



ARKANSAS ARTS COUNCIL
Continental Building, Suite 500
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9:35

GENERAL TENDENCIES IN ARKANSAS ARTS COUNCIL FUNDING PROCESS

Although the Arkansas Arts Council grant guidelines and criteria are outlined in the Guide to Grants, several "philosophies or trends" have evolved through the grantmaking process. The following "philosophies" are now being published as a means of helping organizations in applying to the Arkansas Arts Council for grants. The Advisory Council does not in any way consider these points to be policy and will continue to evaluate each application on its own merit.

Broad-based Support

Arkansas Arts Council funds should be considered supplementary to the budget of any arts organization. The Council encourages applicants to seek funding sources other than the AAC, thus showing strong financial commitment to the applicant and project by others.

Continuing Support

The Advisory Council annually reviews all applications on their merit and in competition with other applications in the same category. Continuing support for organizations is contingent upon artistic quality, administrative stability, and availability of Arts Council funds. Increases over amount previously awarded are possible only in cases of superior artistic achievement or growth. An award granted one year does not imply Arts Council support in subsequent years.

New Applicants

Funds for new applicants or newly-formed groups are limited. A first-time applicant should not expect a high level of funding, but should be aware that responsible use of small grants will increase chances of future funding.

AAC Match

AAC grants must be matched on at least 50% basis, except in very unusual circumstances. Although in-kind services are acceptable as match, a hard cash match is more attractive to the Advisory Council. Again, each applicant organization is evaluated based on its own situation.

Educational Institution Eligibility

University and college projects, as well as other educational institutions, are eligible to apply for support when:

1. All events and services are open to the general public and easily accessible.
2. Events and services are supplementary to regular curriculum.
3. AAC funds are not used to replace funds normally allocated for specific arts projects.
4. No student activity funds are used for the program.
5. If possible, the program is held off-campus.

Tendencies (Cont.)

State Agency Applications

Funding for state agency applicants is limited. The Council might consider a one-year pilot project as a feasible grant application, but the council is concerned that creative arts project become a part of the normal continuing program of that agency. Again, each applicant is evaluated individually.

Mid-America Arts Alliance Programs and State Touring Programs

Arkansas sponsors that are funded through the Arts Council should be encouraged to use at least one Arkansas performing group or one Mid-America group as part of their series. The use of Arkansas based or subsidized touring groups is encouraged over out-of-state touring groups.



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December 1, 1980

NEEDS ASSESSMENT REPORT

The Arkansas Arts Council Staff conducted a series of six regional meetings in November in an effort to assess the needs of Arkansas communities. These meetings also served as grants workshop sessions in the following locations:

Pine Bluff	Little Rock
Texarkana	Russellville
Fayetteville	Jonesboro

Attendance varied from 5 to 30 people. The size of the crowd was not generally a factor in assessing needs, for some of the smaller groups were able to relay more information. The following needs were voiced:

PINE BLUFF

- I. The need for more technical assistance on a one-to-one basis. Individual groups need help in every aspect of applying for grants, developing arts programs, and in linking with existing resources.
- II. Request for some type of assistance category of individual artists. Individual artists would like to be able to continue to produce and create in our state. There are very few existing sources for them to utilize. The Artists-in-Schools and Apprentices in the Arts Programs alone cannot meet this overwhelming need of providing employment and career opportunities.
- III. Need for assistance in long range planning. Many groups are having difficulty in planning their projects even as much as a year in advance. Groups need help in this area, perhaps in the form of workshops or training seminars.
- IV. Need for paid professional staff positions through our grants dollars. Art groups run entirely through volunteer management are having trouble in maintaining stability and continuity from year to year as their presidents change. The quality of the programs suffers as well without some form of paid management.
- V. Need for coordination and communication between arts organizations. Very little information exchange is taking place between existing arts organizations. As a result, many groups are having to "re-invent the wheel" with each new program they begin. Services are also being duplicated in part. Consolidation, sharing of resources and coordination throughout the state would make a more cost-effective use of Arts Council dollars.
- VI. Need for more technical assistance in the area of corporate support. Groups are needing more training on effective solicitation of business support for the arts.

TOURING PROGRAM GUIDELINES FROM THE NEBRASKA ARTS COUNCIL

Touring artists* prepare grant applications itemizing costs of touring. The budget includes publicity, travel, equipment specifications, etc., with the total cost broken down into equal sums for each site to be visited.

FOR EXAMPLE: An artist submits a grant application, the program budget totals \$3000, and he specifies that he will visit five unnamed sites. (The dollar amounts and number of sites vary according to each proposal)) The \$3000 total is broken down into \$600 per site. A touring panel reviews the application. If it is approved, they agree to provide half the funds needed for each site visit (\$300 in the example), with the remaining costs provided through matching funds from local sponsors. The panel earmarks \$1500 (5 sites times \$300) for the artist and sets those funds aside until they're requested. The touring artist then reaches out to the state and develops sponsors at five sites. When a contract for touring is signed, the local sponsor submits a request to the Council for \$300. Those funds are disbursed to the sponsor, who is responsible for matching the funds and paying the artist. Until a signed contract is submitted to the Council, no funds are disbursed. In this way, the Council is able to keep track of exactly how, where and when its funds are spent, and it also has an exact record of how those monies are serving the state.

This system also provides several other checks on touring programs. If an artist should submit an application for touring and then not visit any sites, no funds are spent. Or, if the touring artist visits 5 sites -- all within 30 miles of the capitol city -- a second application by the same artist would be viewed more closely in terms of sites. The artist would be cautioned that he may not be complying with the purpose of the touring program -- to provide arts to the entire state. If he fails to comply, further applications would probably not be approved.

A new requirement this year calls for musicians or music groups to submit a five minute audio or video tape cassette that is representative of their work. Other performing arts groups or artists must submit a five minute video tape cassette that is representative of their work. (This could be optional in our approach -- we could choose to omit this portion. The purpose, however, is to provide the touring panel with some assurance of the quality of the touring programs.)

The Arts Council staff holds sessions to talk about the guidelines for the touring program and to answer questions on completing the proposal form. Tour managers of artists* approved for touring are required to attend a workshop before the season begins. The session includes discussion by experienced tour managers on their experiences and what they think communities seem to be looking for from the touring program. Assistance is also provided in developing promotional materials for the artists to pass on to local sponsors.

When all this work is completed, a list of touring artists* to be funded is offered to organizations around the state. The directory includes the touring fees, what is offered (workshop and/or concert, etc.), and the name and phone of the contact person for the program. Local communities then have at their fingertips a resource that includes all the pertinent data on touring programs that are available for funding assistance.

*Artists refers to both solo performers and organizations

NEEDS ASSESSMENT (2)

TEXARKANA

I. Need for an Arkansas Artist Association or register. Such an organization would organize artists and aid them in business management, marketing, and promotion of their work.

II. Need for training sessions on audience development. Groups may get a grant from the Council to bring in an event, but are not able to draw a crowd to attend. Without more training in this specific area, grants dollars are not having true impact in the state.

III. Need for technical assistance in developing new art forms. Dance in particular is a difficult art form to introduce into communities.

IV. Need for funding of staff positions through our grants program.

V. Need for coordination with the Texas Arts Commission. Texarkana has a particularly unique situation in that they are serving constituents from two states. The Texarkana Regional Arts and Humanities Council voiced the need for the Arkansas Arts Council to coordinate more closely with Texas in the funding of particular projects.

VI. Regional Art Centers. On a site visit to an outlying area of Texarkana, a concern was expressed that the regional arts centers, which receive large sums of grant dollars to serve a "regional area", are not reaching communities outside of their own. The outlying arts groups receive little technical assistance or programming from these centers. Activities are not coordinated or publicized. The amount of grant funding for "regional impact" might need to be evaluated, or new ways of coordination between regional groups and smaller arts organizations might be formed. New means of arts service delivery should be suggested, or perhaps a seminar on the topic might be conducted.

FAYETTEVILLE

I. Need for coordination of arts efforts. Arts groups in the area have no awareness of existing arts resources. For example, four separate groups in the Fayetteville area have been wanting to start an arts center, each unaware of the others' intentions.

II. Need funding for arts facilities, new or renovated. Technical assistance is needed in locating these dollars.

III. Lack of understanding as to why certain regional arts organizations are receiving such large grant amounts to serve a limited number of people. There is a general feeling that some of the organizations that receive larger grants in the state are not having the impact that the larger grant would seem to mandate.

IV. The need for a conflict of interest policy. Several people questioned the fairness of Advisory Council members serving on Boards of arts organizations applying for funds. This would seem to give these groups unfair advantage over other applicants.

V. Need for a list of sponsoring organizations. Individuals requested a directory or list of existing arts resources and sponsors, as well as a list of funding sources.

RUSSELLVILLE

I. Need for information about building or renovation funds for arts facilities.

NEEDS ASSESSMENT (3)

II. Need for more information and technical assistance about Arts Council programs. There are very few existing arts programs in the area. This region needs more one-to-one technical advice on developing arts programming and in establishing organizations for the arts.

JONESBORO

I. The need for cultural facility funding.

II. Need for a list of Arkansas groups that are available for touring. No resource directory presently exists to assist groups in booking arts activities for their community. The whole touring category mechanism might be evaluated, since several groups had no idea of what is available in the state for touring. A directory of Arkansas artists and touring groups would be of assistance to groups, which many times book out-of-state groups at a higher rate.

III. Minority Arts. There is a definite need for arts education programs to serve the black community in this region. The minority community is without the financial and manpower resources to provide this element within their area.

LITTLE ROCK

I. The need for more publicity on Arts Council Programs. Individuals were wanted more examples of innovative projects funded by the Arts Council. The awareness level of AAC programs in general could be improved through more publicity.

