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**Consultants' Report**

**PRESENTING AND TOURING:  
NEEDS and CRITICAL ISSUES  
STUDY**

**Conducted for  
the Iowa Arts Council**

**Study Conducted  
August 1993 - January 1994**

**Report Submitted  
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# **PRESENTING AND TOURING: NEEDS and CRITICAL ISSUES STUDY**

## **PURPOSE AND GOALS**

### **Purpose**

The Iowa Arts Council initiated this assessment after observing two years of declining use of its Arts to Go (ATG) funding program. ATG provides partial subsidy to presenters who wish to book Iowa performers from a pre-selected roster. The purpose of the assessment is to help the Arts Council better understand why this decline has taken place and determine ways to improve Arts to Go as well as presenting support in general in order to meet the presenting and touring needs of Iowa artists and sponsors. An interim report submitted by the consultants in December provided specific recommendations on the Arts to Go guidelines which were being prepared for publication (see Appendix).

Simultaneous to assessing presenting and touring support, the Arts Council's concern to better serve underserved audiences prompted assessment of the needs and interests of underserved constituencies in the state. The results of this assessment helped to shape initiatives for which National Endowment for the Arts funds were requested.

While Council support of presenting and touring can be a means of reaching underserved constituencies, each area of study was given its due focus in the assessment process. Likewise, the Iowa Arts Council will henceforth need to address each area in its own right as well as in the context of agency-wide goals.

### **Goals**

Specific goals articulated in the Request for Proposals and refined through telephone discussion with IAC were:

- To clarify underlying factors which drive or prohibit performing arts presenting in the state from both the presenters' and the artists' viewpoints;
- To learn the needs of communities and populations traditionally underserved and to identify potential Iowa Arts Council program responses;
- To refocus the vision and goals of IAC's presenting support program in light of the above findings; and
- To identify specific presenting support program refinements which meet presenting support goals, including: policies and procedures, constituent services, artist development, and promotion of the program.

The Iowa Arts Council selected Barbara Schaffer Bacon, independent consultant and Pam Korza of the Arts Extension Service of the University of Massachusetts at Amherst as consultants for the assessment.

## METHODS

The assessment included a review of current IAC programs (with primary focus on ATG) including guidelines, applications, final reports and program statistics; focus groups and interviews conducted with nearly 100 participants at a statewide booking conference; and fifteen additional focus groups and meetings, involving 150 people, held in eight locations around the state. A core group of artists, presenters, and community-based arts organizations provided assistance in framing the scope and direction of our inquiry. (See the Appendix for listings of participants and agendas for focus groups.)

### Assessment Findings

Our observations and findings are reported here in two overarching categories—those which have to do with artists and those which relate to presenters. The recommendations provided in the subsequent section seek to improve, not only the Arts to Go program, but other IAC funding categories which support presenting and touring.

#### Artists

Artists are central to the Arts to Go program. They also have the greatest vested interest in the program. ATG is a promotion vehicle for artists and an enabling mechanism for presenters, both of which serve to increase performance opportunities for artists. Most agreed, however, that the program has not met its potential in terms of the number of sponsors which might be more actively using the roster of Iowa performers. For these reasons, we believe their needs and potential role in advancing the program need to be carefully considered.

**Artists value the Arts to Go program, most importantly, because it supports opportunities for artists to do what they value most—to perform.** Perceiving an increasing expectation from funding sources, IAC included, on educational activities, artists have come to value opportunities to perform which do not impose such requirements on top of performing. Many artists echoed the sentiments of one of their peers who said, "The last thing I'd want IAC to do is to put all its money in education. I need to be able to perform."

In addition to subsidizing performance opportunities, artists are pleased with the credibility and sign of quality that being selected to be on the ATG roster represents.

**Iowa artists are discouraged that they are generally undervalued by either audiences or presenters and that presenters do not automatically assume quality.** Artists and cultural leaders tied this to undervaluing of the arts in general by Iowans and a lack of pride in and respect for the state's cultural resources and identity.

**Many of the ATG roster artists actively book themselves and secure the largest percentage of their bookings without ATG support.** In interviews with artists, some indicated that anywhere from 60 to 95 percent of their bookings come from their own initiative and have nothing to do with being noticed in the ATG roster. One successful artist framed it this way, "The roster is an enhancement but not a source of jobs for him."

Some artists vigorously seek bookings outside of the state where they seem to be more in greater demand and can receive higher fees for residencies. Some artists, when trying to promote the

ATG funding as an incentive to presenters, have found that many will either book them without applying just to avoid the paperwork, or will be deterred altogether for the same reason.

**Some artists have higher expectations for the role the Iowa Arts Council should play in promoting the roster.** Many shared a concern that the visibility of the Arts to Go program could be improved and that more could be done by the Council to build the image of Iowa arts and artists. While this is true, most also expressed a willingness to more vigorously market themselves in coordination with IAC's promotion of Arts to Go.

**Many artists feel a need to improve their own marketing skills, especially in the area of developing marketing materials.** They also need the technical and funding resources to create various materials.

**Many artists are limited in the amount of "touring" or run outs they can do.** A large percentage of artists hold other jobs (teaching or otherwise) and are not available for long-term touring opportunities or even frequent bookings. Their goal is more on the level of run outs and short-term residencies rather than extended tours on the road.

**Artists would like the opportunity to perform in the state's most prestigious venues.** Professional presenters are not using the Arts on Tour roster significantly. With bottom line often a looming concern, these presenters say that few of the Iowa roster artists could fill the number of seats necessary to make a performance financially viable and to justify the resources that would have to be invested to promote the event.

**Artists expressed that the fees they list in the Arts to Go roster do not always compensate at the desired professional level, but they also recognize that presenters' abilities to pay more is limited.** While IAC has opened up ATG funding to support travel costs and some possible additional education activity cost, the low fees for residencies was criticized by several artists. One artist has had to pay other members of his dance company out of his own pocket when doing an IAC-funded residency. Another artist has solicited work more aggressively in border states which provide a higher compensation rate.

**Artists cited the need for IAC to identify more presenters and invest in presenter development.** Many artists experienced situations where organizations (especially volunteer run groups) lack promotion and marketing skill, contract savvy, and a sensibility about program strategies for their particular community goals and interests.

**Many artists expressed an unmet need to connect and collaborate with fellow Iowa artists.** A primary benefit to artists of previous showcases was the chance to see fellow artists perform. In addition, artists who participated in Touring Artist Team (TAT) program recall it fondly as an opportunity to interact and collaborate on an artistic level with other artists.

### Presenters

It is useful to form a typology which characterizes these presenters and their presenting activity in order to determine how IAC can best serve them. We observed three different categories of presenters in Iowa. They might be termed: professional presenters, volunteer presenters, and occasional presenters. To address the needs of each of these types will require different actions and initiatives.

**Professional presenters:** Professional presenters can be found at colleges and universities, performing arts facilities, and some of the more active local arts councils. This group includes: Hancher Auditorium, the Des Moines Civic Center, several colleges (such as Augustana, William Penn, Mt. Mercy Colleges, and Upper Iowa University), and local arts agencies (such as the Storm Lakes, Quad Cities, Ottumwa, and Oskaloosa Arts Councils). Typically these presenters curate a season or ongoing program.

Their work is often motivated by long-term audience development goals as well as a strong interest in artistic goals seen from the perspective of the artists and the artform itself. Professional presenters usually have staff resources to cultivate funding sources and other resources to support their work. Program planning may take place as much as eighteen months in advance.

**Volunteer presenters:** Iowa's community concert associations and many local arts councils are in this category. Volunteer presenters offer performances and perhaps other arts programs on a regular basis. Their goal focuses on the programming itself and making art available to the community. Planning often occurs on an annual or biannual basis for a series or on a shorter term schedule to meet unanticipated opportunities.

**Occasional presenters:** These might include cultural organizations as well as local business and civic associations, libraries, human service organizations and other non-arts groups that hire performers for specific program efforts, such as festivals, concerts, community celebrations, holiday events, etc. These presenters are often motivated primarily by how the arts can enhance a specific project or overall goals, although art may not necessarily be the major focus. Planning takes place according to the timeframe of the specific activity and may be carried out by volunteers and/or paid staff of the organizing agencies.

**The majority of presenters in Iowa are volunteer or occasional presenters.** These represent a wide range of possible venues where performers might be booked. The following challenges were cited by these presenters as common obstacles to successful presenting:

- Many organizations are entirely volunteer run. Frequent change in leadership and sometimes too few volunteers in general, makes continuity and skill development an ongoing struggle.
- Many presenters are limited in terms of: skills (organizational and program planning, marketing), knowledge of resources which could assist, and vision regarding the possibilities and broader impact that their presenting activity might have.
- Limited local funding in small rural communities makes it difficult to supplement ticket revenues in order to meet program costs.
- A small population base in rural communities, geographic distance between communities, and an increasingly aging population poses audience development challenges at the local level.
- Lack of appropriate facilities for presenting performers is common for the community at large as well as within some schools.



**Patterns in presenting activity suggest a decline in community concert association activity and potential for growth in college activity.** There are several reasons which might contribute to the decline in presenting by community concert associations: an aging volunteer staff unable to sustain the same level of activity, changes in the structure of Arts to Go funding (more demanding application process, new deadlines), lack of audience response, and generally, the economic recession over the last three years.

Colleges, often the only suitable facility for performance in a small community, are well positioned to serve as a locus of community activity. Certain colleges, such as Upper Iowa University, have made multiple applications to Art to Go.

**There was no observable trend in the kinds of performance being booked by presenters through the Arts to Go roster and funding program.**

**Virtually none of the three presenter types relies on the Arts to Go roster as a primary source of talent for their presenting needs.** One reason is that there are other sources of artists, primarily the University of Iowa outreach program, artist residency rosters coordinated by the Des Moines and Dubuque arts councils, roster, and private artist agencies, which some presenters appear to use on a more regular basis. High levels of service in assisting presenters to make programmatic choices and to market are offered by the University and the private agencies. The University and local arts councils are able to offer more affordable rates as well.

Currently there is no cross referral taking place between these sources in terms of sharing information about presenters, referring presenters to other rosters, or more generally building audiences for the arts in Iowa communities.

For the professional presenters, there is not enough on the ATG roster that represents the caliber of artist they perceive necessary to fill their houses and meet the bottom line.

**Presenters perceive a general lackluster in the Arts to Go roster.** The same offerings appear from year to year without significant addition or turnover. The roster lacks the broadest range of performance types and cultural diversity. The diversity and caliber of the Arts to Go roster needs to be improved in order to be a tool that will excite presenters and help them meet their varied goals.

**Iowa presenters do not appear to embrace using Iowa artists and sometimes favor out-of-state artists.** This may be based on false assumptions, either their own or their audience's, that Iowa artists may not represent the highest quality available. In other cases, presenters have exhausted the ATG roster with multiple bookings of the same artists that suit their programming needs and then must look elsewhere for new talent. This misperception needs to be dispelled through both promotion, education, and diversification of what is offered on the roster.

**There is little or no networking or informal exchange among presenters.** Presenters are eager to know what their peers are doing and to learn from the experiences of fellow peers while some indicated that more block booking might occur if such a network existed. A limited number of presenters are convening at regional meetings, but this activity is few and far between. Geographic distance and simply being unaware of who their peers are contribute to the isolation of presenters.

**A significant proportion of presenters, particularly local arts agencies and some colleges, are also involved in presenting other art forms.** Performance presenting is viewed in a larger programming and often an arts in education context. These presenters expressed interest in identifying Iowa visual artists, writers, and media artists and suggested some central resource which could serve all their programming interests.

**There was little evidence of creative marketing or audience development activity by presenters, particularly the volunteer or occasional presenters.** Artists substantiated that they have often played to very small numbers and that presenters have not known how to use promotional materials artists have sent along.

**Some presenters' perceive the Arts to Go program and IAC's funding programs in general to be overly bureaucratic.** Application materials have an intimidating look; the program makes significant demands for information in relation to grant sizes; guideline changes in recent years have not served all presenters well; and overlap of goals between funding programs sometimes confuses presenters regarding to which program they should apply. One community-based presenter summed it up, "There should be a way to get a nominal amount of money with a simple process. Materials should communicate 'Y'all come if you have a good idea.'"

Improvements to application materials and program guidelines were addressed in our Interim Report (see Appendix). The issue of overlap between IAC funding programs is addressed within the Recommendations section that follows.

## **RECOMMENDED ACTIONS**

With the above observations in mind, we recommend certain actions and specific strategies which can help revive constituent interest in presenting and touring in Iowa.

**Goal 1: Continue the Arts to Go program with a commitment of agency-wide resources to revive constituent interest in presenting and touring.**

Arts to Go provides a good vehicle for making the arts accessible in every Iowa community. Over its years of operation, however, a stable network of skilled presenters has not evolved and presenting performance has become a more complex and risky activity for both artists and sponsors.

In order to foster renewed interest in presenting Iowa artists, Arts to Go program management must be augmented with a new range of activity. Concerted efforts must be made to enhance the visibility and profile of Iowa artists, improve artist's marketing skills, and identify, educate, and nurture presenters. This new range of activity will require the organizational support of IAC. Coordination with the Artist Support, Education, and Communications staff will be critical to augment these efforts.

A confluence of conditions make the timing right for attention to IAC's presenting and touring support. The enthusiasm of roster artists generated by the ATG and underserved audience assessment process and opportunities offered by the upcoming Sesquicentennial support the timing and validity of these efforts. Within the three to five year period encompassing the FY '95-

'96 NEA Underserved grant, the Sesquicentennial, and an NEA Underserved grant for 1997 and '98, IAC should see a stronger network of presenters develop, increased opportunity for artists, and a larger number and more culturally diverse pool of artists to meet presenters' needs. At the end of this period, if IAC has not observed significant change in these ways, it should move to the most sustainable level of support for the level of presenting activity in the state.

**Goal 2: Empower artists to promote themselves and the Arts to Go program in order to, in turn, increase booking opportunities.** Artists' energy, enthusiasm, and desire for success should be harnessed toward helping IAC achieve greater impact with its presenting and touring support dollars. This can be done in a number of ways.

**a) Involve artists as advisors to the Arts to Go program.**

Because artists have a vested interest in the success of the Arts to Go program, IAC should involve them more significantly in planning efforts. Areas where artists' input would be valuable include:

- promotion of Arts to Go: solicit ideas on marketing strategies and coordinated efforts between IAC and artists
- design of new program offerings or incentives: To expand and refresh offerings in the book, artists could help configure packages or groupings of ATG performers which presenters might see as a season, thematic series, etc. Artists are also eager to collaborate with each other and through collaboration might develop new performances or related offerings.
- presenter training: use experienced artists such as Dan Hunter or Greg Neumann, to provide technical assistance or training to presenters

**b) Provide training and resources to artists to improve their own marketing abilities and materials.** Artists are interested in both skill development and in improving their marketing tools. Many lack promotional videos and quality photographs for brochures, press packets, etc. Strategies to assist artists include:

- workshop training lead by IAC staff, experienced artists, marketing specialists;
- individual critique of existing promotion materials or materials in the works available on an ongoing basis;
- funding support or clinics for the development of quality video and photographic support materials.

**c) Supply artists with basic sponsor information so that they can target markets within the state.** More than a straight mailing list, this would include information on sponsor types (e.g. school, arts council, concert association, civic organization, etc.) as well as booking history (which artists have been booked, how much money spent).

**d) Convene artists for peer support, information sharing, and to stimulate possible collaborations.** Performers reported a need to periodically connect with each other. A primary benefit to artists of previous showcases was the chance to see fellow artists perform. Artists who



participated in the TAT program recall it fondly as an opportunity to interact and collaborate on an artistic level.

**e) Integrate the showcase into other relevant convenings and discontinue the showcase as a stand alone event.**

The October showcase was highly problematic from the artists' point of view. Artists invested time and money to participate but felt disappointed and even angry that there were so few presenters in attendance. They felt the format of simultaneous presentations only compounded the problem, dividing an already small audience and making it difficult for presenters to see everything that they might find of interest. Audience for performances was often only a handful of presenters and performers found it difficult to play to them. Many wished the public had been invited to provide a "real" audience. Finally, performers found it frustrating to be required to set up booths and to stay at them, particularly when there was little sponsor traffic, all the while missing the chance to see others perform.

In a large and rural state where coming together on a statewide basis is inherently challenging, IAC would perhaps better serve artists and presenters by integrating mini-showcases into other state or regional gatherings where booking sponsors will be present, such as a gathering of Chamber of Commerce directors. Highly attended events like the State Fair are prime opportunities for performers to be paid to perform, have a large audience, and for the event to be promoted to presenters as an opportunity to see performers on the IAC roster.

The idea of a biennial statewide Arts Congress has been discussed by IAC in other contexts. A showcase as part of such a major gathering of organizations and artists would perhaps better address the intent of the showcase.

**f) Retain the current funding system which gives grants to presenters but consider the occasional use of direct support to artists as it advances agency-wide accessibility goals.** We support the Arts Council's shift from its previous system which funded artists directly to perform and tour to one which funds presenters. Ultimately, funding presenters ensures wider geographic distribution of funds and artists around the state and ensure relationship building between IAC and presenters.

There are some instances, however, where artists are making inroads with underserved or other target audiences that IAC may not as readily reach through the traditional Arts to Go mechanism. Dollars might be allocated to directly support artists whose efforts advance the Iowa Arts Council's accessibility goals. For example, the gospel choir at the University of Iowa, performs in communities close to home but, due to transportation costs, is unable to tour much farther. Support from IAC might enable the group to make gospel music more accessible to a larger region—serving both the singers and Iowa communities. Other artists like Greg Neumann, have proven the potential for artists to serve targeted underserved audiences.

If efforts like these can be funded through Mini-Grant or Artist Project grant categories, then IAC should proactively be on the look-out for them and direct artists to the appropriate IAC funding program.

### **Goal 3: Broaden the base of presenters in the state.**

In the long-run, presenting performance in local communities relies on the cultivation of community leaders and organizations which view themselves as presenters and can effectively assume that role. The integrated efforts of the IAC staff and funding programs can gradually build the base of presenters which will ultimately make the arts more accessible to Iowa citizens and increase professional opportunities for Iowa artists.

A most important first step in expanding the base of presenters in the state is to:

**a) Develop strategies to reach a wider range of possible presenters.** The points of entry to the community are far ranging. IAC Arts in the Schools funds have been distributed to 92% of the counties in the state, suggesting a source of community-based presenting skill. Presenters are largely right now local arts agencies, community concert associations, libraries, and schools; but in small communities they might

as readily be civic associations, Chambers of Commerce, 4-H, parks departments, historic societies, human service or other organizations.

Leadership needs to be identified and cultivated within all of these types of organizations to serve communities where local arts agencies or other more typical performing arts presenters do not exist.

### **Goal 4: Help presenters improve their presenting skills and capabilities as well as their understanding of a broader range of presenting possibilities for their communities.**

**a) Provide a more structured and expanded program of technical assistance to presenters.** Most presenters would benefit from training and/or technical assistance in presenting skills such as: programming and audience development, marketing, and building effective community partnerships. Three possible scenarios include:

- IAC provides on-site TA or workshops periodically throughout the state; this would serve the broadest range of Iowa presenters.
- IAC provides funds to presenters to bring in consultants to help with broader program planning, marketing or audience development efforts.
- IAC provides a package of funding and IAC services to a small number of promising presenters targeted in the grant application process.

Assuming limited IAC staff resources, IAC might focus on a more intensive level of help to groups that are serious and committed in their presenting efforts, such as the last scenario suggests. By concentrating resources in any of these ways, IAC shepherds some successful and dynamic model projects from which other Iowa presenters can learn.

Expanded technical assistance will require additional funding to support staff and/or consultant efforts. IAC could plausibly consider this in its next Underserved proposal to the NEA, in particular to support rural and other underserved communities and existing presenters such as community concert associations.

**c) Learn from and develop mutually beneficial relationships with major presenters and with organizations that offer rosters of artists, such as the University of Iowa and private artist agencies.** The University of Iowa's outreach programs have prospered and private artist agencies continue to serve a significant number of community concert associations in the state. To some degree, IAC's presenting support, especially Arts to Go, competes with these other organizations for presenters' attention.

IAC's presenting and touring support programs might adopt some of the characteristics which have made its competitors attractive to presenters. Specifically, University of Iowa and private artist agencies both offer a high degree of service including help in selecting artists and in planning programs. This supports the recommendation for increased technical assistance.

Competitors also aggressively solicit community concert associations and other local presenters with direct mail and telephone follow up. Short of becoming a booking agency, IAC will more effectively sell its presenting support programs only if it adopts a more proactive position.

IAC and the University of Iowa's Art Connection outreach programs are complementary and could be more supportive of each other. The University serves primarily the central and eastern parts of the state, whereas IAC serves the entire state. Hancher Auditorium brings in name outside artists and seeks to extend them out into Iowa communities; an important opportunity for Iowa communities which Arts to Go cannot provide. IAC and the University could cooperate in a number of ways:

- share mailing lists of sponsors;
- share information about presenters, resources, and cultural activity happening in Iowa communities each is serving;
- consider funding Hancher Auditorium outreach/residency efforts which would benefit Iowa communities with residencies by visiting artists;
- recommend each other's rosters as presenters' needs and interests indicate.

IAC should also be sure that active presenters are aware of Arts Midwest's offerings and encouraged to apply. Since Arts Midwest is currently evaluating its own programs, it would be timely for IAC to become better acquainted as well as to inform Arts Midwest about the presenting needs of the state.

**d) Develop a peer network of presenters which encourages the sharing of skills and experience, joint action in booking certain artists, and which serves the technical assistance needs of presenters.** Such a network would focus on volunteer and occasional presenters rather than larger institutional presenters. While leadership for such a network should eventually emerge from the field, it may need an initial boost from IAC or the Iowa Assembly of Local Arts Agencies. Presenters' network meetings, for example, could coincide with IALAA regional meetings.

A network of presenters could also emerge through joint projects. For example, a community which has a performer doing an extended residency, might invite groups from a neighboring town to participate in workshops or lecture demonstrations. The Sesquicentennial offers again a prime opportunity for communities to work together.

**e) Explore the possibility of expanding the reach of established presenters' work with volunteer networks in other communities.** Such an approach would identify certain stable and skilled local arts agencies or other presenters that could stimulate collaborations with or advise their peers in a larger surrounding area.

**f) Collect publishable testimonies from presenters who are happy with their Arts to Go experience and use these quotations in promotional materials.** Nothing speaks more effectively than praising words from one's peers. These should be gathered from final reports, but also solicited from presenters who are known to have had successful presenting experiences based on IAC funding.

**Goal 5: Revive and expand the artist roster to better serve the interests of both new and old presenters.** To improve the roster, it should be expanded and diversified in three ways:

**a) Geographically:** Roster artists are unevenly dispersed around the state. Presenters with limited funds would like artists who reside nearby in order to reduce travel costs and/or to have the opportunity to bring artists back for related workshops or return engagements.

**b) Types of performance.** The current roster is heavily weighted in music and limited in its offerings of theater and dance. Within the music category, folk and classical are predominant.

**c) Cultural and ethnic representation on the roster.** Presenters repeatedly remarked that they would like more choice of ethnic and cultural offerings to meet their own programmatic goals for inclusion. Colleges and connections made through the Lt. Governor's Cultural Diversity Task Force can help to identify both professional and community based groups which might be good prospects.

**d) Consider addition of other disciplines besides performance.** Given some presenters' interests in multiple artistic disciplines, IAC should consider the possibility of a full-service resource directory which includes not only performers, but visual artists, literary artists, and media artists. If such a resource is not feasible, then the IAC should at least make referrals to other existing resources.

To identify new prospects, IAC should:

- send press releases and psas statewide;
- ask cultural organizations to name artists whom they think should be considered;
- work through arts and other community organizations representing the interests of people of color to identify artists within their communities;
- contact community colleges regarding faculty who might perform;
- gather prospects in the course of working on the underserved initiative.

**Goal 6: Develop a promotion campaign for Arts to Go which generates interest in Iowa artists and the program.**

There is no aggressive or consistent effort to promote Iowa artists to help counter the low image

some presenters and audience have of in-state artists. The IAC is in a key position to mount such an effort and should do so.

IAC should conduct a statewide promotion which builds awareness of Iowa's cultural riches with the general public and specifically promotes the artists and opportunities possible through the Arts to Go and other IAC funding programs. A broad-based marketing plan would link together promotional efforts made by the Iowa Arts Council staff, artists on the roster, and other statewide or regional activities which provide a backdrop for promoting Iowa artists and cultural resources.

Some specific strategies include:

- a) Tie into statewide and local Sesquicentennial celebrations and promotions.** The Sesquicentennial presents a timely and highly visible opportunity to build awareness of and celebrate Iowa's cultural resources. Arts to Go funds and roster can be a prime vehicle for moving Iowa artists into community Sesquicentennial celebrations as well as into statewide promotions, ceremonies, and events.
- b) Sponsor a stage at the Iowa State Fair featuring Iowa performers from the Arts to Go roster.** Presenters would be invited and information would be available about booking artists seen on the showcase stage. Artists should be paid for their performance in this context since they are providing substantial entertainment for fair audiences.
- c) Develop targeted promotions to non-arts presenters such as: civic groups, festival producers, Chambers of Commerce, etc.** Mini-showcases at other statewide or regional conferences, for example, might be another opportunity to highlight performers.
- d) Develop "packages" of Iowa performers as a way to promote Iowa artists and Arts to Go funding.** Variety samplers, thematic, discipline-specific, and/or other specially conceived groupings of artists might be configured by IAC and artists. Packages would help presenters, especially less experienced ones, see how a series might be created, how audience development can be addressed, and offer a money-savings incentive.
- e) Nurture radio and television resources.** Artists themselves have secured opportunity to be interviewed or to perform on Iowa public television and radio and somewhat on cable television. The IAC could help to increase opportunities by building a relationship through communication, packaging information about Iowa artists, and suggesting possible program ideas. These may relate to the Sesquicentennial as a start, and move to ongoing features of Iowa artists.
- f) Explore using the 40 Days/40 Nights compact disc to bring greater visibility to Iowa artists and those on the Arts to Go roster.**
- g) Include in the statewide marketing campaign specific promotion about ICARD (Iowa Cultural Audience Recruitment and Development) and how it can provide low-income people with reduced or no cost access to performances.** Arts organizations can apply for

money toward promotion of their own activities. IAC should aggressively inform ATG grant recipients of this opportunity.

Whatever campaign is mounted, artists should be involved in conceptualizing the campaign, be fully informed of IAC's specific efforts, and be prepared to follow-up on and maximize the impact with their own efforts.

**Goal 7: Address the perception of undue bureaucracy through simplification of guidelines and application procedures as well as program overlap within the agency.**

In our Interim Report, we made five recommendations which we believe can significantly simplify the application guidelines and process for presenters. (See Appendix.)

A broader issue, constituent confusion about overlap between IAC funding programs, is discussed here. IAC has already taken positive action to eliminate unnecessary overlap by pooling all Mini-grant money into one sum and conducting joint review of applications.

Currently, however, certain projects might qualify for funds from two or more IAC programs. For example, a presenter could apply to Arts to Go or Mini-Grants to support a performance; to Artists in Communities or Arts to Go to support residency-type activities in the community in conjunction with a performance; to Project Support or Mini-Grants for a special project. An artist can get an Artist Project grant for the same activity that an organization can get an Artists in Community grant.

Presenters, therefore, are not always sure which program to apply to and sometimes deduce that it might even be necessary to apply to two different funding programs for the same project.

While this overlap allows multiple entry points to IAC funding, it may also confuse and discourage presenters from applying. We are unable to make agency-wide recommendations for change since we have not studied all programs in depth, however, here are a few recommendations:

**a) Evaluate overlaps of purpose between programs.** Determine if there is deliberate intent behind such overlap, for example, to serve the field flexibly, or whether there is unnecessary duplication across funding programs. Consider whether ATG could merge with or move within Arts in Education since both are community-based.

**b) Ensure that staff members are well-informed about each other's programs and actively advise presenters about various IAC options.** From our limited observation, staff members appear to be compartmentalized in their own programs with minimal referral happening among staff members.



## **SUMMARY**

Our findings suggest some agency-wide structuring and resource questions.

1. Can adequate personnel resources (through expansion or reassignment of staff or utilization of contracted services) be committed for coordination of new activity and delivery of more service to the field?
2. Could staff from other IAC departments provide leadership to implement some of the recommendations in this report which relate to their work (for example, Artist Support's assistance with ATG roster development; Arts in Education's help to identify and develop school presenters into broader community-based presenters; Communications staff's assistance in creating the statewide promotion campaign)?
3. Should the IAC consider a less compartmentalized program divisions in favor of a more comprehensive structure? Are certain initiatives suggested in this report, such as increased cultural diversity, also agency-wide goals, and if so, how will the whole agency move forward to achieve them? A specific example might be to merge ATG with Arts in Education for a Community Arts and Education department in recognition that many of Iowa's presenting organizations serve their communities in more than one capacity.
4. Can financial resources be found to support additional expenses related to the recommended actions in technical assistance, promotion, etc.?
5. If IAC is successful in building demand for artists and presenting in Iowa communities through the recommended efforts, can resource be identified or diverted to sustain these efforts and meet the demand for program funds?

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## **APPENDIX**

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**INTERIM REPORT**

**Arts to Go Touring Support Program  
of the Iowa Arts Council**

**Submitted by  
Barbara Schaffer Bacon  
with Pam Korza**

**INTERIM REPORT**  
**Arts to Go/Iowa Arts Council**

**Purpose of the Interim Report**

This interim report provides short-term recommendations for improvement of the Arts to Go program in light of the pending publication of guidelines for 1995/96. Guidelines include both presenter application for funding support and artist application to be considered for the Arts to Go roster.

Other recommendations which have longer term timelines as well as implications for other IAC funding programs and staffing will be recommended in a final report. These later recommendations can be considered by the Iowa Arts Council staff in the context of other Council planning efforts.

**Introduction**

Between August and November, 1993, the consultants visited Iowa and met with numerous artists, presenters, and community and cultural leaders. The recommendations provided in this report are based on what we learned in focus groups, interviews with artists at the fall Arts to Go showcase, interviews with community and cultural leaders, and through a thorough review of the Arts to Go guidelines.

The Arts to Go program has experienced decreasing usage by presenters in the last three years. In sum, the issues we perceive suggest the following goals:

- 1) To develop new presenters as well as to help presenters gain an increased understanding of a broader range of presenting possibilities in their communities, and to improve their presenting skills and capabilities.
- 2) To increase the extent to which artists promote themselves and the Arts to Go program in order to, in turn, increase booking opportunities.
- 3) To develop strategies to effectively compete with such programs as the University of Iowa's outreach program and private artist representatives.
- 4) To develop a promotion campaign for Arts to Go which would generate interest in Iowa artists and the program.
- 5) To address the perception of undue bureaucracy through simplification of guidelines and application procedures as well as program overlap within the agency.

- 6) To revive and expand the artist roster to better serve the interests of both new and old presenters.

These issues and goals will be discussed comprehensively in the final report. Recommendations which relate to the more immediate publication of program guidelines are addressed here.

### **RECOMMENDATIONS FOR ARTS TO GO GUIDELINES**

The following recommendations aim to make the Art to Go program more attractive to presenters and easier to access.

#### **RECOMMENDATION 1: Simplify and make more user-friendly the program guidelines in order to encourage presenter applications.**

Presenters and artists view the Iowa Arts Council program guidelines as a whole, and specifically the Arts to Go guidelines, as intimidating. This is true on levels of both perception and experience. For the first-time applicant who may be inexperienced at presenting and/or grantwriting, an Arts to Go application is perceived as a big step. The amount of information to read, the bureaucratic tone and language, and the expectations implied by the criteria and narrative requirements are daunting to the novice. Even those with more experience point out that, for a program whose intent is to enable presenting, the Arts to Go grant requirements are overly demanding.

Overlap between Arts to Go, Mini-Grants, and Project Support, each of which supports presenting in some way, additionally confuses some presenters, leaving them with the question, "Which program is the right program to pursue?"

#### **a) Make the language and look of the materials more user-friendly.**

- Be more direct and explicit about what the program helps presenters do.
- Use the active rather than passive voice.  
e.g. "This conference is designed to allow presenters..." becomes "At the conference you will be able to...."
- Put statements in positive form.  
e.g. the heading **Fee Support Limitations** becomes **What Arts to Go Supports**
- Avoid too many "shoulds" and "musts."
- Increase the margin width to make the page more inviting to read.

(See Attachment A for more editorial suggestions.)

#### **b) Provide specific examples and models to illustrate the types of programs which are fundable as well as to help applicants better understand the criteria.**

- c) Clarify and cross-reference in each of Arts to Go, Mini-Grants, and Project Support guidelines how each is distinguished in terms of supporting presenting activity. Also make cross-references between Arts to Go and Artists in Schools and Communities which fund educational activity.

The issue of overlap and possibilities for consolidating various funding programs will be addressed as a long-term action in the final report.

- d) Be more emphatic in the guidebook that IAC staff assistance is available.

Those presenters who have asked for assistance have praised the staff for its helpfulness. The opportunity to receive at least telephone assistance should be stressed. Explore how the Council can, in this next year, increase its visibility on the road, perhaps by combining such trips with IALAA regional meetings. Road trips, in addition to telephone help, could promote the program, provide information and assistance on the grants process, and technical assistance in presenting.

**RECOMMENDATION 2:** Retain deadlines but change from two deadlines per year to quarterly deadlines. Quarterly deadlines would serve programs beginning no earlier than a prescribed date, and ending no later than June 30 of the appropriate fiscal year. Notification would be accelerated to within six weeks following the deadline.

<u>Deadline</u>	<u>Notification</u>	<u>Projects starting</u>
August 20	October 1	November 1
December 20	February 1	March 1
April 20	June 1	July 1
June 20	August 1	September 1

Current deadlines for Arts to Go are: March 11 for July 1 to December 31 programs and July 29 for January 1 to June 30 programs. Focus group participants generally found two deadlines a year problematic for two reasons:

- The less experienced presenter does not typically plan six or more months in advance and has difficulty meeting the deadlines.
- Current ATG deadlines do not allow for more spontaneous presenting opportunities which require quick action to get funded. (While Mini-Grants currently offer this option, the suggested four-deadline framework would make this unnecessary.)



The consultants observe these other problems with the current deadlines:

- Notification to grantees following the March deadline is, according to the guidelines, at least 60 days after the deadline or mid to late May for a July 1 starting date. For mid summer programs this does not allow presenters much planning leeway after funding notification.
- Mid summer deadlines are generally problematic due to people's vacation plans and other summer diversions. This is possibly substantiated by the fact that in previous years, a late August deadline had the greatest number of applications.
- The particular dates (March 11 and July 29) are not easy to remember.

The combination of these factors suggests that by re-orienting to quarterly deadlines (according to the schedule above) the following goals would be achieved:

- The maintenance of deadlines (as opposed to no deadlines) reinforces the importance of planning. Deadlines are helpful to new presenters who may need some structure.
- More frequent deadlines encourage applications from presenters who are not experienced enough to plan six or more months ahead.
- Series presenters whose bookings span different seasons can apply using any deadline for programs which will take place up through the end of the appropriate fiscal year.
- Notification corresponding to each deadline would be juxtaposed more closely to typical seasonal presenting activity.
- The proposed schedule avoids mid-summer application deadlines.

**b) Allocate funds per quarter proportionate to the patterns of presenting activity observed over previous years' applications.**

It is likely the Council will receive the largest number of applications in the first two quarters of the fiscal year and might allocate as much as two-thirds of the total funds over these quarters. As much as possible, quarterly allocations should be flexible to try to meet demand at certain times of year, however, it is important to retain some funds in order to respond to requests which are made at subsequent deadlines.

c) Continue staff review and decisions for at least one year. Re-allocate funds which usually cover panel process to increase communication with the field including site visits to presenters.

Since 1992, over 90 percent of applications have been funded each year. Until demand for funds increases and the pool of applications becomes more competitive, it is appropriate that staff make funding decisions for Arts to Go. The amount of time normally spent organizing panels can be devoted to proposal review and communication with the field. Quarterly deadlines should help to disperse incoming applications over the year so that the demands on staff to process and review should be manageable.

**RECOMMENDATION 3: Encourage presenters to book more Iowa artists.**

a) Introduce an incentive to encourage presenters to use Arts to Go to plan multiple bookings.

A goal is to increase opportunities for Iowa artists as well as encourage presenters to do more comprehensive program planning. The following incentive has the potential to generate more multiple booking activity:

Generally, grants will be awarded at the level of about 30 percent of the artist's fee. Up to 50 percent is possible. Presenters booking more than one Iowa artist are eligible to receive funding at the higher end of the range.

b) Enable presenters to apply for Iowa artists not on the roster along with adequate justification of qualifications.

Presenters can potentially serve in future expansion of the roster by discovering artists that IAC might not. In addition, IAC would be helping the presenter to do what makes sense for its community.

**RECOMMENDATION 4: Revise the criteria for evaluating applications to reflect the primary goals of the Arts to Go program, emphasizing community-specific program design and audience development.**

a) Shift the emphasis from "educational" activity to "additional" activities.

A clear value of Arts to Go is that it enables Iowa artists to perform and present their work to Iowa audiences. Artists affirmed in focus groups their primary need to perform. They also expressed concern that, while education may be a goal of performance, "educational activities" per se are not always central to presenting goals or circumstances.

The goal here is really to extend the impact of an artist in the community by encouraging the presenter to arrange additional activities (e.g. lecture/demonstration, outreach performances, workshop, etc.) which can enhance understanding or expand the numbers served.

Given that other IAC funding programs specifically support educational activities, we believe this shift will still encourage creative presenting, but will alleviate some confusion about expectations on the part of presenters and artists.

**b) Revise the criteria.**

The following are proposed as revised criteria. The first criterion is a new one and relates to a goal of encouraging relevant and creative presenting. The second criterion broadens the existing community impact/accessibility criterion to embrace audience development as an interest. The third addresses the organization's ability to manage and the fourth introduces subtle changes in wording for the existing financial need criterion.

**1. Quality of program concept:** How your choice of artist(s) and your program design (e.g. performance, performance plus lecture/demonstration; multiple performances for various segments of the community, etc.) relates to your community and your programming goals.

**2. Audience development:** How promotion, partnership, educational, or other efforts will make the program accessible and encourage attendance and participation by new and underserved audiences as well as current audiences.

**3. Ability to manage the program:** The organization's capabilities to plan and implement the program within the time and resources available and toward the effective achievement of the program goals.

**4. Financial need:** How financial need is demonstrated in relation to the presenter's efforts to seek community support such as donations and earned revenues from admissions, concessions, etc.

A higher priority is placed on those activities which offset part of their costs by charging admission or workshop fees, etc. If the budget indicates a profit, this must be justified in relation to the organization's goals. Fundraising events for causes unrelated to the presenter's goals will not be supported by Arts to Go.

**RECOMMENDATION 5:** Revise the narrative questions in the application to correspond to the criteria for review. Simplify the requirements in this section by eliminating non-essential questions and moving others to the application form or budget page.

We suggest the following four questions:

1) Describe the performance/series for which you request Arts to Go funds. Describe how your choice of artist(s), program content and activities relate to your community and your programming goals. (Criteria 1: Quality of program concept)

2) a) Briefly summarize your publicity plan. b) Describe outreach or partnership efforts which are designed to help you attract targeted audience segments.\*\* c) If you are a college or university or K-12 school, describe how you will try to reach off-campus audiences. (Criteria 2: Audience development)

3) Describe how the program will be managed including the responsibilities of key program organizers and a timeline.

4) Describe your plans to support the costs of this program through earned revenue or other fundraising. If you are not projecting community support through these other revenue sources, please explain why. If the program budget indicates a profit, please justify this in relation to the project's or organization's goals.

\*\* e.g. teenagers, families, etc. or underserved populations such as the physically or mentally disabled, institutionalized, at-risk populations, geographically isolated, economically disadvantaged, elderly, or communities of color.

**a) Simplify the Narrative Instructions at the top of the page to read more like the following:**

Please answer the following questions on this form. Information may be provided on up to two additional pages. Please type.

**b) Move organizational and financial questions to the Application and Budget forms. (See Attachments B and C.)**

**RECOMMENDATION 6: Revive and expand the artist roster to better serve the interests of both new and old presenters.**

Through our research, we learned about the following concerns regarding the Arts to Go roster:

- The roster lacks cultural diversity.
- The roster has limited diversity in types of offerings. While a few additions may be made each year, presenters' perception is that the roster doesn't change much. Artists not listed observe little change from year to year, and some perceive that the roster is closed.
- Presenters' interests are not limited to performance and literature. Some expressed interest in touring visual arts exhibitions. Some also utilize both the Arts to Go and Artists in Schools rosters regularly. Several presenters offered the idea of a single directory which includes all disciplines and integrates the ATG and Artists in Schools rosters as a valuable resource.

These concerns suggest the possible need to reconceptualize the roster. Through the Arts to Go assessment and the groundwork done for the Underserved project, it has become clear that in the next year the IAC will be in the field a great deal, uncovering artists who might be excellent additions to the roster and engaging in dialogue with presenters. This process could continue to inform how to reshape the roster to best serve the needs of the field.

Rather than launching the next roster according to the status quo, we recommend using the next year to understand the possibilities for a reconceptualized roster as well as to identify new artist prospects. Our specific recommendations are:

- a) Replace the application request with a "Show of Interest" form in the 1995/96 Arts to Go Roster guidelines.

The roster which results from the guidelines under development will not be published until fall 1995. Between now and then, the Iowa Arts Council has the opportunity to promote the roster aggressively to artists who can lend diversity, and to plan significant changes to the roster's intent, content, and format.

A "Show of Interest" form with a January or February 1995 deadline would replace the application form. The purpose of the Show of Interest would be to invite new prospects to indicate their interest in being on the roster. (See Attachment D, a revised version of the existing artist application for items to include in the Show of Interest.)

#### **ATTACHMENTS**

- A. Edited Arts to Go Guidelines and suggested added copy
- B. Application form
- C. Budget form
- D. Edited Arts to Go artist application showing items to include in a "Show of Interest" form.



From the "Show of Interest" form, IAC could get a sense of the scope and range of the new pool of artists; this information could help shape the intent, format, and content of the new roster. The adjudication process and application form could be better developed at that point. A subsequent application deadline would be established.

In this interim, IAC could also be promoting to presenters that they can apply for ATG funds for artists not on the roster, with the understanding that such artists' qualifications would have to be reviewed. This could further uncover artists prospects for the roster. For 1994/95, IAC may consider an interim supplement to the existing roster which identifies these artistic resources to the field.

Based on this assessment of new prospects and discussion with the field, options for a new roster might include:

1. A multi-disciplinary resource directory of Iowa artists, keyed to show those approved for various IAC funding programs, but perhaps listing others as well, along with listings of touring exhibitions, and other programs offered by cultural organizations.
2. An integrated Arts to Go and Artists in Schools/Communities roster.
3. An expanded version of the Arts to Go roster which includes more artists of color.

**b) Promote the eligibility of qualified non-professional performers particularly as it helps improve the cultural diversity of the roster.**

The work on the Underserved project and with the Lt. Governor's Task Force on Diversity will identify performing groups from various communities of color who could provide quality options for presenters in Iowa. Opening up opportunity to these groups can be done now in the guidelines in the location where student eligibility is discussed.

## ARTS TO GO PRESENTER PROGRAM

The Arts to Go Presenter Program is designed to provide Iowa nonprofit organizations financial assistance in ~~presenting high quality music, theatre, and dance performances or literary readings in their communities.~~ <sup>Replaces with (A)</sup> Beginning in 1994, the IAC strongly encourages the planning and coordination of quality educational activities in conjunction with each performance/reading.

Applicants should review the Policies and Procedures section of this grantbook in addition to the following program guidelines.

### ELIGIBILITY

To be eligible for Arts to Go funds applicants must be nonprofit organizations located in Iowa or in communities which border the State of Iowa (i.e. Omaha, Moline). If the applicant is located in a border community, the project for which funds are requested must serve Iowans.

In addition to nonprofit status, legal applicants must have attained tax exempt status from the Internal Revenue Service. Those nonprofit organizations not yet achieving tax exempt status may apply through a fiscal agent. The definition of a fiscal agent is outlined in the General Policies and Procedures section of this Grantbook.

Nonprofit organizations utilizing a fiscal agent must include proof of nonprofit status with the application materials.

K-12 public and private schools and colleges/universities are eligible to apply for Arts to Go funding, but these projects must demonstrate substantial community participation and outreach. Performances may not be limited to scheduled as part of a school program designed exclusively for students.

### HOW TO APPLY APPLICATION PROCESS

The presenter must contact one or more artists/companies on the Arts to Go Roster and confirm contractual arrangements with the artist(s) including: fee, date, technical requirements, travel, food, lodging, etc. The current Arts to Go Roster is available from the Iowa Arts Council upon request.

A statewide arts conference is tentatively planned for October 1-2, 1993 in Des Moines. This conference is designed to allow presenters the opportunity to meet many of the artists/companies approved through the Arts to Go program and discuss performance opportunities. Additional information on this booking conference may be obtained by contacting the IAC office.

The presenter must complete the Arts to Go Presenter Program Application Form, demonstrating the development of the performance event or series and any educational

activities being offered. Presenters who wish to apply for two or more artists may submit one application listing all artists/companies being contracted.

### DEADLINES

There are two deadlines per fiscal year for presenting organizations.

Applications for performances or series occurring between July 1, 1994, and December 31, 1994, are due on March 11, 1994.

Applications for performances or series occurring between January 1, 1995, and June 30, 1995, are due on July 29, 1994. Those presenters whose series project dates extend through both deadlines have two options for submission of requests:

A) submit one application for the entire series under the March 11, 1994, deadline, or;

B) divide the series according to appropriate dates and submit applications under both deadlines.

Annual program funds will be divided equally between both deadlines. Any surplus funds realized from the first deadline will be allocated under the second deadline.

### WHAT ARTS TO GO CAN SUPPORT FEE SUPPORT LIMITATIONS

Presenters may request up to 50%, or \$3,000, whichever is less, for each artist/company booked. For series applications, all expenses for which the presenter is seeking Iowa Arts Council support should be listed on the application form. Additional performances or educational services within the project duration are also eligible expenses for IAC funding support. Expenses associated with the performance/reading such as mileage, marketing, etc. are also eligible for Iowa Arts Council support up to \$500 per event; however, artistic fees will be a higher priority for funding.

### REVIEW PROCESS

Arts to Go Presenter Program applications are reviewed by an advisory panel within 60 days following each deadline. Presenters and artists/companies will receive notification of funding when?

### REVIEW CRITERIA

The following criteria are used in reviewing applications and awarding funds through the Arts to Go Presenter Program.

Community Impact/Accessibility - 20 points. Presenters will be evaluated on their ability to involve the entire community (especially special populations), through planning, promotion and educational efforts.

Financial Need - 15 points. Presenters must demonstrate, within the project budget, their financial need for support. Applicants will be evaluated on the appropriateness of their

Re-write based on RECOMMENDATION 2

Replaces with (C)

Replaces. See Recommendation 3b

admission policies and the variety of their revenue sources (admissions, concessions, private and public support, etc.). A higher priority is placed on those activities which offset part of their costs by charging admission or workshop fees. The financial need of a presenter may be in question when earned income potential of ticket sales and participant fees are not reflected in the project budget.

**Educational Component - 10 points.** Presenters can be awarded 10 points for their inclusion of quality educational activities in conjunction with an Arts to Go performance. If no educational activities are planned, presenters will not be awarded any additional points in this category.

*\*The LAC strongly encourages presenters to develop a plan for offering educational opportunities to encourage life-long learning in the arts. For additional information on this criteria, contact the LAC Director of Partnership Programs.*

**Provisions for Evaluation - 5 points.** Presenters will be scored on methods used in determining the success of the performance/series.

#### **ADDITIONAL INFORMATION**

Presenters are encouraged to contact the Director of Partnership Programs for more information on the Arts to Go Presenter Program or to receive the current Arts to Go Roster at 515-281-6787 or by writing to: Arts to Go Presenter Program, Iowa Arts Council, Capitol Complex, Des Moines, IA 50319

*See Recommendation 1d.*

FOR OFFICE USE ONLY:

PNL DIS TYP PRJ sta ins dis GRA APP #

No faxes or computer generated forms accepted.

This form may be photocopied.

**IOWA ARTS COUNCIL  
ARTS TO GO PRESENTER APPLICATION****APPLICANT SECTION** *Please type. (Only one name may be listed in this space)**(The Applicant is the tax exempt organization submitting and signing the application. District information can be found by contacting the County Courthouse or the League of Women Voters.)*

Name (organization) \_\_\_\_\_

Contact Person \_\_\_\_\_ Title \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ County \_\_\_\_\_

Telephone (day) \_\_\_\_\_ (evening) \_\_\_\_\_ (Fax) \_\_\_\_\_  
(area code) (area code) (area code)

Employer's ID Number \_\_\_\_\_

Iowa Legislative District of Organization (House) \_\_\_\_\_ (Senate) \_\_\_\_\_

U.S. Congressional District of Organization \_\_\_\_\_

Is the organization listed above acting as a fiscal agent? ☐ Yes ☐ No? If yes, indicate the nonprofit organization utilizing the fiscal agent.

MISSION OF APPLICANT ORGANIZATION

**PROJECT DIRECTOR SECTION** (Only one name may be listed in this space)*(List the Project Director, the person with immediate responsibility for the project, if different than the contact person. The Project Start Date and End Date are the first and last date of activity in the project for which assistance is requested.)*

Project Director Name \_\_\_\_\_

Project Director Title \_\_\_\_\_

Name of Organization \_\_\_\_\_

Address \_\_\_\_\_

Address continued \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ County \_\_\_\_\_

Telephone (day) \_\_\_\_\_ (evening) \_\_\_\_\_ (Fax) \_\_\_\_\_  
(area code) (area code) (area code)**PROJECT SUMMARY** (List artists/companies being presented in order of performance dates).

Artist Contracted

Event Date/Time

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Event or Series Start Date \_\_\_\_\_ Event or Series End Date \_\_\_\_\_

Estimated number of people <sup>(month/day/year)</sup> who will benefit \_\_\_\_\_ Estimated broadcast listenership <sup>(month/day/year)</sup> \_\_\_\_\_

Please list up to five (5) major zip codes being served by this project \_\_\_\_\_

Grant Amount Requested \$ \_\_\_\_\_

Is the facility accessible to the physically disabled? - yes - no

## **SUGGESTED COPY FOR GUIDELINES - Arts to Go Presenter Program**

### **A) WHAT IS ARTS TO GO?**

The Arts to Go Presenter Program helps to bring the best of Iowa's artists in music, dance, theater, storytelling, and literary arts to audiences in communities throughout Iowa. The program funds a portion of the costs of bringing outstanding artists listed in the Arts to Go Roster to perform in your community or school or to combine performance with other activities such as lecture/demonstrations, workshops, master classes, or special additional performances or activities to reach underserved populations.

### **B) WHO IS ON THE ARTS TO GO ROSTER?**

Over fifty of the finest musicians, theater and dance companies, poets and fiction writers in the state of Iowa are described in the Arts to Go Roster (available free from the Iowa Arts Council). Artists on the roster are selected by a judging panel and represent the highest artistic quality. Many also have extensive experience in conducting artist residencies and in doing other educational or adapted performances for various school, special needs, or other audiences.

Each year a statewide arts conference is held by the IAC which includes a performance showcase where you can see performances by the Arts to Go artists. You can even discuss possible performance opportunities in your community.

Contact the IAC for a copy of the Arts to Go Roster and for more information on the next conference.

### **C) HOW TO APPLY**

- \* Select an artist from the roster who meets your programming goals.
- \* Negotiate the terms of the engagement with the artist: date, length of the activity; number and variety of services, publicity needs; space, lighting, equipment and other requirements; fee including travel, food, lodging costs, etc.
- \* Complete the Arts to Go Application Form and answer the narrative questions (see pages \_\_\_\_). Presenters who wish to apply for two or more artists may submit one application listing all artists/ companies being contracted.

**PROJECT BUDGET** (Note: Applicant organizations should itemize the budget for the project described in this application, requesting up to 50% of the expenses or \$3,000 whichever is less, from the Iowa Arts Council. Put the Total Cash Expenses in the first column and show the breakdown between the Applicant Cash Expenses and the Iowa Arts Council Grant in the second and third columns. Review the program guidelines for expenses eligible for funding through this program. \*Note: Total Cash Expenses must equal Total Cash Income. If the program shows a profit, please explain in Narrative question #4.)

EXPENSES  $\text{Total Cash Expenses} = \text{Applicant Cash Match} + \text{IAC Grant}$

**Personnel** (i.e. payments for administrative, artistic and technical/production employee salaries, wages and benefits specifically identified with the project. Include names and titles).

_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
<b>Subtotal</b>	\$ _____	\$ _____	\$ _____

**Artist Fees & Services** (i.e. payments to firms or persons for artistic or non-artistic services of individuals who are not considered employees but consultants or employees of other organizations whose services are specifically identified with the project.)

_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
<b>Subtotal</b>	\$ _____	\$ _____	\$ _____

**Space Rental** (Include rental of office, rehearsal, theater, hall or gallery space identified with project)

_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
<b>Subtotal</b>	\$ _____	\$ _____	\$ _____

**Travel** (Include fares, hotel and other lodging expense, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles and car rental costs identified with project.)

_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
<b>Subtotal</b>	\$ _____	\$ _____	\$ _____

**Marketing** (All costs for marketing/publicity/promotion specifically identified with project. Include costs of newspaper, radio, and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink and space rental when directly connected to promotion, publicity, or advertising.)

_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
<b>Subtotal</b>	\$ _____	\$ _____	\$ _____

**Remaining Operating Expenses** (All expenses not entered in other categories and specifically identified with the project-include fund-raising expenses, scripts and scores, electricity, telephone, storage, postage, interest charges, photographic supplies, publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, non-structural renovations or improvements, and shipping expenses not entered under "Travel".)

_____	\$ _____	\$ _____	\$ _____
_____	\$ _____	\$ _____	\$ _____
<b>Subtotal</b>	\$ _____	\$ _____	\$ _____

**\*TOTALS**

**Budget Comments:**

\$ _____	\$ _____	\$ _____
<b>Cash Expenses</b>	<b>= Applicant Cash Match</b>	<b>+ Grant Request</b>



## INCOME

Applicant Cash

## Revenue

Admissions (Include revenue from the sale of admissions, tickets, subscriptions, memberships, etc., for events attributable or prorated to the project.)  
Provide detail on # of tickets anticipated to be sold for each price range available.

	X		
# of tickets		price	
	X		
# of tickets		price	
	X		
# of tickets		price	
	X		
# of tickets		price	

Subtotal

Contracted Services (Include revenue from fees earned through sale of services—other than this grant request. Include sale of workshops, etc., to other community organizations, government contracts for specific services, performance or residency fees, tuition, etc. Include foreign government support.)

\$ \_\_\_\_\_  
\$ \_\_\_\_\_

Other Revenue (Include revenue from sources other than those listed above. Include catalog sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.)

\$ \_\_\_\_\_  
\$ \_\_\_\_\_

## Corporate, Foundation, Government or Other Private Support

(Include contributions from businesses, corporations, corporate foundations, private foundations, other private sources—include gross proceeds from fund-raising events, government grants or appropriations—include specific agency or source. Do not include amount requested in this application or other IAC monies.)

\$ \_\_\_\_\_  
\$ \_\_\_\_\_  
\$ \_\_\_\_\_

Applicant Cash (Funds from present and/or anticipated resources to be assigned this project)

\$ \_\_\_\_\_  
Total Applicant Cash \$ \_\_\_\_\_

Iowa Arts Council Grant Amount Requested \$ \_\_\_\_\_

TOTAL CASH INCOME \$ \_\_\_\_\_

I certify the information contained in this report is true and correct to the best of my knowledge. I am legally authorized to obligate the applicant organization.

Applicant or fiscal agent signature \_\_\_\_\_ Date \_\_\_\_\_

Type name and title \_\_\_\_\_

Project director signature \_\_\_\_\_ Date \_\_\_\_\_

## CHECKLIST

Send the following materials on or before the postmark deadline noted in program guidelines to Arts to Go Presenter Program, Iowa Arts Council, Capitol Complex, Des Moines, Iowa 50319. The Iowa Arts Council is not responsible for items lost in the mail and therefore encourages you to send applications by certified mail.

\_\_\_\_\_ Completed application, narrative and one copy (keep a third copy for the applicant organization's files)

\_\_\_\_\_ Internal Revenue Service tax determination letter (if one is not already on file)

\_\_\_\_\_ Acknowledgement postcard

NOTE: GUIDELINES AND APPLICATION FORM ARE EFFECTIVE THROUGH JULY 1994.

259-0215 (2/93)

## IN-KIND SUPPORT

List sources, items, and value of in-kind contributions.

## ARTS TO GO ARTIST ROSTER - SHOW OF INTEREST

Through the Arts to Go program, the Iowa Arts Council provides artistic excellence through performances to all regions of the state. Professional artists in the fields of music, theatre, dance and literary arts (poetry, fiction and storytelling) comprise a roster of quality artists for presenters to book into Iowa communities. The Iowa Arts Council provides financial assistance to nonprofit organizations, allowing them to host artists in their communities for a performance or reading. See Arts to Go Presenter Program guidelines in that section of this Grantor.

*(re-write: "See 'Suggested Copy' for presenter guidelines + explain transition and 'Show of Interest'")*  
Applicants should review the Iowa Arts Council Policies and Procedures section of this Grantor in addition to the following program guidelines.

### ELIGIBILITY

To be eligible for the Arts to Go Roster, the artist must be a legal resident of Iowa as identified by one or more of the following:

- \*valid Iowa driver's license
- \*Iowa voter registration card
- \*proof of payment of Iowa income tax

Companies applying for inclusion on the Roster must be located in Iowa and primarily employ Iowa artists. Performance companies need not be nonprofit.

*and non-professional community-based groups*  
Student groups are eligible to apply, but must demonstrate exemplary artistic quality in order to ~~compete in the program~~ *be listed on the roster.*

### APPLICATION PROCESS

The Artist Application for the Arts to Go Roster must be completed and returned to the Iowa Arts Council with the following required support materials:

1. Brochures or similar marketing materials which will be used for marketing performances or readings to presenting organizations.
2. A publicity packet, containing at a minimum:
  - a. Two 8" x 10" black and white glossy photographs suitable for publication.
  - b. One sample news release for assisting presenting organizations with local publicity through the printed media.
  - c. One sample public service announcement for assisting presenting organizations with local publicity through radio and television.
  - d. One sample performance program.
  - e. Artist(s) biographies (large companies should provide biographical sketches of each artist in the company).
3. Copies of company/individual contracts used with presenting organizations.

4. Any material which strengthens the application, such as newspaper reviews or letters of support from presenting organizations.

5. Educational residency/master class/workshop materials (if applicable).

6. Audio cassette or video tape of the artist/company. Literary artists should also include samples of their written works.

### DEADLINE

Applications must be postmarked or hand-delivered to the Iowa Arts Council without exception by June 1, 1994, for consideration for the 1995-96 roster.

### SUBMISSION OF MATERIALS

Paper clip applications and support materials together. IOWA ARTS COUNCIL'S staff must reproduce copies of application materials for the advisory panel. To assist with this, do not staple applications or bind them in notebooks, folders, report covers, etc. Support materials should be inventoried and outlined on the forms provided in this Grantor.

### REVIEW PROCESS

A multidiscipline advisory panel will be appointed to review Arts to Go Roster applications in June/July 1994. Notification of decisions will be sent to applicants in August.

### REVIEW CRITERIA

Panelists will evaluate each roster application based on the following criteria:

- \* Artistic quality of the Artist or company
- \* Ability to work effectively with organizations to present high quality performances/readings in Iowa communities

Applicants are strongly encouraged to offer educational activities which can be implemented in conjunction with an Arts to Go performance. Beginning in 1994-95, presenters are encouraged to plan performances and educational activities which will encourage life-long learning in the arts. This educational component is a fundable expense for presenters through the Arts to Go Presenter Program.

### ADDITIONAL INFORMATION

Artists/companies are encouraged to contact the Director of Partnership Programs for more information on the Arts to Go Roster at 515-281-6787 or by writing to: Arts to Go, Iowa Arts Council, Capitol Complex, Des Moines, Iowa 50319.

This form may be photocopied

## IOWA ARTS COUNCIL

ARTS TO GO ARTIST ROSTER APPLICATION <sup>SHOW OF INTEREST</sup>

259-238 3. 93

APPLICANT SECTION <sup>Please type.</sup>~~(The Applicant is the constituent submitting and signing the application.)~~

Name (artist or company) \_\_\_\_\_

Contact Person \_\_\_\_\_

Contact Person's Title \_\_\_\_\_

Address \_\_\_\_\_

Address continued \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ County \_\_\_\_\_

Telephone (day) \_\_\_\_\_ (evening) \_\_\_\_\_

## PROJECT SECTION

Discipline Which category best describes your primary area of work in the arts? (Circle one)

## 01 Dance

- A. ballet
- B. ethnic/jazz/folk-inspired
- C. modern

## 02 Music

- A. band
- B. chamber—one musician to a part
- C. choral
- D. new/experimental/electronic
- E. ethnic/folk-inspired
- F. jazz
- G. popular/rock
- H. solo/recital
- I. orchestral/symphonic/chamber orchestra

## 03 Opera/Musical Theatre

- A. opera
- B. musical theatre

## 04 Theatre

- A. theatre-general/classic contemporary/experimental
- B. mime
- C. puppet
- D. theatre for young audiences

## 12 Folk Arts

- A. dance
- B. music
- C. theatre
- D. storytelling

## 10 Literature

- A. fiction
- B. poetry
- C. storytelling

PROGRAM DESCRIPTION Describe each performance/reading program <sup>5</sup> to be offered to presenters.  
 (Use only space provided) <sup>1</sup> various kinds of <sup>5</sup> you can offer

(Insert (A) and (B) from page 33)

✓ **PERFORMANCE FEE SUMMARY**

\$ \_\_\_\_\_ per performance/reading    \$ \_\_\_\_\_ per educational service    \$ \_\_\_\_\_ other, please describe:

*ATTACH RESUMES OR BIOGRAPHICAL INFORMATION ON ARTISTS.*

~~AVAILABLE DATES~~

~~Indicate specific dates or blocks of time which would be available on your schedule for touring: \_\_\_\_\_~~

**TECHNICAL REQUIREMENTS**

*Stage Floor*

*Lighting*

*Set-up*

*Sound*

*Other*

## PERSONNEL INFORMATION

How many persons tour with you? (Attach resumes or biographical information on artists.)

~~Artists~~ ~~Management~~ ~~Technicians~~ ~~Other (describe):~~ 0

A Which of the following residency/educational activities are you available for? (Attach any residency/educational materials utilized.)

       Workshops        Master Classes        Lecture/demonstrations        Other, please specify

## B TOURING HISTORY

Describe touring activity for the past two seasons, including number of performances and number of communities served.

~~If selected for the Touring Roster, the information submitted in this section will be used in the 1995/96 touring information made available to sponsors. Please write a description of the company/artist and the proposed tour (100 words maximum). It should be promotional and informative, describing the company and characterizing the work that will be toured. Please use only the space provided.~~

*I would like to be considered for the '96/97 roster. I understand that I will be sent a formal application form and will be considered at that point for the roster.*  
~~I certify the information contained in this report, including attachments and supporting materials, is true and correct to the best of my knowledge. I am legally authorized to obligate the artist/company.~~

Applicant signature \_\_\_\_\_ Date \_\_\_\_\_  
Type name and title \_\_\_\_\_

## CHECKLIST

*January 20, 1995*  
Send the following materials by ~~June 1, 1994~~ to Arts to Go Roster, Iowa Arts Council, Capitol Complex, Des Moines, Iowa 50319:

- Show of Interest form*
- Completed application and one copy (keep a third copy for the artist/company files)
  - Support Materials (See guidelines for required support materials) and inventory sheet(s) *Biographical information*
  - Video/audio tape *Residency/educational/promotional materials which describe your work*
  - Photographs (Black & White glossy)

~~NOTE: GUIDELINES AND APPLICATION FORM ARE EFFECTIVE THROUGH JUNE 1994.~~ e

**PRESENTER FOCUS GROUPS**  
**Iowa Arts Council Performing Arts Community Needs/Critical Issues**

**I. INTRODUCTION**

- Why we're here. Purpose of focus group and study.
- Presenter introductions
  - \* tell us who you are
  - \* what community/org. you represent
  - \* from which IAC programs you have received support.

**II. EXPERIENCE**

With Iowa Arts Council

In a few minutes we'll ask you to talk about benefits and any concerns and recommendations you may have for improvement of performing arts support (ATG and other). Now we'd like you to describe the nature of your interactions with the program.

- How do you receive ATG application materials? Do you know when to expect them? Are there other ways you've seen the program promoted?
- Do you seek help from IAC staff in selecting artists, in completing application, or for other management advice? Do you get help from anywhere else (e.g. agent)?

With Artists

What has been your experience in working with artists on the Arts to Go roster?

- do artists from the ATG roster approach you for bookings?
- How does the ATG grant cycle work in relation to your programming schedule? What is the usual timing of efforts from contact to contract?
- How often do you book groups NOT in the ATG Book? Where else do you find artists?
- How much do you engage beyond presenting straight performance in related educational activities?
- How have the Project Grants and Mini-Grants enabled you in your presenting activities?

### III. IMPACT

#### Benefits

How has the Arts to Go program helped you in your presenting activities? What has been the value/importance of the Arts to Go support to achieving your presenting goals?

- your organization; \_\_ your audiences; \_\_ community; \_\_ state
- Financial impact (on organizational budget; program budget; facilitated other fundraising)
- Quality of programming
- Diversity of programming
- Your effectiveness/skill as a presenter
- Audience development (size, complexion, repeat attending, affordable pricing, awareness)

### IV. CONCERNS/ENVIRONMENT

- What factors or conditions do you observe at work which encourage or discourage presenting activity by your organization, in your community, in the state in general?
- Comment on concerns you may have about the Arts to Go program.
  - \* Policies and funding priorities (definition of presenter; geographic area covered; opportunity for funding more than single performance; funding amounts, required match?)
  - \* Grant procedures (promotion of ATG or other support programs; timing of grant decisions in relation to your programming activity; application materials and process; staff assistance; final reporting requirements)
  - \* Selection of artists (value of the ATG Roster as a programming tool; quality and mix of artists in the book; how often should the book be re-evaluated)
  - \* Professionalism of artists (booking, contracting, technical, planning, promotion assistance to you, delivery of performance, consideration of your specific program goals)

## **V. RECOMMENDATIONS/DIRECTIONS**

- What, if any, suggestions do you have for improvement of the Arts to Go program?
- What advice would you give to the IAC to focus its programs and resources in support of arts touring in general in light of the following interests?
  - \* serving underserved populations
  - \* sustaining presenters toward more ongoing activity
  - \* expanding traditional presenting to include more creative use of education, partnerships
- What kinds of relationships might you have currently with underserved populations? Thinking long-term, what steps should be taken by IAC to enhance culture, support traditions in underserved communities?



**ARTIST FOCUS GROUPS**  
**Iowa Arts Council Performing Arts Community Needs/Critical Issues**

**I. INTRODUCTION**

- Why we're here. Purpose of focus group and study.
- Presenter introductions
  - \* tell us who you are
  - \* what performing group you represent
  - \* how you have used IAC presenting support programs:
    - ATG      - Mini-Grants      - Project Support

**II. EXPERIENCE**

With Iowa Arts Council

In a few minutes we'll ask you to talk about benefits and any concerns and recommendations you may have for improvement of performing arts support (ATG and other). Now we'd like you to describe the nature of your interactions with the ATG program.

- How did you first hear about the program? How did you get onto the roster?
- Have you sought help from IAC staff about self-management, marketing, how to most effectively use the ATG program, etc.? Do you get help from anywhere else (e.g. agent)?
- What's been asked of you in terms of promotion, reporting, evaluation?

With Presenters

- Describe the nature of your interaction with presenters in terms of the booking process and delivering the program.

**Booking**

- Are you usually aware when presenters book you using IAC funds?
- How do these bookings typically come about? Presenters' initiative? Your initiative?
- Do you know whether your own promotion efforts have enhanced your potential to be booked? Do you get bookings as a result of the ATG roster alone? How important are agents?
- Characterize your work outside of the state.
- How would you characterize presenters' skills in terms of contracting, logistics, program selection and context, marketing?

- How often do you negotiate additional activities such as educational offerings in conjunction with IAC funded performance?

### III. IMPACT

#### Benefits

- How has the Arts to Go program helped you in performing in the state? What has been the value/importance of the Arts to Go support to achieving your performing goals? What about Mini-grants and Project grants?
- Have you sustained long-term relationships with presenters as a result of initial contact and/or support through IAC programs?

### IV. CONCERNS/ENVIRONMENT

- What factors or conditions do you observe at work which encourage or discourage presenting activity by your organization, in your community, in the state in general?
- Comment on concerns you may have about the Arts to Go program.
  - \* Policies and funding priorities (range of presenters; geographic area covered; opportunity for funding more than single performance; funding amounts, required match?)
  - \* Grant procedures (timing of grant decisions in relation to initial contact from presenter; contracting and actual performance date; artist reporting requirements)
  - \* Artist selection (How you get on the roster. Quality of artists on the roster. Who should be on the roster? How often should the roster be re-evaluated?)
  - \* Artist promotion (Quality of the ATG roster as a marketing tool; distribution of the roster; IAC staff interaction with presenters)
  - \* Professionalism of presenters (booking, contracting, technical, planning, promotion assistance to you, delivery of performance, consideration of your specific program goals)

### V. RECOMMENDATIONS/DIRECTIONS

- What, if any, suggestions do you have for improvement of the Arts to Go program?

- What advice would you give to the IAC to focus its programs and resources in support of arts touring in general in light of the following interests?
  - \* "to make quality IOWA artists avail. and affordable to IA communities"
  - \* sustaining presenters toward more ongoing activity
  - \* serving underserved populations
  - \* expanding traditional presenting to include more creative use of education, partnerships
- What kinds of performing opportunities do you have currently with underserved populations? Thinking long-term, what steps should be taken by IAC to enhance culture, support traditions in underserved communities?

**IOWA ARTS TO GO**  
**Artist Bookings**

<i>COMPANY/ARTIST</i>	<i>FY'91</i>	<i>'92</i>	<i>'93</i>	<i>'94</i>
Ballet Iowa	2	9	4	—
Basically Baroque	1	—	1	1
Thomas Becker	3	7	—	—
Bijou Players	—	4	2	1
Boland-Dowdall Duo	2	3	1	2
Cedar Rapids Symphony Orchestra	—	—	1	—
Co 'Motion Dance Theatre	4	4	—	1
Charles Dickens & Co.	—	5	3	—
CatherineCooney	—	—	1	1
Dancers in Company	1	—	—	—
Dancers in Co.	—	7	—	—
Daugherty, Davis, McPartland	9	7	4	1
Des Moines Ballet	1	—	—	—
The Drawing Legion	1	1	—	—
Dubuque Symphony Orchestra	1	—	—	1
Eastern Iowa Brass Band	3	4	1	—
Eulenspiegel Puppet Theatre	9	13	2	3
Frontier Fiddle Band	—	8	5	1
Fax Gilbert	—	—	—	1
Gourd Bros.	1	—	—	—
Karla Goettel	2	9	1	1
Gayle Hartwig	—	1	—	2
Patrick Hazell	—	—	—	2
Dan Hunter	—	4	2	1
Edward Hupton	—	2	—	—
International Trio	3	4	6	3
Iowa Shakespeare Project	—	—	—	1
George Katz	9	3	—	—
Leopold La Fosse	5	5	1	1
Carol lei Post	4	1	—	1

<i>COMPANY/ARTIST</i>	<i>FY'91</i>	<i>'92</i>	<i>'93</i>	<i>'94</i>
Lin Chiu Ling	6	3	2	1
Judith Simundson Mahlberg	3	—	1	—
March Duo	3	1	3	—
Carol Montag	2	2	2	1
Dave Moore	2	4	2	1
Musica Antigua	4	10	4	3
GregNeuman	—	—	—	1
Northwind Quintet	—	—	4	1
Old Creamery Theatre Co.	—	4	—	—
Omaha Symphony Orchestra	2	1	1	—
Omaha Symphony Brass Quintet	—	—	1	—
Oneonta Chamber Players	5	1	1	3
Opera Iowa	5	5	3	—
Pella Sonata Duo	—	—	—	1
Piano by Two	—	—	2	—
Pioneer String Quartet	2	3	1	1
Riverside Theatre	2	1	1	2
Kathleen Ryan	—	—	—	1
The Salsa Band	5	—	—	5
Shadric Smith	2	—	—	—
Shakespeare on the Loose	3	4	—	—
John Strauss	—	1	1	—
Jonathan Sturm	—	—	—	2
Mike, Mumm & Pat Walke	—	—	—	1
Wartburg Community Symphony	—	—	1	—
Valerie Williams	—	—	—	1
Waverly	—	—	1	—
Vincent Williams	—	—	—	1

**IOWA ARTS TO GO**  
**Presenter Types**

<b><i>PRESENTER</i></b>	<b><i>FY'91</i></b>	<b><i>'92</i></b>	<b><i>'93</i></b>	<b><i>'94</i></b>
City	3	1	5	1
Arts Guild		1		
Concert association/Orchestra/ Disc./Special arts groups	15	17	11	6
School	2	6	1	2
Arts Council	15	19	14	11
College/University	19	15	10	7
Museum	1	1	1	
Art Center	2	3	1	3
Church	2	2	1	
County Fair/Agric.	2			
Chamber of Commerce	1	2		
Civic	1	2		2
YMCA	1			
Library	1	2		1
Misc.	1	4	5	3