New Orleans	4,000.00
New Orleans Ballet Association	Ballet Preljocaj	20,000.00
Northeast La. Arts Council	Dr. William Graham	10,950.00
Performing Arts Society of Acadiana	Emmanuel Ax	20,500.00
Performing Arts Society of Acadiana	NYCO	52,000.00
The La. Choral Foundation	The Western Wind	3,500.00
The Princess Theatre	Missoula Children's Theatre	13,750.00

Memorandum

DATE: June 8, 1998

TO: South Carolina Presenters

FROM: Jeffrey A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applications

On April 18, 1998, the Board met in Atlanta, Georgia, and approved the following Presenters for funding. Please note that each consortia member is given a number to correspond with the lead presenter. I have also included the scoring sheets for Presenter Fee and Dance Support applications. If you have any questions, please do not hesitate to call Grants Officer, Sabrina Jones, at 404-874-7244, ext. 16.

**Applications Submitted by South Carolina Presenters
Presenter Fee & Dance Support
FY '99**

Presenter	Artist	Amt. Of Request	Consort
Brooks Center	Philadanco	\$ 11,000.00	
Brooks Center	Rhythm & Brass	6,000.00	2
Charleston Concert Association	Royal Winnipeg Ballet	27,000.00	
Charleston Concert Association	Russian National Ballet	25,000.00	
Coastal Carolina	Taylor 2	8,338.00	1
Coastal Concert Association	Living Arts	26,000.00	
Creative Spark Center	Bakra Bata Steel	5,000.00	
Cultural & Heritage Commission	Nile Ethiopian	4,000.00	
Greenwood-Lander Perf. Arts	Rhythm & Brass	8,000.00	2
Koger Foundation	Taylor 2	6,988.00	1
Music Foundation	Rhythm & Brass	11,000.00	2
Newberry Opera House	Taylor 2	1,334.00	1
Peace Center	Ethos Percussion	6,500.00	3
Peace Center	Taylor 2	5,670.00	1
Penn Center	Willie Foster Blues	1,500.00	4
Presbyterian College	Taylor 2	3,000.00	1
Winthrop College	Taylor 2	6,670.00	1

Total Presenting Organizations: 14

Total Applications Submitted: 17

Total Amount Requested: \$163,500.00

1 Consortia/Lead Presenter is South Carolina Presenters Network with 6 consortium members.

2 Consortia/Lead Presenter is McNeese State University with 5 consortium members.

3 Consortia/Lead Presenter is The Grand Opera House of Georgia with 6 consortium members.

4 Consortia/Lead Presenter is Boggs Rural Life Center of Georgia with 5 consortium members.

**South Carolina Applications Funded
Presenter Fee & Dance Support
FY '99**

Dance Support

Coastal Carolina
Koger Foundation
Winthrop College
Presbyterian College
Newberry Opera House
Peace Center

Artist

Taylor 2 \$ 2,496.00
Taylor 2 2,112.00
Taylor 2 2,016.00
Taylor 2 864.00
Taylor 2 384.00
Taylor 2 1,728.00

TOTAL: \$ 9,600.00

Presenter Fee Support

Music Foundation
Greenwood-Lander Perf. Arts
Brooks Center
Peace Center
Penn Center

Rhythm & Brass \$ 3,750.00
Rhythm & Brass 2,859.75
Rhythm & Brass 2,033.50
Ethos Percussion 2,000.00
Willie Foster Blues 750.00

TOTAL: \$ 11,393.00

GRAND TOTAL: \$ 20,993.00

Memorandum

DATE: June 8, 1998

TO: Tennessee Presenters

FROM: Jeffrey A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applications

On April 18, 1998, the Southern Arts Federation Board met in Atlanta, Georgia, and approved the following Tennessee Presenters for funding. Per your request, I have enclosed the following information.

- 1) Listing of all applications submitted by Tennessee Presenters (Please note that the consortia numbers represent funded consortium members)
- 2) Tennessee applications funded and dollar amount awarded
- 3) Non funded applications

I have also included the scoring sheets for Presenter fee and Dance Support Applications. If you have any questions, please do not hesitate to call me at 404-874-7244, ext. 16.

**Applications Submitted by Tennessee Presenters
Presenter Fee & Dance Support
FY '99**

Presenter	Artist	Amt. Of Request	Consortia
Arts Center of Cannon County	Lula Washington	\$ 7,000	2
Arts Center of Cannon County	Nnenna Freelon	3,000	1
Athens Arts Council	Lula Washington	7,000	2
Athens Area Council	Nnenna Freelon	4,300	1
Contemporary Performing Arts	Southern Edge	1,700	
Cumberland County	Nnenna Freelon	3,000	1
Tennessee Performing Arts	Alabama Shakespeare Festival	27,000	
Tennessee Wesleyan College	Missoula Children's Theatre	2,750	
Tullahoma South Jackson	Lula Washington	7,000	2
University of Tennessee	Alabama Shakespeare Festival	13,500	
Vanderbilt University	Ballet Hispanico	16,000	
Vanderbilt University	JazzDance	11,000	

Total Presenting Organizations: 9
 Total Applications Submitted: 12
 Total Amount Requested: **\$ 103,250**

-
- 1 Consortia/Lead presenter is Arts Center of Cannon County with 7 consortium members.
 - 2 Consortia/Lead presenter is Greater Hazard Area Arts Council with 7 consortium members.

**Tennessee Applications Funded
Presenter Fee & Dance Support
FY '99**

Dance Support

Tullahoma South Jackson	Lula Washington	\$	2,500.00
Athens Arts Council	Lula Washington		2,500.00
Arts Center of Cannon County	Lula Washington		2,500.00
Contemporary Performing Arts	Southern Edge		510.00

TOTAL: \$ 8,010.00

Presenter Fee Support

Cumberland County	Nnenna Freelon	\$	1,608.33
Athens Area Council	Nnenna Freelon		1,608.33

TOTAL: \$ 3,216.66

Grand Total: \$ 11,226.66

TENNESSEE
Non Funded Applications

<u>Applications</u>	<u>Artist</u>	
University of Tennessee	Al. Shakespeare Festival	\$13,500.00
Tennessee Perf. Arts	Al. Shakespeare Festival	27,000.00
Vanderbilt University	Ballet Hispanico	16,000.00
Vanderbilt University	JazzDance	11,000.00
Tennessee Wesleyan College	Missoula Children's Theater	2,700.00
	TOTAL:	\$70,250.00

Memorandum

DATE: June 8, 1998

TO: Kentucky Presenters

FROM: Jeffrey A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applications

On April 18, 1998, the Board met in Atlanta, Georgia, and approved the following Presenters for funding. Please note that each consortia member is given a number to correspond with the lead presenter. I have also included the scoring sheets for Presenter Fee and Dance Support applications. If you have any questions, please do not hesitate to call Grants Officer, Sabrina Jones, at 404-874-7244, ext. 16.

**Applications submitted by Kentucky Presenters
Presenter Fee & Dance Support
FY '99**

<u>Presenter</u>	<u>Artist</u>	<u>Amt. Of Request</u>	<u>Consortia</u>
Artswatch Inc.	Southern Edge Festival	3,000.00	
Artswatch Inc.	Black Sheep Theatre	3,000.00	
Berea College	Rhythm & Brass	8,000.00	2
Greater Hazard	Lula Washington	7,000.00	1
Paducah Community College	Lula Washington	7,000.00	1
Richmond Area Arts Council	Nashville Chamber	11,900.00	
RiverPark Center	Lula Washington	7,000.00	1

Total Presenting Organization: 6

Total Applications Submitted: 7

Total Amount Requested: \$ 46,900.00

-
- 1 Consortia/Lead Presenter is Greater Hazard Area Arts Council of Kentucky with 7 consortium members.
 - 2 Consortia/Lead Presenter is McNeese State University of Louisiana with 5 consortium members.

**Kentucky Applications Funded
Presenter Fee & Dance Support
FY '99**

Dance Support

Greater Hazard	Lula Washington	\$ 2,500.00
Paducah Community College	Lula Washington	2,500.00
RiverPark Center	Lula Washington	2,500.00
Afamba Cultural Center	Lula Washington	2,500.00

TOTAL: \$ 10,000.00

Presenter Fee Support

Richmond Area Arts Council	Nashville Chamber	3,500.00
Berea College	Rhythm & Brass	2,859.75

TOTAL: \$ 6,359.75

GRAND Total: \$ 16,359.75

Memorandum

DATE: June 8, 1998

TO: North Carolina Presenters

FROM: Jeffrey A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applications

On April 18, 1998, the Board met in Atlanta, Georgia, and approved the following Presenters for funding. Please note that each consortia member is given a number to correspond with the lead presenter. I have also included the scoring sheets for Presenter Fee and Dance Support applications. If you have any questions, please do not hesitate to call Grants Officer, Sabrina Jones, at 404-874-7244, ext. 16.

**Applications Submitted by North Carolina Presenters
Presenter Fee & Dance Support
FY '99**

Presenter	Artist	Amt. Of Request	Consortia
American Dance Festival	Merce Cunningham	\$ 40,000.00	
American Dance Festival	Parsons Dance Co.	25,000.00	
Appalachian State University	Ballet West	22,000.00	
Arts Council of Wilson	Missoula Children's Theatre	5,740.00	
Arts Council of Wilson	Nuclear Whales	8,500.00	
Ashe County Arts Council	GA Sea Island Singers	750.00	2
Ashe County Arts Council	Kiev Symphony Orchestra	14,000.00	
Ashe County Arts Council	Theatreworks USA	750.00	1
Caldwell Arts Council	GA Sea Island Singers	750.00	2
Carolina Theatre of Durham	Arkansas repertory	20,000.00	
Carolina Theatre of Durham	Moiseyev Dance	17,500.00	
Children's Theatre Board	The Ctr. for Andean Music	20,000.00	
College of Albermarle	ODS Dance	12,000.00	
Duke University	Dos Alas/Two Wings	13,000.00	
Duke University	JazzDance	19,000.00	
East Carolina University	Cassatt String Quartet	12,000.00	
Givens Performing Arts	Real Live Poetry	9,000.00	
Givens Performing Arts	Stuart Pimsler	10,000.00	
Haywood County Arts	Atlanta Ballet	35,000.00	
Hiddenite Center	GA Sea Island Singers	750.00	2
Hiddenite Center	Theatreworks USA	1,700.00	1
McDowell Arts & Crafts	Theatreworks USA	1,700.00	1
Music for a Great Space	The Klemperer Trio	3,500.00	
Raleigh Chamber Music Guild	Dorian Wind Quintet	6,250.00	
Randolph Arts Guild	Jesus Avila	2,100.00	
Richmond County Arts	Roadside Theatre	2,670.00	
Surry Arts Council	GA Sea Island Singers	750.00	2
Toe River Arts Council	GA Sea Island Singers	750.00	2
Toe River Arts Council	Theatreworks USA	1,700.00	1
Transylvania Arts Council	Theatreworks USA	1,700.00	1

Total Presenting Organization: 21

Total Presenting Submitted: 30

Total Amount Requested: **\$312,560.00**

1 Consortia/Lead Presenter is Western Arts Agencies of North Carolina with 5 consortium members

2 Consortia/Lead Presenter is Western Arts Agencies of North Carolina with 5 consortium members

**North Carolina Applications Funded
Presenter Fee & Dance Support
Fy '99**

Presenter Fee Support

Children's Theatre Board
Ashe County Arts Council
East Carolina University
Givens Performing Arts
Arts Council of Wilson
Toe River Arts Council
Hiddenite Center
Ashe County Arts
McDowell Arts & Crafts
Transylvania Arts Council
Raleigh Chamber Music Guild
Richmond County Arts
Caldwell Arts Council
Ashe County Arts Council
Toe River Arts Council
Hiddenite Center

Artist

The Ctr. for Andean Music \$ 3,500.00
Kiev Symphony Orchestra 3,500.00
Cassatt String Quartet 3,500.00
Real Live Poetry 3,150.00
Nuclear Whales 2,975.00
Theatreworks USA 1,700.00
Theatreworks USA 1,700.00
Theatreworks USA 1,700.00
Theatreworks USA 1,700.00
Theatreworks USA 1,700.00
Dorian Wind Quintet 6,250.00
Roadside Theatre 2,670.00
GA Sea Island Singers 712.60
GA Sea Island Singers 712.60
GA Sea Island Singers 712.60
GA Sea Island Singers 712.60

TOTAL: \$ 34,616.00

Dance Support

American Dance Festival
American Dance Festival
Givens Performing Arts
Randolph Arts Guild

Parsons Dance Co. \$ 5,000.00
Merce Cunningham 5,000.00
Stuart Pimsler 3,000.00
Jesus Avila 630.00

TOTAL: \$ 13,633.00

GRAND TOTAL: \$ 48,249.00

Memorandum

DATE: June 8, 1998

TO: Mississippi Presenters

FROM: Jeffrey A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applications

On April 18, 1998, the Board met in Atlanta, Georgia, and approved the following Mississippi Presenters for funding. Please note that each consortia member is given a number to correspond with the presenter. I have also included the scoring sheets for Presenter Fee and Dance Support applications. If you have any questions, please do not hesitate to call Grants Officer, Sabrina Jones, at 404-874-7244, ext. 16.

**Applications submitted by Mississippi Presenters
Presenter Fee & Dance Support
FY '99**

<u>Presenter</u>	<u>Artist</u>	<u>Amt. Of Request</u>	<u>Consort</u>
Bologna Performing Arts Center	String Trio of New York	\$ 3,000.00	
Delta Children's Museum	Bits 'n Pieces	3,400.00	
Greenville Arts Council	Nicholas Payton Quintet	4,600.00	
Mississippi Action	Willie Foster Blues	1,500.00	1
Sycamore Arts Council	Missoula Children's Theatre	2,870.00	
Sycamore Arts Council	Tennessee Dance Theatre	5,000.00	2
University of Southern Mississippi	Jane Comfort & Co.	9,500.00	

Total Presenting Organizations: 6

Total Applications Submitted: 7

Total Amount Requested: \$ 29,870.00

-
- 1 Consortia/Lead Presenter is Boggs Rural Life Center of Georgia with 5 consortium members
 - 2 Consortia/Lead Presenter is The Princess Theatre of Louisiana with 7 consortium members.

**Mississippi Applications Funded
Presenter Fee & Dance Support
FY '99**

Dance Support

University of Southern MS
Sycamore Arts Council

Artist

Jane Comfort & Co.
Tennessee Dance Theatre

\$ 2,850.00
1,500.00

Total: \$ 4,350.00

Presenter Fee Support

Greenville Arts Council
Mississippi Action

Artist

Nicholas Payton Quintet
Willie Foster Blues

\$ 1,610.00
750.00

Total: \$ 2,360.00

Grand Total: \$ 6,710.00

Memorandum

DATE: April 30, 1998

TO: Georgia Presenters

FROM: Jeffery A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applicants

On April 18, 1998, the Board met in Atlanta, Georgia and approved the following Florida Presenters for funding. Please note that each consortia member is given a number to correspond with the lead presenter.

**Applications Submitted by Georgia Presenters
Presenter Fee & Dance Support
FY '99**

Presenter	Artist	Amt. Of Request	Consortia
Abraham Baldwin	Aman	6,888.00	
Albany Symphony Association	Gershwin by Request	10,000.00	
Albany Symphony Association	Guillermo Figueroa	2,000.00	
Atlanta Celtic Festival	Full Moon Ensemble	1,400.00	
Auburn Avenue Research Library	Willie Foster Blues Band	1,500.00	3
Boggs Rural Life Center	Willie Foster Blues Band	1,500.00	3
Colquitt County Arts Council	Nnenna Freelon	2,500.00	2
Dancers Collective	David Dorfman	24,000.00	
Hawkinsville Pulaski Arts Council	Lazer Vaudeville	5,000.00	
Hawkinsville Pulaski Arts Council	Southern Art	3,000.00	
Hindu Temple Society	Kuchipudi Prathidhvani	2,000.00	
Madison-Morgan Cultural Center	Nnenna Freelon	4,300.00	2
Rialto Center	Philandanco	12,500.00	
Several Dancers Core	Demetrius Klein	8,180.00	
Spivey Hall	Ethos Percussion Group	6,000.00	1
The Arts Council of Georgia	Nnenna Freelon	4,000.00	2
The Grand Opera House	Philandanco	14,000.00	
The Grand Opera House	Ethos Percussion Group	4,000.00	1
Thomasville Cultural Center	Aman	6,687.00	
University of Georgia	Ethos Percussion Group	6,000.00	1

Total Presenting Organizations: 17

Total Applications Submitted: 20

Total Amount Requested: \$ 126,955.00

-
- 1 Consortia/Lead Presenter is The Grand Opera House of Georgia with 6 consortium members.
 - 2 Consortia/Lead Presenter is Arts Center of Cannon County of Tennessee with 7 consortium members.
 - 3 Consortia/Lead Presenter is Boggs Rural Life Center of Georgia with 5 consortium members.

**Georgia Applications Funded
Presenter Fee & Dance Support
FY '99**

Dance Support

Dancers Collective	David Dorfman	\$ 5,000.00
Rialto Center	Philandanco	3,750.00
Several Dancers Core	Demetrius Klein	2,454.00
Abraham Baldwin	Aman	2,066.00
Thomasville Cultural Center	Aman	2,006.00

Total: \$ 15,276.00

Presenter Fee Support

The Grand Opera House	Ethos Percussion Group	\$ 2,088.00
Spivey Hall	Ethos Percussion Group	2,000.00
University of Georgia	Ethos Percussion Group	2,000.00
The Arts Council of Georgia	Nnenna Freelon	1,378.57
Colquitt County Arts Council	Nnenna Freelon	1,378.57
Madison-Morgan Cultural Center	Nnenna Freelon	1,378.57
Boggs Rural Life Center	Willie Foster Blues Band	750.00
Auburn Avenue	Willie Foster Blues Band	750.00

Total: \$ 11,723.72

Grand Total: \$ 26,999.72

GEORGIA
Non Funded Grants

Albany Symphony Association
Albany Symphony Association
Atlanta Celtic Festival
Hawkinsville Pulaski Arts Council
Hawkinsville Pulaski Arts Council
Hindu Temple Society
The Grand Opera House

Gershwin by Request	\$ 10,000.00
Guillermo Figueroa	2,000.00
Full Moon Ensemble	1,400.00
Lazer Vaudeville	5,000.00
Southern Art	3,000.00
Kuchipudi Prathidhvani	2,000.00
Philandanco	14,000.00

TOTAL: \$ 37,400.00

Memorandum

DATE: June 8, 1998

TO: Alabama Presenters

FROM: Jeffrey A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applications

On April 18, 1998, the Board met in Atlanta, Georgia, and approved the following Alabama Presenters for funding. I have also included the scoring sheets for Presenter Fee and Dance Support applications. If you have any questions, please do not hesitate to call Grants Officer, Sabrina Jones, at 404-874-7244, ext. 16.

**Applications Submitted by Alabama Presenters
Presenter Fee & Dance Support
FY '99**

<u>Presenter</u>	<u>Artist</u>		<u>Amt. Of Request</u>
Birmingham Art Association	The Improvisor	\$	8,000
George C. Wallace College	String of New York		12,000
George C. Wallace College	New Arts Six		10,500
Princess Theatre	Lakota Sioux		16,000
School of Discovery	Bits 'n Pieces		8,000

Total Presenting Organizations: **4**
 Total Applications Submitted: **5**
 Total Amount Requested: **\$ 149,000**

**Alabama Applications Funded
Presenter Fee & Dance Support
FY '99**

<u>Presenter Fee Support</u>	<u>Artist</u>	
George C. Wallace	String of New York	\$3,500.00
George C. Wallace	New Arts Six	\$3,500.00
	TOTAL:	\$7,000.00
	Grand Total:	\$7,000.00

**ALABAMA
Non Funded Applications**

<u>Presenter</u>	<u>Artist</u>	
Birmingham Art Association	The Improvisor	\$ 8,000.00
Princess Theatre	Lakota Sioux	\$16,000.00
School of Discovery	Bits 'n Pieces	\$ 8,000.00
	TOTAL:	\$32,000.00

Memorandum

DATE: June 8, 1998

TO: Florida Presenters

FROM: Jeffrey A. Kesper, Executive Director

RE: Presenter Fee & Dance Support Applications

On April 18, 1998, the Board met in Atlanta, Georgia, and approved the following Florida Presenters for funding. Please note that each consortia member is given a number to correspond with the lead presenter. I have also included the scoring sheets for Presenter Fee and Dance Support applications. If you have any questions, please do not hesitate to call Grants Officer, Sabrina Jones, at 404-874-7244, ext. 16.

Applications Submitted by Florida Presenters
Presenter Fee & Dance Support
FY '99

121

Presenter	Artist	Amt. Of Request	Consortia
Broward Center f/t Performing Arts	Alabama Shakespeare	20,000.00	
College of the Albermanle	ODS Dance	12,000.00	
First Night Coral Gables	Pascal Rioult Dance	13,000.00	
First Night Coral Gables	Pilobolus 2	10,000.00	
Flagler Auditorium	Chester String Quartet	6,600.00	
Flagler Auditorium	Ethos Percussion	7,000.00	1
Flagler Auditorium	Jacksonville Symphony	14,000.00	
Florida Dance Association	JazzDance	10,000.00	
Florida Theater	LeBallet National	17,500.00	
Klein Dance	Core Performance	6,825.00	
Mahaffey Theater	African American Dance	25,000.00	
Mahaffey Theater	Lakota Sioux Indian Dance	15,000.00	
Miami Dade Community College	Chen & Dancers	28,000.00	
Miami Light Project	Holy Body Tattoo	7,500.00	
Miami Light Project	Streb/Ringside	26,000.00	
North Florida Community College	GMT Production	4,500.00	
Palm Beach Community College	Oberlin Dance	22,375.00	
South Florida Composers Alliance	Trimpin	30,000.00	
Tampa Bay Performing Arts	Nan Gurley	7,500.00	
Tarpon Springs	Ahn Trio	6,500.00	
Tarpon Springs	Eleni Matos	6,500.00	
Tarpon Springs	Ethos Percussion	6,000.00	1
The Rhythm Foundation	Africa Fete	20,000.00	
The Rhythm Foundation	Edis Sanchez	3,000.00	
Tigertail Productions	Joao Saldahana	5,000.00	
Tigertail Productions	Paulinho Deviola Ensemble	7,000.00	
University of Florida	Dance Brazil	24,400.00	
Van Wezel	Carlota Spanish Dance	15,500.00	
Van Wezel	Urban Bush Women	32,000.00	
W.T. Neal Civic Center	Lula Washington	21,000.00	2

TOTAL:

Total Presenting Organizations: 20

Total Applications Submitted: 30

Total Amount Requested: \$ 415,700.00

AND TOTAL:

-
- 1 Consortia/Lead Presenter is The Grand Opera House of Georgia with 6 consortium members.
2 Consortia/Lead Presenter is Greater Hazard Area Arts Council of Kentucky with 7 consortium members.

**Florida Applications Funded
Presenter Fee & Dance Support
FY '99**

Dance Support

Mahaffey Theater	African American Dance Ensemble	\$ 5,000.00
Van Wezel	Urban Bush Women	5,000.00
Palm Beach Community College	Oberlin Dance	5,000.00
University of Florida	Dance Brazil	5,000.00
Miami Dade Community College	Chen & Dancers	5,000.00
Van Wezel	Carlota Spanish Dancers	4,650.00
Mahaffey Theater	Lakota Sioux Indian Dance	4,500.00
W.T. Neal Civic Center	Lula Washington	4,500.00
Tigertail Productions	Joao Saldahana	1,500.00

TOTAL: \$ 40,150.00

Presenter Fee Support

South FL Composers Alliance	Trimpin	3,500.00
Tigertail Productions	Paulinho Deviola Ensemble	2,450.00
Tarpon Springs	Eleni Matos	2,275.00
Tarpon Springs	Ethos Percussion	2,000.00
Flagler Auditorium	Ethos Percussion	2,000.00
The Rhythm Foundation	Edis Sanchez	1,050.00

TOTAL: \$ 15,550.00

GRAND TOTAL: \$ 55,700.00

FLORIDA
Non Funded Applications

Broward Center f/t Performing Arts	Alabama Shakespeare	\$	40,000.00
College of the Albermarle	ODS Dance		12,000.00
First Night Coral Gables	Pascal Rioult Dance		13,000.00
First Night Coral Gables	Pilobolus 2.		7,500.00
Flagler Auditorium	Chester String Quarter		6,600.00
Flagler Auditorium	Jacksonville Symphony		14,000.00
Florida Dance Association	JazzDance		10,000.00
Florida Theater	Le Ballet National		17,500.00
Klein Dance	Core Performance		6,825.00
Miami Light Project	Holy Body Tattoo		7,500.00
Miami Light Project	Streb/Ringside		26,000.00
North Florida Community College	GMT Productions		4,500.00
Tampa Bay Performing Arts	Nan Gurley		7,500.00
The Rhythm Foundation	Africa Fete		20,800.00

TOTAL: \$ 196,275.00

APPENDIX J

...grants
...ations for
...ed to receive
...for the Arts and the S.A.T.
...ices and comments, the Southern
...ects addressing the issues of the
...more in the number of successful applications that
Southern Arts Federation awards grants for the
...ape of weeks, you will be receiving the contract
...at any other questions and/or comments, please
... Sabrina Jones at (404) 874-7244.
...a job well done!

May 15, 1998

Name
Organization
Address
City, State, Zip Code

Dear XX:

Congratulations! The Southern Arts Federation's Board and staff are pleased to announce that (organization Name) has been awarded a Presenter Fee Support program grant to engage (Artist Name) in the amount of \$_____. Out of the 95 applications for Presenter Fee Support, you were one of 51 presenting organizations selected to receive funding.

This year, in an effort to include the National Endowment for the Arts goal and SAF's commitment to support underserved presenters, audiences and communities, the Southern Arts Federation awarded 95% of its funding to projects addressing the needs of the underserved.

Moreover, we had a significant increase in the number of consortium applications that were funded. This is one of the Southern Arts Federation's major priorities for this program.

Within the next couple of weeks, you will be receiving the contracts for your upcoming events. If you have any other questions and/or comments, please do not hesitate to call SAF's Grants officer, Sabrina Jones at (404) 874-7244, ext. 16.

Again, congratulations on a job well done!

Best regards,

Jeffrey A. Kesper
Executive Director

May 15, 1998

Name
Organization
Address
City, State, Zip Code

Dear XX:

Thank you very much for submitting your application for consideration in this year's Presenter Fee and Dance Support granting program. Your materials were carefully reviewed by an experienced and diverse panel of artists and arts administrators. The program was extremely competitive. Unfortunately, you were not selected as a recipient of a program grant this year. However, we encourage you to reapply for next year's Presenter Fee and Dance Support program grants.

If you would like to know what the panel said about your grant proposal, please do not hesitate to call Sabrina Jones at (404) 874-7244, ext. 16.

Again, we look forward to seeing your work next year!

Best regards,

Jeffrey A. Kesper
Executive Director

VITA

Heidi Elizabeth Nagele was born May 9, 1972, in New Orleans, Louisiana. After receiving her high school diploma from Pope John Paul II High School in Slidell, Louisiana, she received a Bachelor of Arts degree in Cultural Resource Management from the University of Southeastern Louisiana. She received the Master of Arts in Arts Administration degree from the University of New Orleans in the Summer of 1998.


EXAMINATION AND THESIS REPORT

Candidate: Heidi Elizabeth Nagele

Major Field: Arts Administration

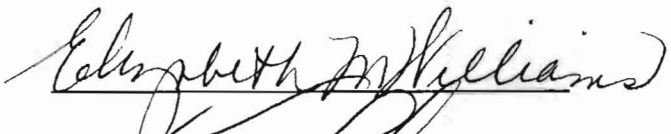
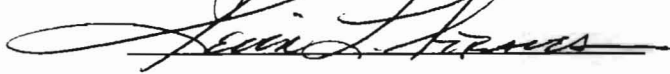
Title of Thesis: A Report on an Arts Administration Internship
with the Southern Arts Federation, Atlanta, GA
Spring 1998

Approved:


Major Professor & Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

July 20, 1998