

Suggestions and Observations Regarding Utah State Parks and Recreation Developing a Folk and Traditional Arts Program Based on Washington State Parks and Recreation Commission's Model

*Observations and Recommendations based on Jens Lund's
September 2013 Visit to Utah State Parks
hosted by UPR Heritage and Outdoor Education
Program Manager Justina Parsons-Bernstein*

Submitted by Consultant Jens Lund, December 2013

Utah State Parks & Recreation (UPR) endured several budget cuts, 2009-2011. Consequently, budget and staff time allocated for cultural and arts programs were lowered or eliminated. At the same time, UPR staff was challenged by the administration to find ways to bring "More People into More Parks to Have More Fun More Often." Some staff saw an opportunity to meet this challenge by increasing cultural and arts offerings and by devising new programming geared to attract more diverse populations--and charging for these events.

I was called in as a consultant to help strategize how to best meet these challenges because of my experiences with similar situations at Washington State Parks (WSP&RC). In the last ten years, during which WSP&RC has had a folk arts program, that agency has also had to endure major budget cuts. Judicious use of federal and outside funding made it possible to continue the program after the major cuts of FY 2009-10. The Legislature mandated that WSP&RC initiate day-use fees in 2011 and this caused park visitation to decline exponentially. However, agency management saw arts programming as a way to bring people back into the parks and chose to continue it. In most parks event attendance also declined greatly, but in those parks that already had a loyal constituency to its cultural programming, attendance at those events did not decline at nearly the rate of overall attendance decline. By show of hands at concerts and festivals, we were also able to determine that many families bought seasonal day-use passes so that they could attend these events. The events to which attendance declined at the greatest rate and had not yet recovered by the 2013 season were our Latino fiestas.

In a state such as Utah, with a political culture not conducive to increased public spending, business sponsorship of events or even of an entire program is one possible scenario, but only if promoting business sponsorship as an advertising opportunity for the business. The business must be approached as a sponsor of an event or series of events, not "giving money to the state government." WSP&RC has developed standard "Co-operative Agreements," in which the state agency and the business sponsor both agree that each is performing a service of benefit to the other. Publicity and advertising for the business is the service WSP&RC performs for the business sponsor.

A key, actually "make-or-break," factor in developing a successful program is the necessity for "can-do/will-do" rangers and park managers who are committed to the program and its goals. If a park manager or ranger is not behind a given program in a given park, it will not work. A program has to be collaborative between the park and agency headquarters or, even better,

between a park, the agency, and outside organization, such as a business or nonprofit organization.

During the first three years of WSP&RC's folk arts program, rangers and park managers in venue parks came out for or against holding these types of events in their parks. Factors such as adequate staffing, in general, and during an actual event, behavior of audiences, adequate parking and parking management, and perceived support from middle management for the bureaucratic aspects of the programming were all factors. On the other hand, our experience has been that there are simply some personalities of rangers and park managers that are inherently enthusiastic about having programming and those individuals will give whatever it takes, sometimes with a great deal of time and effort. In those parks where rangers were not interested, we simply stopped having events there. At two of those parks, park managers who succeeded uninterested park managers later approached us to resume programming.

Apart from posters and news releases, programs need as much electronic advertising as possible, including a Web site and a Facebook page specifically for them, as well as a link to those sites from the general UPR Web site and Facebook page. Events should also be publicized by Twitter.

Even more important in the long term is word-of-mouth publicity, which only happens after one or two events have already been held, so low turnout for a first event may still eventually translate into greater turn-out by the third.

The importance of Friends' Groups, where available, active, and interested cannot be overemphasized. An event is an opportunity for a Friends' Group to sell pop, hot dogs, etc., to benefit their organization and the park.

Concerts must not be late, loud, nighttime, and noisy, but afternoon and/or early evening so as not to disturb campers and park neighbors. WSP&RC has had very complaints from campers and none from park neighbors.

Although it may seem counterintuitive to develop programming for parks that already have substantial camper and boater use, a good reason to do so anyway is to advance the notion that state parks are not merely venues for outdoor recreation, but also for community celebration. In particular, programs targeting specific communities, such as Latinos, and Asian and Polynesian ethnic groups, can work toward them a sense of ownership and involvement in the state's recreational resources. Regular users, who generally camp or boat, can also see that a park is a suitable venue for extended family celebrations, church and business picnics, and other events not specifically tied to camping and boating.

During the Lewis and Clark Bicentennial (2005-06) some federal funding specific to that commemoration became available to develop programs in parks along the Lewis and Clark National Historic Trail. In Washington, most of those parks are in remote areas and draw only camper visitors, but there are two exceptions. We found that attendance at cultural programming was sparse in the remote parks but, in the other two, it was adequate in one, and heavy in the other. We have continued holding programs in those two parks, although in one the

programming is funded entirely by a Friends' Group, who do the hiring and scheduling with only minimal park and hq. staff involvement.

Programming targeted at specific ethnic communities has, as one might expect, been most successful in parks with substantial populations of those communities close by. This has been the case with African American, Asian, and Latino programming.

Programs such as old-time fiddling, ranching poetry and song, and maritime song and story have been quite successful in bringing people into a variety of park locations, as had Native American-themed programming.

Although people in Washington will often drive an hour or more to attend a program, it is likely that in a more rural, less congested state such as Utah, people will drive farther distances, possibly as much as two hours each way, if the program is a good enough draw.

Some possibilities for initial development and funding of a UPR folk and traditional program with federal funds

- UPR program staff writes a major NEA grant proposal to cover program and gives a member of its administrative staff the time to develop and administer the grant and its programming in cooperation with interested and appropriate individual parks.
- UPR would write a Program Grant, directly from UPR, It would also write a Partnership Grant, for salary for a position, but through an outside organization, such as Utah Arts Council or Cultural Conservation Corps. This would pay the cost of an additional staffer (or of additional staff time for an extant staffer), to work with the individual parks and it would allow UPR to circumvent the NEA's one-grant-per-year rule.
- An interested outside organization could, with the approval of UPR, write a grant proposal to develop and administer a parks folk arts program. A staffer or volunteer from the organization would then work with the individual parks.
- Staff of an individual park could write, with agency approval, a smaller grant proposal for a one-time program (such as a festival) or a program series (such as a concert series) and if funded, it could serve as a model for more substantial programming in a subsequent year.
- An outside organization interested in developing and executing a program in a particular park (or several nearby parks), could handle the whole thing, including writing the proposal, working with park staff (again, with agency approval) to create it, and finally carrying it through using its own staff and/or volunteers.

A few possibilities regarding types of programs suitable for UPR:

The success of Hyrum State Park's 2012 Latino festival suggests that this is a model that can be copied elsewhere in the state where there is a substantial Latino population, but the outreach legwork by Jody Madsen and the facilitation by Hyrum's former park manager Chris Haramoto were indispensable to that success, so similar efforts would have to occur in order for a repeat at Hyrum or elsewhere. The Spanish-language media, especially the radio stations, could be key to expanding this type of program.

A tour of ethnic-diversity based concerts (for example: Polynesian one week, Vietnamese another, mariachi a third, and so on) in multiple parks near population centers.

Utah is, of course, proud of its LDS heritage and, on the other hand, non-Mormon visitors to Utah are often very curious about what, to them, may seem an unusual or even controversial faith community. Some even come to Utah specifically to experience what they perceive to be a “Mormon place.” It should be possible to develop an LDS-heritage tour of multiple Utah state parks, based on their localities’ respective roles in developing the LDS culture hearth. This would also educate non-Mormons in that faith’s historic role in the history of the American West and even possibly some misconceptions about Mormonism. Such a tour would also appeal to those Mormons who are themselves interested in their church’s history and Mormon-owned businesses and LDS institutions might be a source of support, at least for publicity, and possibly for other resources as well.

One possible LDS-heritage tour could be a “Mormon Pioneer Dance” tour based on research that Craig Miller did in his *Social Dance in the Mormon West* book/CD/sheet-music-folio project. Mr. Miller, who is an experienced dance teacher, could be hired to teach the dances or he could be written into a grant specifically to do that. The tour could start at Antelope Island State Park, pick up publicity there, then go on the road to state parks elsewhere.

Observations regarding possibilities at specific Utah state parks visited:

Multiple:

Now that Chris Haramoto has left Hyrum for East Canyon, he has expressed an interest in bringing the former’s program model from Hyrum to East Canyon, where there is, evidently some possible program funding. A possible scenario would be for Jody Madsen to have a full-time position based at Hyrum, but having her programming responsibilities shared between Bear Lake, Hyrum, and Willard Bay, although East Canyon is probably too far from the northeast corner of the state for that to be part of her responsibilities. On the other hand, a roving program manager could possibly bring programming to parks over a larger region of the state.

Antelope Island State Park:

This park is generally too slammed already, with events almost every day. It could, however, function as a publicity-generating starting point for touring events, such as the suggested Mormon Pioneer Dance series.

Bear Lake State Park:

Melinda Hislop of Bear Lake Visitor & Convention Bureau has expressed interest in having the bureau sponsor evening concerts at the park. The best venue would be the beach, where there is plenty of parking. Ms. Hislop said she would start talking it up with her Board, which is important because getting everything in place for next season will take most of the time between now and then. Performers from the Logan area might be available for such programming.

Two initial Bear Lake scenarios are possible: Holding two events in summer, one month apart, with two business sponsors, one for each event. A better scenario would be to have four business

sponsors. Two pay performers' fees, the other two pay for rental and use of performance infrastructure, such as stage, sound, seating, etc.

Camp Floyd State Park:

This park has trouble drawing people, although it should draw from Lehi and Provo-Orem. The park manager wants to do more events and the Old Schoolhouse is a possible venue. Possibilities discussed include interpretive-themed band concerts, such as nineteenth century military brass and American West string-band.

Deer Creek State Park:

The best possibility is a plein air, at the mountain-facing viewscape. Concert possibilities are probably limited to small acoustic, family friendly concerts, in the picnic shelter near campground, attracting but not disturbing campers. Deer Creek did hold Latino festival but only about 100 turn-out. However, this was not bad for a first try and could be much better a second or third time, with better publicity (especially in Spanish-language media), as well as word of mouth.

East Canyon State Park:

Chris Haramoto, who successfully hosted a Latino festival at Hyrum is now the park manager at East Canyon. He desires a position there similar to the one Ms. Madsen held at Hyrum. It is possible that a program specialist could be shared by a number of Wasatch Back parks. Nearby East Canyon Resort could also be a possible business sponsor and there is some program funding tied to the park itself.

Fremont State Park:

This park needs to be made a destination, rather than a rest stop, especially given its rich Fremont Culture petroglyphs. Its advantage is its location on a major east-west artery, Interstate 70. The only live interpretive programming that would be obviously suitable would be Native American, but that is limited by the distance between the park and the nearest Native communities, several bands of Paiute, such as those based at Kanosh and Cedar City. Indian people from much farther south do come to park to leave art on consignment at the park's gift shop and some could perhaps be persuaded to think of the park as a demonstration venue, provided funding were available for that.

Hyrum State Park:

Given this park's successful Cinco de Playa Fiesta on Cinco de Mayo 2012, it seems like that could be a repeated event, despite the departure of the park manager who presided over it. As in 2012, it would have to be organized by a park staffer willing and able to do the organizing and the outreach.

Jordanelle State Park:

This is an immense park and lots of events are already held there, so it probably does not need additional programming.

Rockport State Park:

This park already has the Dam Jam and Roots Festival at its Below Dam Area and monthly Contra Dances in the Old Church. A folk arts program could possibly add to the diversity of performing groups. The park's Old Church could be a good venue small acoustic concerts. Some concerts have already been held there so it does have concerts expectation. Park Manager Kevin Taylor is enthusiastic but, given his present responsibilities, he would need to have others do the organizing and management of any additional events.

Territorial Statehouse State Park Museum:

This park/museum hosts an annual Capitol Arts and Heritage Festival with music, arts, and crafts. It could have more events, provided staffers, volunteers, or sponsors could do the work, as opposed to it all being the responsibility of the park manager. The quilt show that was part of the Heritage Festival illustrates that the top floor of the building could be used for more exhibits and demonstrations.

Utah Lake State Park:

The advantage of this park is its location within the Provo-Orem population center, which has substantial Latino, Polynesian, and Southeast Asian populations. Some of these communities already hold gatherings in the park and the quasi-governmental Utah Lake Commission sponsors an annual Utah Lake Festival. A multi-ethnic concert series, a multi-ethnic festival featuring the diversity of the Provo-Orem area, or even developing more multi-ethnic programming as part of the Utah Lake Festival might be a big success. Again significant staff time for outreach, program development, and management would have to be committed from somewhere, probably by outside organizations. The park's jetty is a great venue.

Wasatch Mountain State Park:

This Wasatch Back park is also relatively easy to reach from the Wasatch Front. Its Visitor Center, its historic Huber Apple Grove and the historic structures there are all possible venues for arts and crafts demonstrations, but perhaps less so for concerts of any size, other than small acoustic. The grassy area in back of the Visitor Center, bordered by the playground and community fishing pond would make a good small concert venue, but staff claim it is hard to attract people to such events.

Willard Bay State Park:

This is a park patronized by people from the Wasatch Front. It has lots of parking and a sizeable covered picnic area that could serve as a venue and enclose a stage. Although it is presently closed off for environmental remediation, it could be put to use once it is open again and it seems likely that it has already had some use for similar purposes. Its convenience to the culturally diverse Wasatch Front suggest that it could draw diverse communities, both as sources of performers and as audiences.

Yuba State Park:

This park, although some distance from population centers, draws a lot of visitors, especially for beach and boating use. It has two beaches that could serve as venues and one of them already is the site of an annual Sand Castle Building Competition, sponsored by the park's concession, Sequoia Motor Sports, which operates its general store, as well as renting watercraft to the public. The store's management has expressed an interest in sponsoring concerts, so events could

possibly occur there with organizational help and even possibly with financial support, from that business.

Funding and developing a state parks folk and traditional arts program is a formidable, but not impossible undertaking. It requires the cooperation and support of an agency's headquarters administration and the time, resources, and skill of a number of individuals from administrative headquarters and from individual parks. Success can best be achieved in a partnership between the agency and one or more organizations, whose staff and/or volunteers can perform many of the task associated with such a program. Organizations which represent specific communities (ethnic, occupational, regional, historical interest, etc.) who have a vested interest in their cultural expression and preservation are among those likely to follow through, provided that a good, working cooperative relationship with the agency occurs or can be achieved. On the part of the agency, a knowledge of and willingness to work across cultural lines is a must for producing such programming. Starting from scratch, it has to be multi-year commitment, as fundraising, community liaison, park-staff liaison, and evaluation of venue suitability need to be in place before programming can begin,

APPENDICES

A. Setting goals for the program as a whole and estimating the goals' feasibility.

Demographic trends have suggested that ethnic diversity is likely to increase over the next few decades. In many states, the park visitor demographic has traditionally consisted mostly of families of our Anglo-American majority on weekends, picnicking, camping, boating, hiking, swimming, and pursuing other typical outdoor recreation. However, due to changes in people's work and leisure schedules, the structure of families, the scheduling of activities for children, and the competition of indoor activities, state parks cannot continue to count on this demographic alone for its support. They need to increase and broaden the visitor population.

Support for state parks needs to be as broad as possible and many of our newer populations, such as Asian and African immigrants and their American-born descendants have had little experience with parks. Other groups, such as people of Mexican, Central American, or post-Soviet origin or ancestry have been users of outdoor facilities, but have had little experience with how we use them here in North America. Some multigenerational American communities, such as African Americans, also have not traditionally used parks for recreation. It is also important that we continue to meet the needs of our more traditional demographic groups. It is our agency's belief that our parks need to:

- Present a welcoming experience to all.
- Offer activities that will attract new demographics to parks, as well as continuing to attract more traditional demographics.
- Provide venues for cultural activities such as concerts, festivals, art and craft demonstrations, and community, religious organization, and family gatherings.
- Offer activities that will promote education about and mutual respect for diverse communities.

- At a time when financial support for state parks is decreasing, and admission fees are charged for daytime use, the public needs new and more varied reasons to patronize state parks.

Suggested Possibilities Of Goal-Statements For A State Parks Folk Arts Program

- To strengthen the cultural identities of diverse communities and to foster cross-cultural respect and appreciation for diverse cultures, while fostering the idea of state parks and venues for cultural and community events.
- Reaching a broader segment of the community. By presenting events that represent diverse cultures, folk and traditional arts events expose people of those communities to parks and their facilities.
- To increase the use of state parks by people from new cultures and communities.
- To reattract and reconnect with people who have quit coming to parks.
- To show park visitors and people in surrounding communities, state parks as venues for cultural events.
- To increase staff and visitors' awareness of the arts and traditions of the people of their state.

In order for any of this to be feasible, there must be interest, commitment of resources, and time, on the part of the agency, the staffs at least a few individual parks and, ultimately, some outside stakeholders, such as community representatives. There must also be suitable venues, proximity of potential audiences, and availability of performers and other artists and craftspeople. Unless an agency were especially committed to obligating considerable resources at the beginning of the program, it would be difficult, if not impossible to create such a program. At least in its first two years, a multi-park program would take full-time or near-full-time commitment by an agency staffer. By its third year, it could conceivably be handled by a staffer who worked full-time half the year (presumably April-September) and part-time the rest.

B. Developing grant proposals that can fund a program of folk, ethnic, and indigenous events in several state parks over a season.

Beginning with the assumption that there is a headquarters staffer available to be the Program Manager, and who will develop the program well before the season, including writing a grant or grants to fund it, and to administer it over the course of the season. The Washington State Parks and Recreation Commission was very successful writing grants through the NEA's Folk and Traditional Arts Program. They are, however, limited to funding events that meet the NEA's definition of "folk arts." (See Appendices C and F, below.)

NEA Folk and Traditional Arts grant proposals have two annual due dates, one in early March, which if approved makes its funds available the following January the other in early August with funds available the following July. Application forms can be downloaded from www.nea.gov/grants/apply/Folk.html. The staffer who will be writing the grant proposal must be registered by their agency at www.grants.gov as an Authorized Organizational Representative (AOR) before s/he can download the application and write the proposal.

Because of the application schedule, the Project Narrative (and some of the other attachments you will submit) will be for events occurring fourteen to eighteen months after you are planning them. The NEA does not hold the grantee to those exact events on those exact dates, but merely to conducting a program very similar, with the same type of content to the one described. Given the subjectivity of that assessment, it is best, at first, to contact the NEA again between the time the program is approved and its firm schedule is established. In any case, any substantial changes to the schedule or programming have to be cleared with NEA Folk and Traditional Arts Program staff in advance.

Among the various forms included in the NEA application are three key items: ATTACHMENT 2 PROJECT NARRATIVE and the two versions of the Project Budget. The Budget is expressed in two formats, one, the official submission, is the ATTACHMENT 3 PROJECT BUDGET. The other is a spreadsheet: ATTACHMENT 8 SEPARATE BUDGET, which is not mandatory, but advisable, because it breaks the budget down in further detail and easier to understand.

Assuming an application by the March deadline *in the year previous to the season you are anticipating*, it is best to have the necessary registrations completed by the first of that year, in case of errors in the application procedure or glitches in the system. It is then best to begin the application process immediately because of all of the information needed and the necessity for planning a season and soliciting letters of support takes time. The actual electronic submission of the proposal should be done a good seven to ten days before the deadline, again because of the possibility of errors and glitches.

NEA grants require 100% match. Any outside funding you expect to receive counts as match. The dollar value of time contributed by agency or outside personnel counts as match, provided it is not paid for by grant funds. This includes estimated park staff time, estimates of time contributed by your agency's fiscal, public affairs, contract, and other offices, and time contributed by volunteers, including those of organizations you are working with or individuals interested in the program who donate their time to it. Counting all these, we have always had a major surplus of match, far beyond the 100% required and this has always been acceptable to the NEA when reported to the NEA.

After the completion of the program season and expenditure of all the grant funds, you will have to submit final descriptive and financial reports to the granting agency.

There is no reason why an individual park could not raise NEA or public grant-funding for an event or, more likely in the case of NEA-funding, a series of events but in that case it presumably would have to go through your agency headquarters anyway.

It is not too early to begin *a year ahead of time* contacting organizations that might want to hold an event in a park or parks in your system.

Apart from the NEA, your state arts agency, private foundations, businesses, nonprofit organizations, ethnic clubs, and similar institutions may make funding available for programming. Someone familiar with your state's grantscape well ahead of the programming

season should research them and, if possibly relevant and available, they should be sought whether or not NEA funding is also sought, as they are significant source of match.

C. Determining what types of folk, ethnic, and indigenous groups would meet NEA guidelines for grant funding.

Following the guidelines of the NEA, performers and craftspeople who represent the cultural life of a “folk community,” in other words, one whose members share a common ethnic heritage, language, religion, occupation, or geographic region. They are traditions that are shaped by the aesthetics and values of a shared culture. Until recently, they were transmitted from generation to generation, most often within family and community, through observation, conversation, and practice. Today they are often taught or learned in more formalized settings, such as an ethnic community’s language school, a church’s quilting group, and other community teaching venues.

For a traditional artist being true to the past is usually more important than change or innovation. Though each generation adds their special gift to the tradition, the sense of what is beautiful and symbolic and well done is defined more by the community than by an individual artist's personal creative statement. Because of this, traditional arts often become symbols of identity and pride for a community.

Traditional arts encompass folk arts. These are local "grass roots" artistic activities that are usually taught informally. A fiddle player may learn by playing along with older musicians at local community dances, a quilter may learn by helping her mother, a woodcarver may learn by watching his grandfather, and a storyteller usually draws upon real life experiences growing up in a particular region or neighborhood. Folk "arts" is one aspect of "folklife." Folklife embraces a much wider range of cultural behavior including food traditions, occupational work, ways of speaking, and celebrating.

Traditional and folk art forms emerge in cultural communities, such as Native Americans, African Americans, Latinos, European, Asian, African, and Latin American immigrants, religious groups such as the Latter Day Saints, in geographic regions, such as Dixie and the Cache and Sanpete Valleys; and within occupations, such as farming, logging, mining, and ranching.

Examples of traditional and folk arts include: Anglo-American fiddling and song, Scottish Highland piping, African-American gospel music, Native American basketweaving, LDS quilting, rug braiding and hooking, Scandinavian decorative painting and textile arts, furniture making, saddle and harness making, fly tying, cowboy-, fisher-, and miner poetry, Samoan and Tongan song, dance, and drumming, Native American and Mormon legend telling, Mexican mariachi and conjunto music.

Specific to Utah, having a Utah State Parks and Recreation (UPR) staff presence at SLC Arts Council’s annual Living Traditions Festival could be a shortcut to appropriate artists and performers. Contact with of the folklorists and organizations listed in Appendix F is likely to be fertile source of useful information regarding such artists and performers.

Often artists and performing ensembles have a presence Facebook, MySpace (usually musicians), and Web, including YouTube and its cousins and the traditional World Wide Web. These presences will often have video of samples of their respective performances or art work.

D. Evaluating suitability of specific parks as venues for such events.

As cannot be overemphasized, a given park must have staff interested or, at the very least, willing to actively cooperate with the organizers of the event, its eventual performers, and ultimately they must be welcoming to the event's audience.

Factors in evaluating the site itself include the following:

- For a concert or festival stage, a suitable stage area, such as a natural or already (already extant) built amphitheater or facing a wide area where the audience can be seated.
- If grass and/or picnic tables are available, that is fine for seating. If it is a parking lot or gravelly or rocky audience area, availability of portable chairs for rent.
- Suitable and sufficient parking.
- A population base close enough to the park that with, sufficient publicity efforts, can be enticed to attend the event.
- If a park is near a particular ethnic (such as Latino) or occupational (such as ranching) community, that park is likely to be a superior choice as venue for programming for the targeted community.
- Availability of shade and, if completely open to the sun, availability of shading canopies or tents for rental.
- Sufficient potable water.
- The park must have a time or times during the season that does or do not conflict with other park activities or with responsibilities that make it difficult or impossible for park staff to help coordinate the event.

E. Developing liaisons with diverse communities and community organizations to interest them in participating and partnering in programming.

Unless a particular park ranger or aide (as in the case of Hyrum State Park's 2012 Latino Fiesta) has or is willing to devote time and resources to develop a relationship with a particular community, this will have to be done by an agency staffer or contractor who can do this. They may be able to avail themselves of the following and similar resources: Ethnic and other cultural organizations may have rosters of artists and performers. Cultural resources departments of Indian tribes and repositories of folk and ethnic arts and artists, such as the Utah Arts Council, the Utah Cultural Celebration Center (West Valley), the SLC Arts Council, the Western Folklife Center, the Association of Western States Folklorists (based at the Western States Arts Federation), the Chase Home Museum of Folk Arts, and the Folklore Program of Utah State University are examples. The LDS church may have lists of clubs made up primarily of members of specific ethnic communities, such as Latinos, Native Americans, Polynesians, Scandinavians, or Southeast Asians. The church may also be able to connect you with specific wards or even stakes with substantial representation of such communities. Cattlepeople's organizations often have rosters of cowboy poets and other ranching related artists. Individual folklorists in Utah,

such as Carol Edison, Craig Miller, David Stanley, Hal Cannon (of SLC) and Elaine Thatcher (of Logan), have a long history of researching folk artists in Utah. Craig and Carol operate a part-time nonprofit, Cultural Conservation Corps, for outside organizations and individuals who use them as fiscal agents for grants for folk arts research. USU's Fife Folklore Archives holds lots of materials and their staff may be able to help you connect with communities who can recommend appropriate artists and performers or they may be able to recommend them themselves. One of the best resources is likely to be the SLC Arts Council's (formerly the Utah Arts Council's) annual Living Traditions Festival, now in its twenty-ninth year. Festival staff and access to past festival programs would be great sources of information for both performers and ethnic communities who supply performers for that event. The performance roster of the Utah Cultural Celebration Center is also a source of communities with potential performers through its folklorist Michael Christensen, who has a lot of contact with the diverse communities of West Valley.

F. Determining appropriate types of performers, artists, and demonstrators for park programs.

Artists, including performers and people demonstrating manual arts, be they ethnic, occupational, regional, or other, are likely to be known within their own communities. Liaison with leaders or representatives of those communities are likely to be your first line of contact for these individuals and ensembles. Based on your knowledge of a given parks resources and needs, it becomes feasible, once you have seen or heard performances and/or demonstrations, for you to determine their appropriateness for a given planned program.

Large ensembles who play electrified, brass, and other loud instruments are best suited to large venues and should be somewhat isolated from camping areas or residences or resorts near parks, to avoid annoying non-audience members. This especially important if a performance is to occur during evening hours. In such cases, it is important for a sound engineer to know ahead of time and to supply a CD-payer patched into the event sound system

Dance groups, especially if skilled and colorfully costumed, are often some of the most audience-pleasing performers. Although some perform with live musicians, it is not unusual for them to bring CDs of music accompaniment.

An individual performers, especially s/he plays an acoustic instrument, is great for small, intimate venues.

Demonstrating artists need to be evaluated for strength and stamina if they are expected to interact with the public over the better part of day, especially on days when heat and bright sun are factors. If they are elderly, it is critical that they bring along friends or family members for help and relief and the latter's travel expenses and time must be factored into any budget.

In the event that a park is hosting a performance or arts demonstration that is being administered and sponsored by an outside group, then much of the determination of appropriateness should be made by that group's representatives within the limitations regarding appropriateness of size, loudness, and location.

G. Conducting fieldwork and outreach to find performers and artist/demonstrators for park

programs.

It seems highly unlikely that an agency staffer will have the time and resources to conduct primary fieldwork with communities, especially if they do not already have contacts with the community organizations. If s/he is in a position to devote time and resources to fieldwork, then s/he needs to familiarize him/herself with the communities that have performing arts in them. Researching such communities can be conducted using some of the resources listed in Appendix F. Likewise attending events such as the SLC Living Traditions Festival and performances at the Utah Cultural Celebration Center may reveal appropriate arts and/or performers. Many Roman Catholic parishes have within them clubs, and services specifically devoted to Spanish-speaking people. Contact with a Catholic parish in an area with a Latino community can often to fruitful contacts. That usually means making initial contact with parish office staff or volunteers by phone during the workweek. Spanish-speaking Evangelical churches may also be a good starting point for fieldwork.

Once communities are located, then the agency or park representative needs to contact them and find out when they have celebrations, concerts, performances, and the like. Attending these events is the best way to get a sense of their appropriateness for a park program.

H. Developing a budget for the program as a whole.

A budget for a whole-season program has many possible lines of contribution and expenditure. It seems likely that the contribution side of such a budget will be one of two combinations: agency and grant, *or* agency, grant, and outside organization. If a grant is received from a public agency, then it must be matched, often (and always, in the case of NEA grants) at 100%.

Both agency and organizational contributions are of two kinds: cash and in-kind, and both can be used to match grant funding, provided (in the case of NEA grant-funding) these contributions do not ultimately derive from a federal source.

Agency cash contributions can be of two kinds: actual budget lines of contributing cash set aside for programming *and* aggregate value of salary hours and benefits agency staffers already receive, but that are, in this specific case, set aside for use for a folk arts program. In other words, if a staff public affairs officer, already paid an agency salary, contributes twenty hours to this program, then the value of her/his twenty hours in salary and benefits are a cash contribution.

It is important to include all the dollar value of the hours that agency staff, including rangers and park aides, put into this project for two reasons: all (unless derived from federal sources) are part of grant match *and* the agency's need to track the true cost of the entire program and its constituent events.

There are times when a park event or an organization sponsoring an event may be located a sufficient distance from agency headquarters that it will be more cost-effective to contract a field representative/event manager. It may also be that there is no agency staffer available to perform some of the tasks listed in the other appendices listed here. You will have to determine this and then make sure that these services, including fees, mileage, and potentially per diem and lodging are factored into your whole budget, as well as an applicable event budget.

Performers and performing ensembles generally have an asking rate for appearing at an event. \$300-\$500 for a performer and \$1,000-\$1,200 for an ensemble are not unreasonable, but actual price needs to be negotiated between UPR and the performers or ensemble. Well-known performers and ensembles may expect considerably more and it is up to you to determine whether or not paying a higher price in such a case is cost-effective and does not cause budget problems. Depending on distance, travel costs, including mileage and (potentially) lodging and per diem also need to be considered. Appearance at a series of events could make it possible, in some cases, to lower the per-event rate.

Some arts demonstrators also have asking rates but many do not and many may never have been paid to demonstrate before. \$500 plus expenses (including expenses for a helper/traveling companion) per event is not unreasonable. It is important to establish ahead of time if the artists will be selling her/his work at the event, especially if a permit and/or concession fee is required by agency rules. Some artists who expect to make considerable earnings selling at an event may be willing to receive a decreased demonstrator's fee.

In many cases it can be expedient for both the agency and the hired artists or performer(s) to receive a single (and higher) fee for their work, with the expenses already factored in.

Such personnel as security, sound engineering, sanitary, set-up and take-down the like need to be considered as part of expenditures. They may only be needed at some events.

Advertising and other publicity is also a cost. It is easy to spend considerable sums for not very much return. Familiarity with local media, the possibility of donated advertising, such as PSAs and announcements in organizational newsletters, may also be available and if it is, it should be counted as in-kind donation. The agency's Public Affairs should be involved with this and it is important for event staff, PAO staff, and any partnering organization to coordinate and be "on the same page" giving out consistent information. It is essential to know well ahead of time the copy deadlines for various advertising media. Working with the PAO, there should be one official and consistent news release and it should be distributed at the time when it is likely to have the greatest impact: not last-minute, but not usually more than a week ahead of time. The exceptions to the latter are for publications that are weekly, monthly, or seasonal, in which case the news release may need to be distributed much earlier.

One of the trickiest parts of budgeting a whole season's programming, especially if it needs to be done for a grant proposal, is trying to guess how much will actually be spent on performers and artists well before they are even chosen. Generous estimates are always preferable to frugal, because it is obviously better to have a seasonal cash surplus, rather than a deficit.

If you expect to be partnering with outside organizations in developing programs during a season, then there are two more factors which need to be considered. It is possible that a partnering organization has sufficient funds to pay for some or even most of a given event, thereby freeing the agency's own resources or its grant resources for other use. A more likely scenario is one in which the agency, with grant funds in hand, approaches an outside organization to initiate a partnership, offering to cover certain expenses, such as performers' fees and/or performance infrastructure. This is often the best way to initially involve an outside organization.

Obviously, infrastructure needs, as outline in Appendix K, have to be part of a budget. Familiarity with specific parks as potential venues and some idea of what kinds of programs are expected to occur in them will be helpful in determining these budget lines.

In-kind contributions include hours contributed by volunteers (park, friends' group, partnering organization). It also includes the value of all support infrastructure and equipment, including both that within the park and that in the agency that may be used for the program that is not specifically paid for the event(s) with grant or other funds. Estimating the dollar of volunteer time is based on a formula that may vary from state to state or even within a state, but typical values are \$15-20 per hour for nontechnical and \$25-30 for work involving skill, such as donated graphic design or donated sound engineering. Estimating the value of the agency infrastructure and equipment can most likely be achieved by consultation with other UPR staffers who may know what it costs the agency to operate, for instance, a computer terminal and what a park charges to rent space for a venue that is available to the program at no cost to the program. Again, in-kind contributions need to be tracked for matching for grants.

The attached sample budget spreadsheet, [LUND Appendix H Program Budget spreadsheet.xls](#), is a typical one for a season paid for with an NEA Folk and Traditional Arts Program grant:

I. Developing individual budgets for specific park events.

By the time you are ready to write a budget for an individual event you should be close enough in your timeline to make some more accurate and speculative estimates of cost for the different budget lines. By then you will have more detailed knowledge of what your event's needs will be and from there you will be able to research their costs.

The attached sample budget spreadsheet, [LUND Appendix I park event budget spreadsheet.xls](#), is typical of what would be used to plan a single event in a park:

J. Evaluating performance infrastructure needs for specific events and specific parks.

Except in cases where parks already have these infrastructure elements, the agency, the park, or the sponsoring organization will have to rent them, as well as pay for their transportation and, in some cases, such as stages and large canopies and tents, assembly and disassembly. It is extremely important that adequate communication between agency staff, park staff, artists/performers, and (in relevant cases) sponsoring organizations occur well in advance of any given event to ensure that performance infrastructure needs are firmly established well before the day of the event.

- For a concert of any kind, except in the smallest, most intimate case, such as a campfire storyteller at a camping area or a single acoustic singer, you will need a sound stage, which consists of:
 - A stage, which can sometimes be acquitted in the form of a flatbed trailer, but more often in sections which need to be assembled, sometimes professionally. If

dancers are performing, the stage must be large enough to accommodate their needs and the supplier must certify that it is sufficiently reinforced for that purpose.

- A sound system adequate for the space in which audience will be located and for the type of music or other performance planned. It is very important, when contracting performer(s) that their needs be known in detail, ahead of time. The sound system's power needs must match the availability of power on-site.
- If the park does not have available or adequate power, then rental of a generator is necessary, and it must be one with a good sound-muffler. It must come with all necessary accessories, including cables and power center ("spider").
- Lighting, if anything occurs after dark, and sometimes for daylight performances in which performers need to be highlighted. Again, you must determine this by consultation with your artists.
- A canopy on the stage itself to shield performers from sun and the possibility of inclement weather.

(There is every possibility that the above sound stage elements can be rented as a package from a single source, usually a stage rental firm.)

- A single acoustic singer (or a small acoustic ensemble, such as a duo) is best served with at least a rudimentary sound system, consisting of two or more microphones and a small speaker/amplifier combination.
- Depending on the park and the season, a canopy or canopies to shield the audience from sun or rain. (This may also be available as part of the above package.)
- Also depending on the park, it may be necessary to rent portable chairs, also sometimes part of a package.
- Unless someone from the agency or the sponsoring organization is an expert sound engineer or unless a sound engineer's services are part of a sound-stage package you will need to hire a sound engineer. Many of them supply the necessary sound system but, in that case, communication between the engineer and the performer(s) regarding the performer(s)' needs is essential prior to the event.
- Depending on the expected size of the audience and its likely demographic regarding age and performers' fan-base, and the availability of the park's own ranger staff, it may be necessary to rent security personnel or negotiate borrowing ranger staff from one or more other parks.
- Refreshments either through an extant concession, a park friends' group, or nearby food vendors interested in selling at the event.
- Suitable and sufficient sanitary facilities, either permanent or temporary portable rentals.
- In the case of manual artists demonstrating, the three most important infrastructure elements are chairs (including extra ones for family members and for members of the public who may be sitting down to participate in a hands-on experience), tables, and canopies to shield the artists from the sun or weather. In many cases, a power supply with adequate extension cords will also be needed and this must be determined before the event.
- Sufficient water for performers and/or manual artists should be readily available at no cost, either from the park or through a sponsoring organization. This is a safety and health issue.
- It is important to establish who will make the introductions to the program as a whole and

of various performers, the latter case being the m.c.

K. Meeting with representatives of communities interested in developing a folk, ethnic, or indigenous event in a state park.

Events may not just come to you. You may have to recruit events to come to your parks. Contact organizations and people in the community about possible events they would like to have. In daily activities, keep listening to people talking about their events. Many times people are unhappy with a current event venue, which is a good opportunity to recruit the event to the park.

Finding a person (other than park staff) or an organization willing to organize the event is a great help.

Once UPR's folk arts program has a visible presence in the state or is represented by a person responsible for a folk arts program's outreach, then it becomes possible for outside organizations of the types listed above may approach park or agency staff with an idea for an event or series of events. The successful implementation of such a program can be a great asset to the larger agency folk arts program, but it has its own pitfalls. It is also possible that information available to UPR personnel suggests that such a partnership is feasible, in which case it would be UPR staff who would make the initial contact.

It is of extreme importance that, from the start, mutual expectations from both sides of partnership are clear and explicit. If that does not occur the agency can find itself on bad terms with a given community with ramifications that may go beyond simply developing a folk arts event.

Park staff must enter the first meeting with community representatives with a clear understanding of what the agency can and cannot do. However, it is best first to emphasize the opportunity that the community will have to avail itself of a high quality venue for its programming and that both the agency as a whole and the park venue are eager to develop a relationship that will be mutually beneficial.

Once the organizational representative(s) has or have presented a proposal, then UPR's representative can begin to discuss what aspects of such a proposal may or may not be possible or practical. In the case of UPR personnel making the initial contact, then it is up to them to have some ideas of various kinds of events that could be offered in a park venue.

It is conceivable that an outside organization has the resources, including fiscal resources, to produce the program themselves. In that case UPR staff's responsibility is to evaluate the organization's proposal for feasibility, legality, and practicality, which may mean consultation with individual parks' respective staffs. It is also important, early on, to inform a partnering organization of any and all bureaucratic requirements, such as permits, including those that may not be UPR's, such as county or local health agency permits, and this is, of course, the case regardless of who initiated the idea for the event. Because of factors outside the immediate control of players, flexibility is important, but basic requirements of assurance of funding, suitability of venue, staffing, safety, and compliance with regulations must be met.

If UPR has fiscal resources to help with a program, then it is important to discuss at an early stage what those resources are and for what they may be used by the partnering organization.

In any case for partnership-sponsored program to be successful, regardless of which side of the partnership it was initiated, the partnering organization needs have a committee set up to coordinate the event from their side and agency staff, including that of an individual park, must be in regular communication with that committee, even if it means initiating repeated instances communication from UPR's side.

A UPR representative should go to at least some the event committee meetings, so you can answer all of their questions, and have a clear understanding of who has what responsibilities.

Initial meeting:

Meet with representatives of the organization as early as possible to begin planning, *December or January are not too early for initial meeting*. This meeting should preferably happen in or near the park, weather permitting. At the meeting:

- Determine who from the organization is the person who is ultimately responsible: With whom does the buck stop?
- Determine that the organization will have an event committee who will be able to share responsibilities.
- Revisit the determination from the initial consultation to ensure that you and they are agreed on what they would like to present.
- Share with them your agency's permitting and other requirements and determine that they will be able to meet them. If the permits have a cost, this must be established right from the start.
- Determine what other permits may be needed: County health department's? Food handlers'? Event permit that may be required by local statute? Again, if the permits have a cost, this must be established right from the start and the organization must assume responsibility for any such fees.
- Share with them what infrastructure the park may or may not have, such as stage or amphitheater, seating, tables, canopies (including stage canopy), convenient potable water, convenient sanitary facilities, adequate power for sound, lighting (if there will be after-dark activities), food booths, possible craft or demo booths.
- Find out what funds they have and how they expect to pay performers, other event staff (such as sound engineer, lighting, set-up and take-down, security [if that is not a default service provided at no cost by park staff], and parking direction), or whether these services will be supplied by volunteers. If they are relying on volunteers, be sure they *know* that the volunteers must be *committed* and *reliable*.
- Will the event have free admission, will there be a charge for admission apart from your agency's day use or annual pass, and/or will your agency be able to waive pass requirements for the event? (How this will work regarding your agency's own regulations must of course be determined well ahead of time.)
- For infrastructure the park does not have (such as not having adequate power, nor a stage, nor adequate sanitation), determine that the organization has sufficient funds to rent such equipment.
- Be sure that you and they are "on the same page" regarding all of the above.

- Get an estimate from them of how big a crowd they can expect to attract and how many of their members and volunteers will be involved in the event.
- If all the questions are not fully answered to your satisfaction or if you are uncertain as to how your facilities can meet their needs, plan to meet again soon, once you and they have made these determinations.
- Organization must have a liability agreement with your agency or the park and must show satisfactory proof of liability insurance, at least \$1 million per event and \$2 million is not uncommon, even more may be necessary for events expected to draw very large crowds.

After this initial meeting, it is up to you to decide if this is something your park and its staff can do, and it is up to the organization to determine whether they can meet your agency's and your park's requirements. An initial determination can be made by phone and e.mail, and if it is "yes" or "likely," or even if there are some doubts, but you and they are still interested in pursuing this, you and they should schedule a follow-up meeting as soon as possible.

First follow-up meeting:

- First conversation needs to determine that you (and your park) and they can meet each other needs and that all parties wish to proceed.
- Depending on how far the organization has come with this, it may be time to start planning the actual event.
- If not, the next follow-up meeting should be when that planning occurs.

Planning the event (during first follow-up meeting or at a second meeting as soon as possible afterwards). *February or March is not too soon for a summer or late spring event. This meeting should be held at the park, with an opportunity, weather permitting, for you and they to walk around in the area where the event is to be held.*

Questions that need to be asked:

- Who will determine the performers and artists?
- Who will hire, *i.e.*, contract, them?
- Will artists/performers be paid or will they volunteer?
- Will some be paid and others volunteer and if that is the case, will that be OK for the latter and how will that be determined?
- Will there be contracts with artists/performers? (If they are being paid, then this should be required.)
- Who will manage the performers'/artists' contracts?
- Who will pay the performers/artists? If park staff will pay them, how will the funds be transferred to your agency in due time before the event?
- Assuming they will be paid, how will artists/performers be paid? Checks at the event? Cash at the event? (Cash or check at the event, after the performance is completed is customary for artists/performers.) Checks mailed to them after the event? (Who will be responsible for that?)
- Who will be responsible in the event of promised funds not being available at the event or a dispute involving expectation of payment?
- What will be the organization's role in publicizing the event? News release? Poster or flyer content and design? Poster or flyer distribution? PSAs? Paid advertising? (Your

agency's staff must approve content and design before poster is printed and content before news release, PSA, or ads are distributed.)

- What will be your Public Affairs Office's and the park's role in publicizing the event? News release? Poster or flyer content and design? PSAs? (Public Affairs Office staff must consult with organization's representative for accuracy before any publicity materials are finalized or distributed.)
- Who will determine needed infrastructure, including sanitary and electrical, and rent it, if needed? (If the park or your agency supplies infrastructure, will there be any fee for that service?)
- When will any rented infrastructure be delivered, set up, taken down, and removed, and who will be responsible for this?
- Who will determine needed event staff and hire, *i.e.*, contract, event staff, such as sound engineer (almost always hired, for pay), parking direction, and additional security?
- How many and what food booths will be at the event and who will determine who they will be and what their needs (power? water? space?) will be?
- Who will be responsible for ensuring that food-booth operators will have secured the necessary permits (including any temporary concession permit, as well as county health department permit[s], and any required proof of liability and insurance) and have paid the required fees?
- Will there be other, non-food, vendors, and, if yes, how many, and who will hire them and ensure that any related permits (such as temporary concession permits) and related fees are paid, and that liability and insurance requirements are met?
- How and where will loading and unloading of performance infrastructure and of supplies and equipment occur?
- What will event times be, opening and closing?
- How will proof of liability and insurance be concluded?

Once these questions have been posited, and whether or not they have been fully answered yet, it is time for park staff and the organization's representatives to establish an event timeline and a checklist. The timeline must be sufficient for the planning of the event, early and short if the event is to be held early in the season, more slack if it is later.

L. Determining how to evaluate success of specific events and of the program as a whole.

Whether or not an event is deemed a success depends on what your agency and any partnering entity expect from an event.

Judging an event as successful or not the first time it is held should not be based entirely on such outcome as attendance or revenue, as an event often has to grow by being repeated over several seasons. Regardless of resources expended on publicity and advertising it is often word of mouth (including social media and other private electronic communication) and media coverage following the event that leads to greater attendance when it is repeated in the future.

At minimum, an event should go smoothly with cooperation between headquarters staff, park staff, partnering entity (if there is one), volunteers, and participants and a satisfactory performance should be enjoyed by the event's audience.

If the goal of the event is to attract new demographic groups to a park, then the visible presence of people from that group, both at the event and at other times afterwards is the clearest indicator of success.

Generally any repeated event that continues to draw an audience of the same size or larger than previously after two or more seasons could be considered a success.

Any event that, by its third season, becomes self-supporting (or mostly self-supporting), that does not become a burden to the park and/or the agency, and that satisfies the goals of its partnering entity should be judged a success.

It is up to the agency, the park, and any partnering organization to determine in mutual consultation whether or not returns on resources, including time and effort as well as funds, justify continuing an event.

Appendix H: **Program Budget**

	Parks agency cash	In-kind contributions	NEA	Subtotals	
Request					
Cash match					
In-kind match					
Total match	\$0			\$0	
Totals	\$0		\$0	\$0	= total project budget
Expenses: Salaries & wages					
Folk Arts Program Manager					@ hrs.
Public affairs staffers					8 hrs.
Graphics designer					8 hrs @
administrative staffers					22 hrs.
administrative support staffers					20 hrs.
Rangers					200 hrs.
Park aides					
Subtotal, salaries & wages	\$0		\$0	\$0	
Fringe benefits @ %					
Subtotals, wages, salaries & fringe*	\$0		\$0	\$0	
Expenses: travel & subsistence NB: Artists <25 mi. of their residences not compensated for travel & subsistence.					
1 Fieldworker/contract event mgr.					
1 WSP&RC staff*					
54 indiv. WA artists (incl. members of ensembles traveling as groups in vans & busses.)					
2 OR artists					
Subtotals, travel & subsistence	\$0		\$0	\$0	
Other expenses					
28 performances (incl. artists & ensembles)					
Events production: sound, staging, canopies, equipment rental, etc.					
Design, printing, Web site, social media					
Office supplies*					
Media supplies: MiniDV's, DVD's, CD's					
Subtotals, other expenses	\$0		\$0	\$0	
In-kind match					
Park volunteers					
Friends' groups' volunteers					
Volunteers from partnering organizations					
Subtotal \$-value of volunteer hours		\$0			
\$-value of agency hq. equipment and space used in program					
\$-value of donated park venue infrastructure					
\$-value of infrastructure donated by outside organizations					
Subtotal \$-value of donated infrastructure		\$0			
Subtotal, all in-kind match		\$0			
Total expenses	\$0		\$0	\$0	
Total in-kind match	\$0		\$0	\$0	
TOTALS	\$0		\$0	\$0	= total project budget
	UPR	ALL SOURCES	NEA		

APPENDIX I: EVENT BLANK SAMPLE BUDGET:		Budget source
Performers:		
Subtotal for performers:		\$0.00
Demonstrator:		
"	fees	
"	travel	
Subtotal for demonstrator:		\$0.00
Marketing & development		
Poster & brochure layout		
Printing		
Fee for posting posters		
Contract event manager's office expenses & supplies		
Subtotal for marketing & development:		\$0.00
Event infrastructure		
Canopy rental		
Sound, including equipment & technician's fee		
Stage rental, transportation, assembly & breakdown		
Generator rental, fuel, & transportation		
Subtotal, event infrastructure:		\$0.00
Contract event manager & fieldworker		
Contractor hours		
2 X round-trip mileage		
Travel per diem meals at state rate (4 X \$...)		
Lodging, 3 nights @ \$... (state rate)		
Subtotal, contract event management:		\$0.00
Agency Program Manager cash costs		
2 X mileage		
Travel per diem meals at state rate		
Lodging, 3 nights		
Subtotal, F&TAPP cash costs:		\$0.00
SUBTOTAL CASH COSTS OF EVENT:		\$0.00
Contract management fee of 10%		\$0.00
TOTAL CASH COSTS OF EVENT + CONTRACT MANAGEMENT:		\$0.00
Hq. support cost estimate		
Estimated time spent by Agency Program Manager (4 X 8) 32 hrs.		
Estimated time spent by hq. support staff 4 hrs.		
Estimated office supplies, phone, mail, fax, etc.		
SUBTOTAL ESTIMATED HQ. SUPPORT-COSTS OF THE EVENT:		\$0.00
RUNNING SUBTOTAL:		\$0.00
Costs incurred by Bay View State Park staff		
Regular ranger hours		
Extra ranger hours		
Regular Park Aide hours		
Extra Park Aide hours		
Other?		
Garbage disposal		
SUBTOTAL PARK COSTS OF THE EVENT:		
FUNDING SOURCES		
a: From Programming Grant from the NEA		
Subtotal federal funding:		\$0.00
c: % of Agency Prog. Mgr.'s salary & exp.		
d: Reimbursed from NW Region Office		
f: Estimated cost of Agency hq. support staff		
g: Costs incurred by the hosting park (from park's own budget)		
Subtotal Agency costs (excluding costs incurred by hosting park):		\$0.00
Subtotal other funding (excluding costs incurred by hosting park):		\$0.00
RUNNING SUBTOTAL:		\$0.00
TOTAL COST OF EVENT:		

Appendix H: **Program Budget**

	Parks agency cash	In-kind contributions	NEA	Subtotals	
Request					
Cash match					
In-kind match					
Total match	\$0			\$0	
Totals	\$0		\$0	\$0	= total project budget
Expenses: Salaries & wages					
Folk Arts Program Manager					@ hrs.
Public affairs staffers					8 hrs.
Graphics designer					8 hrs @
administrative staffers					22 hrs.
administrative support staffers					20 hrs.
Rangers					200 hrs.
Park aides					
Subtotal, salaries & wages	\$0		\$0	\$0	
Fringe benefits @ %					
Subtotals, wages, salaries & fringe*	\$0		\$0	\$0	
Expenses: travel & subsistence NB: Artists <25 mi. of their residences not compensated for travel & subsistence.					
1 Fieldworker/contract event mgr.					
1 WSP&RC staff*					
54 indiv. WA artists (incl. members of ensembles traveling as groups in vans & busses.)					
2 OR artists					
Subtotals, travel & subsistence	\$0		\$0	\$0	
Other expenses					
28 performances (incl. artists & ensembles)					
Events production: sound, staging, canopies, equipment rental, etc.					
Design, printing, Web site, social media					
Office supplies*					
Media supplies: MiniDV's, DVD's, CD's					
Subtotals, other expenses	\$0		\$0	\$0	
In-kind match					
Park volunteers					
Friends' groups' volunteers					
Volunteers from partnering organizations					
Subtotal \$-value of volunteer hours		\$0			
\$-value of agency hq. equipment and space used in program					
\$-value of donated park venue infrastructure					
\$-value of infrastructure donated by outside organizations					
Subtotal \$-value of donated infrastructure		\$0			
Subtotal, all in-kind match		\$0			
Total expenses	\$0		\$0	\$0	
Total in-kind match	\$0		\$0	\$0	
TOTALS	\$0		\$0	\$0	= total project budget
	UPR	ALL SOURCES	NEA		

