

Agenda
Council Meeting
December 15, 2015
10:00 a.m.-11:00 a.m.

216 Finance Building, Harrisburg-Conference Call

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| ITEM 1 | INFORMATION | Minutes of the November meeting will be presented at our March meeting |
| ITEM 2 | INFORMATION | Update on the current plan will be addressed at our March meeting. |
| ITEM 3 | ACTION | Recommendations for Folk and Traditional Arts apprenticeships
<i>Caroline Savage, Program Director</i> |
| ITEM 4 | ACTION | Recommendation for the Appeal from the Pennsylvania Partners in the Arts Project Stream Applicant
<i>Charon Battles, Deputy Director for Programs</i> |
| ITEM 5 | ACTION | 14-15 NEA Funds Balance Proposal
<i>Amy Gabriele, Deputy Director for Administration</i> |
| ITEM 6 | INFORMATION | Schedule of upcoming panel meetings
<i>Charon Battles, Deputy Director for Programs</i> |



Office of the Governor
Pennsylvania Council on the Arts

MEMORANDUM

DATE: December 9, 2015
TO: Philip Horn, Executive Director
FROM: Sally Van de Water, Folk & Traditional Arts
CC: Charon Battles, Deputy Director for Programs
RE: **Recommendation for Folk and Traditional Arts Apprenticeships**

**Folk and Traditional Arts Apprenticeships
Advisory Panel Meeting
Room 216, Finance Building
November 18, 2015**

Advisory Panel: Samia Ahmad, Mark Puryear, Millie Rahn, Peter Rushefsky, Jacklyn Stewart Wood

PCA Staff: Charon Battles, Caroline Savage

Program Coordinator: Sally A. Van de Water, Folk and Traditional Arts Coordinator

Number of applications: 15

Apprenticeships in Folk and Traditional Arts are grants from the PCA which support the learning of traditional arts within cultural communities across the state. These grants are administered by FolkArtPA at Jump Street in Harrisburg, PA. Each grant award provides funding to a partnership between a master traditional artist and a qualified apprentice, enabling them to work together to share and develop advanced techniques or repertoire.

MEETING SUMMARY

Fifteen master and apprentice teams applied to the Folk and Traditional Arts Program in this year. In this round, eight applicants were previously funded through the Folk and Traditional Arts Apprenticeship Program; half of the applications were from artists applying to the program for the first time.

This year, we received eleven applications for traditional dance forms and music including Asian traditions (Carnatic Vocal Music, Harmonium techniques, Kirati Rai Sakela Dance, Chinese traditional dance, and Bharathanatyam) and African traditions (West African Dance, Acholi Song & Dance, and Afro-Brazilian percussion) and European (Flamenco and Ukrainian ethnic dance). Craft traditions were represented by applications for Autoharp/Zither string making, Chinese painting, Broom Making, and East African Bridal Hair and Henna. The Greater Philadelphia region, serving Bucks, Chester, Delaware, Montgomery, and Philadelphia counties produced six applications, and the Capital region serving Cumberland, Dauphin, Lebanon, Lancaster, Perry, and York counties, produced two. Discovery fieldwork took place in several counties represented by the applicant pool, included a highly-rated application from Lackawanna County. Community Partnerships RC & D, serving Juniata, Mifflin, Northumberland, Perry, Snyder and Union counties; and Erie Art Museum, serving Crawford, Erie, and Warren counties, both produced highly-regarded applications. Five of the six Folk and Traditional Arts Infrastructure regions produced applications that were ultimately recommended for funding.

Jurors were impressed by the level of mastery and commitment represented in the applications and recommended funding twelve of the fifteen applications for a total of \$40,000. Fourteen masters scored between the very good and exemplary ranges, with one master scoring between good and very good; fourteen apprentices scored between the very good and exemplary range, while one scored between the good and very good ranges. Most of the Apprenticeship work plans were considered very good to exemplary with eight considered good to very good. The applications' community impact scores reflected a similar distribution. Included with this report is the Applicant Score Totals sheet.

GENERAL PROCESS DISCUSSION

This meeting was run as a virtual panel with jurors logging in to an Internet website and conference call system. We met for the first time approximately one week before the panel meeting, for a panel overview and orientation. This allowed the jury (and PCA) to test out the system and become comfortable with the methodology in advance of the actual panel review. Jurors were provided with digital panel books and copies of the work samples in advance of the meeting, shared through a cloud server on Google Drive. Jurors were asked to review all materials thoroughly in advance of the meeting, and to contact Sally Van de Water if any technical difficulties arose.

This was the first virtual panel attended by at least one panelist, who remarked that she was pleasantly surprised at the smoothness of the review and the ability of the jurors to share their opinions with each other. Others who entered the virtual process with similar reservations reported afterwards that they felt it was a fair and

well-run review. They appreciated the opportunity to participate on the panel without having to travel, however they missed the opportunity to watch and discuss the work samples together. Several remarked that they consider panel or jury service to be a kind of professional development, and they were pleased to meet new colleagues through this process.

Appendix I

PANELIST BIOS

Samia Ahmad

Samia Ahmad is a Hindustani (North Indian) classical vocal musician who has been studying, teaching and performing this 5000-year-old genre of music of the Vedic times for over two decades. She has performed live and on television in North America, South Asia and Southern Africa, and for Nobel laureates, Archbishop Desmond Tutu and President Jimmy Carter and Mrs. Rosalyn Carter. Samia continues to practice this art form as an independent artist and as a Master Artist of the Maryland State Arts Council and the Maryland Traditions Program, the Arts and Humanities Council of Montgomery County, and as an arts-in-education consultant serving the metro Washington DC area and beyond. She has worked with the Smithsonian Institution, Strathmore Music-in-the-Mansion, and has been a winner of the Montpelier Arts Center Classical Recital Series Competition 2010-12, among others. Samia has apprenticed with Grandmasters Sri Tapan Baidya, a pioneer of this genre in Bangladesh, and Vidushi Sumitra Guha (Padma Shri awardee), one of India's premier classical vocalists. She has published multiple albums, and her work has been featured in global compilations produced by Grammy winner Jim Wilson. Samia holds an MA and a PhD in Sociology from the University of Maryland, College Park.

Mark Puryear

Mark Puryear has over three decades of experience researching, producing, presenting and documenting traditional arts. His professional experience includes working internationally, nationally and at the local level. As curator with Smithsonian Institution Center for Folklife and Cultural Heritage, he produced a concerts series at the 2012 Smithsonian Folklife Festival. In 2011, he was curator of the Smithsonian Folklife Festival's "Rhythm and Blues: Tell It Like It Is" program, in collaboration with the Smithsonian National Museum of African American History and Culture. More recently he produced the 2015 Smithsonian Folkways Recording's release "Fannie Lou Hamer: Songs My Mother Taught Me." From 2007 to 2010 Mr. Puryear served as Director of Traditional Arts Outreach at the Arts and Humanities Council of Montgomery County, Maryland in collaboration with Maryland State Council on the Arts' Maryland Traditions partnership and served on the County Executive's Ethnic Affairs Committee. He managed the National Endowment for the Arts National Heritage Fellowships and coordinated a national technical assistance program supporting the national infrastructure of public folk arts programs from 1996 to 2006. While a residing in Micronesia he served as Federal Programs

Coordinator at the Commonwealth Council for Arts and Culture where he produced the 1990 Flame Tree Arts Festival. Mr. Puryear holds a MA in ethnomusicology from the University of Maryland, College Park and BA in Music from Hunter College, NY. He has shared his passion for music, culture, and performing arts through teaching at Centrum in Port Townsend, Washington, at the University of Maryland, Bowie State University, Montgomery College, lecturing at Howard University, the Smithsonian Institution and teaching at the College of Micronesia.

Millie Rahn

Millie Rahn is a Boston-based folklorist and ethnographer documenting and presenting living cultural traditions in New England for cultural and educational institutions, nonprofit organizations, and state and federal agencies. She curates traditional craft and foodways at regional folklife festivals in Massachusetts and Maine, and is a lecturer in Heritage Studies at Plymouth [NH] State University. Her work includes published oral histories of the New Bedford [MA] fishing industry; videos of Maine Indian artisans and elders for the Hudson Museum's *Native Voices* exhibition and archives, University of Maine; and *Witness to History: Remembering Freedom Summer* for the Cambridge [MA] Forum, archived online. She has done extensive research on the 1960s folk music revival, particularly in New England, and served on the board of the International Folk Alliance. Millie holds a B.A. degree in American Studies from the University of Maryland at Baltimore County and an M.A. degree in Folklore from The Memorial University of Newfoundland (Canada). She has published articles and essays for journals and books drawing on her historical and ethnographic research, and serves on federal, state, and regional review panels that fund projects involving culture and heritage.

Peter Rushefsky

Pete Rushefsky is the Executive Director of the Center for Traditional Music and Dance. Founded in 1968, CTMD is one of the nation's leading folk and traditional arts organizations, and works in partnership with New York's immigrant communities to nurture and preserve important artistic traditions. Additionally Pete is an internationally acclaimed performer of the tsimbl, the traditional hammered dulcimer of Jewish klezmer music. He has performed extensively throughout North America and Europe alongside artists such as violinist Itzhak Perlman and NEA National Heritage Fellows Michael Alpert and Beyle Schaechter-Gottesman at venues such as the Hollywood Bowl, Carnegie Hall and the Library of Congress. Pete curated and performed for the 2013 Smithsonian Folklife Festival's Yiddish performing arts program, and he has been featured on NPR's *Prairie Home Companion* and *All Things Considered*, as well as PBS's *Great Performances*. Pete has published articles about a wide variety of traditional performing art forms, and

is a popular lecturer. Prior to joining CTMD, Pete served as a senior executive with several non-profit health care organizations. He is a graduate of Cornell University and the University of Michigan's School of Public Health.

Jaclyn Stewart Wood

Jaclyn Stewart Wood is the Director of Education and the Director of the Jersey Shore Folklife Center, responsible for the research, development and presentation of the Seaport's programs on the diverse communities and traditions of the Jersey Shore and Pinelands. She works to keep the arts and heritage of the Barnegat Bay region alive through classes, programs, school and group tours, youth clubs, artist demonstrations and school outreach programs. Prior to coming to the Seaport, Jaclyn was Ships Programs Coordinator at Independence Seaport Museum in Philadelphia. Jaclyn has a Masters in History Museum Studies from the Cooperstown Graduate Program, where she won the Thesis Award for her thesis "'Carving Away Whatever Wasn't Duck': The Life and Work of Decoy Carver Gary Giberson," and her love of decoys continues here at the Seaport! She is a member of the New Jersey Decoy Collectors Association and is on the Board of the New Jersey Marine Education Association and is the Heritage Director and a Board Member of the New Jersey Folk Festival.

2016 Apprenticeships in Traditional Arts Applications

App #	Master(s)	Apprentice(s)	Art Form	Total Score	Request	County	Recommendation
A2016-15	KiranaVali Vidyashankar	Sriranjani Ahmed	Carnatic So. Indian Vocal Music	94	\$4,000	Montgomery	\$4,000
A2016-12	Birkha "Bharat" Tamang	Bhim Gajmer	Harmonium techniques & bhajan music	93	\$4,000	Lackawanna	\$4,000
A2016-08	Afaf Kormouna	Yowdo Kak & Nialwak Athow	East African Bridal Hair & Henna	93	\$3,144	Erie	\$3,144
A2016-14	KiranaVali Vidyashankar	Shreya Adiraju	Carnatic So. Indian Vocal Music	93	\$4,000	Montgomery	\$4,000
A2016-10	Diana Meng	Helen Zhang	Chinese Painting	92	\$4,000	Cumberland	\$4,000
A2016-11	Durga Rai	Puspa Rai & Tika Rai	Kirati Rai Sakela dance	91	\$3,968	Erie	\$3,968
A2016-01	Victoria Angelo & Marta Sam	Kolina Okot & Diana Aremo	Acholi song & dance	91	\$4,000	Erie	\$4,000
A2016-04	Thomas Fladmark	Gregory Schreiber	Autoharp and Zither String Making	90	\$2,415	Northumberland	\$2,415
A2016-13	Chen-Yu Tsuei	Erica Leyder	Chinese Dance	89	\$4,000	Dauphin	\$4,000
A2016-02	C. V. Chandrasekahr	Viji Rao	Bharatanatyam	89	\$4,000	Philadelphia	\$4,000
A2016-09	Dende Macedo	Shawn Hennessey	Afro-Brazilian percussion	84	\$4,000	Philadelphia	\$1,237
A2016-03	Andrij Dobriansky	Paula Holoviak	Ethnic folk dance	83	\$4,000	Luzerne	\$1,236
A2016-05	Goldberg	Carol Basilio	Flamenco	80	\$4,000	Delaware	\$0
A2016-07	Cachet Ivey	Julie Johnson	West African Dance	78	\$4,000	Philadelphia	\$0
A2016-06	Bob Haffly	Jeffrey Heilman	Broom Making	68	\$3,775	Franklin	\$0
Total Request					\$57,302	Total Awards	\$40,000



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Pennsylvania Council on the Arts

MEMORANDUM

DATE: December 9, 2015
TO: PCA Council Members
FROM: *Charon Battles, Deputy Director for Programs*
CC: Philip Horn, Executive Director
RE: **Recommendation for the Appeal from the Pennsylvania Partners in the Arts Project Stream Applicant**

Applicant Evelyn Graves Drama Productions (EGDP) submitted a letter of appeal on November 17, 2015 appealing the decision to deny funding for application # 2015328730-GPCA-PJ, to the PPA Project Stream to support the Evelyn Graves School of Performing Arts' ballet, drumming, acting and piano/voice classes for emerging urban artists.

The PCA is committed to acknowledging any errors and responding to rectify the effects of an error in its applications process. As a result we provide applicants the opportunity to identify issues, and bring them to the attention of the Council. Appeals are not intended to provide the applicant with an opportunity to challenge the recommendations of the advisory panel. Disagreement with the judgment of the advisory panel or the amount of the award is not grounds for an appeal.

Appeals may result in an increase in grant award amount if the applicant can show the application was misrepresented or improperly reviewed through no fault of the applicant. Appeals are awarded only if the Council believes that the error or omission had a substantial effect on the recommendations of the advisory panel.

Having read the application and discussed it with Matthew Serio, PPA Program Director, staff recommends that the Council deny the appeal based on the grounds that the appellant Evelyn

Graves Drama Productions failed to prove the application was misrepresented or improperly reviewed by the panel. The project scored a total of 43 points in the range between "Acceptable" and "Good". The applicant's scores in each of the criteria had several weak areas.

- Quality of Product/Process/Service [13] score – [35 total possible]
- Access [19] score – [35 total possible]
- Management [11] score – [30 total possible]

In the review of the application and panel comments the application didn't sufficiently address all of the criteria.

The applicant's appeal was made on the basis that the application was erroneously found ineligible for "religious purposes". The PCA's funding restrictions state that, in general, the PCA does not fund "activities that have a religious purpose". The question of the application's eligibility was decided separately from the panel review based on the published criteria. The panel's total score for the application was 43. The lowest total score receiving funding in the Philadelphia County was 75. The applicant would still not have received funding regardless of the eligibility question.



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Pennsylvania Council on the Arts

MEMORANDUM

DATE: December 9, 2015
TO: PCA Council Members
FROM: *Amy Gabriele, Deputy Director for Administration*
CC: Philip Horn, Executive Director
RE: **14-15 NEA Funds Balance Proposal**

In most years, there is a balance in the PCA's National Endowment for the Arts (NEA/Federal) funds that can be rolled over into our next state fiscal year. NEA grants are for 18 months so this is possible.

Normally, these funds are coded into our grants after the Council acts on our budget and grant allocations in the summer. We have not been able to do that because of the budget impasse.

In order to not lapse \$43,230 in NEA, we are proposing that this amount is allocated as a grant to Citizens for the Arts in Pennsylvania as part of their Statewide Services grant. This amount is not the full amount of the usual grant. The usual amount is \$48,000. After the budget passes and Council acts on the PCA grants budget we can augment the grant to its full amount.



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MEMORANDUM

DATE: December 9, 2015
TO: PCA Council Members
FROM: *Charon Battles, Deputy Director for Programs*
CC: Philip Horn, Executive Director
RE: **Schedule of Upcoming Panel Meetings**

Attached is a list of panel meetings for the upcoming cycle. This will be the first time in four years applicants to the Arts Education/Arts Service, Art Museums, Dance, Folk and Traditional Arts, Literature and Theatre Programs are reviewed in the Arts Organizations and Arts Programs (AOAP) Track and PPA Program Stream. We are encouraging Council Members to serve as a panel chair. Panel meetings serve as the vehicle to see our process in action. Please review the attached list, and notify Tina Mozingo which panel meeting you will serve as the panel chair. Thank you in advance for your participation.

Panel Dates Begin	End	Type	Program	Panel Chair (Council Member)	Program Director
2/18/2016	2/18/2016	Online , One Day	Arts in Education - TAP/LTR		Dunlap
2/11/2016	2/11/2016	Online , One Day	AOAP - Folk and Traditional Arts		Savage
3/15/2016	3/16/2016	PCA Office	AOAP - Dance		Serio
3/22/2016	3/22/2016	Online , One Day	AOAP - Literature		Savage
4/4/2016	4/5/2016	PCA Office	AOAP - Theatre		Battles
4/6/2016	4/6/2016	PCA Office	AOAP - Arts Education		Savage
4/7/2016	4/7/2016	PCA Office	AOAP - Arts Service		Savage
4/21/2016	4/22/2016	PCA Office	Entry Track		Serio
5/11/2016	5/11/2016	PCA Office	AIE Partners/Multi-Residencies		Dunlap
5/16/2016	5/17/2016	PCA Office	AOAP - Art Museums		Savage
5/18/2016	5/19/2016	PCA Office	Preserving Diverse Cultures		Battles