
**Local Arts Agency Grant Application or
Operating Support Grant Application
Alaska State Council on the Arts**

411 W. 4th Avenue, Suite 1E, Anchorage, AK 99501-2343

Phone 907/269-6610 Toll Free 888/ARTS-GCI(278-7424)

TTY (Relay Alaska) 800-770-8973

SUMMARY INFORMATION

Refer to the guidelines as you complete the application. Applicants must provide the following information in this format:

Local Arts Agency Application Operating Support Application Native Arts Application

Organization Name: **Juneau Jazz & Classics**

Mailing Address: **PO Box 35043, Juneau, AK 99803-5043** Phone Number: **907/463-3378**

Fax Number: **907/463-3378**

E Mail Address: **music@juneau.com**

Web site address: **http://www.juneau.com/**

music

Contact Name: **Greg Cohen**

Head of Board of Directors: **Kathy Ruddy**

Phone # for Head of Board: **907/789-0047**

Organizational Status: 501(c)(3) or government agency or tribal government

Date of incorporation: **1987**

Tax ID Number: **94-3053060**

House District Number: **3**

Senate District Letter: **B**

Project Description: Please give a one line description of your program.

We present a 10-day jazz & classical music festival in Juneau

Mission/Purpose: Summarize you mission statement and/or organizational purpose:

- * to provide a rich musical experience in Southeast Alaska,**
- * to teach as well as to enrich,**
- * to serve both those who can afford to purchase tickets and those who cannot,**
- * to inspire and educate as well as entertain music lovers of all ages,**
- * and to create an annual event that will attract visitors to the Juneau community.**

FY01 GRANT REQUEST - ORGANIZATION'S FINANCIAL SUMMARY

(cash budget only) Last COMPLETE FY Present FY Next FY Biennial

Only/Year 2

1. Operating Expenses	131,640	131,685	116,000*
2. Operating Income	147,304	131,685	116,000*
3. Savings/Operating	13,664	0	0
4. ASCA Grant	4771	5260	8,000
5. Total Funds	145,304	131,685	116,000*
6. Restricted Funds			

Indicate deficit amounts by enclosing in parentheses, e.g. (3,500)

In Row 3, Savings are funds that can be carried over to the next year for operating expenses.

In Row 4, ASCA grant, use you actual grant award for Last and Present, and your grant request for the projected columns. Biennial applicants must use the same grant request for year one and year two.

Organization Name: **Juneau Jazz & Classics**

Abstract: In **no more** than 150 words, summarize how you intend to use this ASCA grant award.

This grant will assist us with artist fees and expenses connected with production of the annual Juneau Jazz & Classics Festival.

We will present 7-8 evening concerts, 5-10 workshops and master classes, 3 cruises, 1 family concert, 5 free noon concerts, several in-school classroom visits, 1 out-lying community concert, 1 -2 performances in care facilities for senior citizens; all by professional, renown jazz or classical musicians, in Juneau. Of particular interest for this festival:

We will set the roster for Festival 2001 in the fall of 2000, but plan to celebrate our 15th Anniversary with a program of the most popular guest artists from over the years, while still offering opportunities for talented newcomers like this year's guests The Lark Quartet. We will also be adding a new regular feature, artists selected specifically for a "kids only" performance.

Biographies of these artists are available up on request; also, our rosters from the past 14 years stand as indicators of the caliber of artists we select.

Organizational History: In the space provided below **and no more than one additional page**, give a brief

history of your organization. Describe the range of activities/programs of your organization and an overview of your accomplishments. Discuss the impact of your organization on your community and/or the state and include a brief description of the general demographics of your community.

This will be our 15th annual festival.

Each year, we offer a springtime series of concerts, workshops, and events; and offer a string workshop in the fall or winter, all featuring excellent professional musicians. Occasionally, we present concerts during the winter if we hear that a group or performer of special significance in the jazz or classical field will be traveling in the area at that time. Attached is a roster of our artists over the years.

We are proud

- to have been awarded the Governor's Award for the Arts in 1998,
- to have been named one of the Top 100 Events of 1999 by the American Bus Association,
- and to have been selected to participate in the *Continental Harmony* project in celebration of Year 2000.

These honors attest to the artistic impact the festival has had over the years.

Attendance at the Festival has gone from 1280 in 1987 to almost 6000 at Festival 1999

Individual contributions have increased steadily each year, this year running even with this same time last year, with still about 35 regular contributors to send in their annual donations.

Our volunteer cadre is equally dedicated and steadily increasing, with about 230 names on the list, including several who simply take the week off from work in order to be fully available to help and to enjoy the events, and one whole office in the Dept. of Natural Resources that signs up for all the slots for one concert each year.

Local businesses are eager to support us, our in-kind contributions are almost equal to our individual cash donations, and several companies collaborate with us for marketing products and encouraging visitors to Juneau.

Juneau is a community of about 30,000, a little less than half the population of the Southeast region. Our average per capita income is \$29,000. Roughly 82% of the population is classified as white, 12% as Native American, 5% as Asian or Pacific Islander, and 1% as black. The median age is in the mid-thirties. We have a small university with 600 full time students. Most people are employed in the private sector, although a significant number are government employees.

II. APPLICATION NARRATIVE

- **Artistic Quality/Merit**

Plans: Our plans for 2001 are to bring 24 - 26 professional jazz and classical musicians to Juneau to entertain, educate and edify people from all over southeast Alaska (and the Yukon) by offering a series of seven to eight evening concerts, a family event, five free noon concerts, workshops and master classes, an open rehearsal, three cruises, a dance, and an afternoon of open air community events.

New activities:

Artistic priorities, artistic quality, & how we choose our artists:

1) For each festival, we choose musicians to participate based on their outstanding musical abilities combined with a commitment to musical education. We look for artists who are recognized in their field as leaders, who have contributed substantially to our musical heritage, and whose dedication to music extends to opening up the music to those unfamiliar with it.

2) A portion of each year's roster is dedicated to new young talent. The artistic director works closely with the Concert Artists Guild to identify emerging artists who can work toward the goals of enrichment and education.

3) We try to balance each festival with a variety of activities and styles in both the classical and jazz genres. Artists who demonstrate stylistic diversity and adaptability to varied residency activities are most welcome. We seek to combine artists with varied styles within one festival, and sometimes within one program.

4) We communicate and collaborate with other local groups, such as the Alaska Youth Choir, Juneau Symphony, Juneau Lyric Opera Company, Juneau Little Theater, and Juneau Dance Unlimited to try to bring opportunities and artists that fit their needs.

5) We also, naturally, consider the costs of each artist. We attempt to block book with other western or Alaskan presenters, and try to find artists who are touring in the region or available from the West Coast so that travel expenses are less.

We will set the roster for Festival 2001 in the fall of 2000. At this time, from previous audience favorites we are considering The 5 Blind Boys, Bela Fleck and the Flecktones, Cellists Susan Salm and Armen Ksajikian, baritone Douglas Webster, and pianist Alan Chow. We are also considering violinist Charles Castleman, blues performer 'Keb 'Mo (Kevin Moore), and tenor sax players Stanley Turrentine and David "Fathead" Newman.

OUTREACH/RELATIONSHIP TO COMMUNITY

Our role: We are the primary presenters and standard bearers for live professional jazz and classical music in Juneau. Other presenting organizations may touch on these types of music, but we are the sole organization in the area dedicated to broadening public understanding and appreciation for these important cultural elements. In doing so, we have become as well a focal point for spring in this area, and a destination for travelers and locals.

We serve: Juneau and the surrounding out-lying communities, primarily. We also have many travelers from Anchorage, Whitehorse, and the Lower 48 who come to Juneau specifically for this event.

Efforts to develop new audiences or underserved audiences, & collaborations:

To reach a broad segment of the population we:

- choose unusual, exciting, and accessible locations frequented by a variety of people, and hold events at varied times of day. We present events on ships, in malls, office buildings, schools, senior housing, on mountain-tops, ferries, out of doors, in restaurants and clubs, churches, as well as the usual concert venues. All our venues are accessible to those with disabilities.
- offer a variety of tickets prices to encourage families with young children, students, and the elderly to participate. Almost half of our events are free.
- bring music to school children either through in-class conversations with musicians, in-school assemblies, or by busing children to free noon concerts.
- encourage donors to give to a special fund to help pay for tickets for disadvantaged people through the organizations that serve them: This has allowed us to offer many people opportunities to attend concerts they would not otherwise be able to afford, for example families at AWARE (shelter for women and children,) Big Brothers/Big Sisters, St. Vincent de Paul, the Glory Hole (shelter), Juneau Alliance for Mentally Ill, Johnson Youth Center, REACH (day-care for handicapped adults).
- present concerts to seniors confined to care facilities, and to prison inmates.
- collaborate with other organizations to present events that serve their purposes as well as ours, such as the Alaska Youth Choir, Southeast Road Runners, Juneau Symphony, Juneau Lyric Opera Company, and Juneau Little Theater.
- respond to community input, trends and audience response cards. This year we're responding to requests for Chicago style blues and more traditional jazz with Studebaker John & The Hawks as well as the Bruce Paulson L.A. Big Band.
- build on new events and trial techniques. This year we are working even more closely after testing, small-scale success, with our business supporters to be able to offer out of town visitors reduced travel fares along with special concert ticket prices, to encourage visitors to come to Juneau for the festival, building business for our sponsors and helping those in out-lying communities afford to come to town for the events. As an example, Alaska Airlines will set up a special "Festival Fare" for flights into Juneau, and guests at local hotels and bed & breakfasts will be able to call us to receive special rates for concert tickets.

We have worked out a very successful partnership with the local brewery, which releases a special "Festival Ale" available only during the month of May, and with our local coffee roasting company,

which has developed a special dark roast blend that they sell to benefit the festival.

We are members of the Chamber of Commerce and the Convention and Visitors Bureau so that community leaders will think of arts organizations and Juneau Jazz & Classics as an active part of the economic structure in Juneau.

Anticipated audience: We have sustained a 3 – 6% attendance increase for three straight years, 1999 almost topping 6000, a figure we expect audiences to top this year with our millenium themed festival and World Premiere Concerto, and anticipate that it will be higher again in 2001 for the 15th Anniversary festival.

How do we broaden understanding of the arts? By bringing people together with music or experiences they may not have encountered before, we help them to come gently and happily to appreciate music and art as an immediate and quite integral part of life, something that adds beauty, wonder, and joy to everyday living. We make the music approachable, enjoyable, exciting, convivial, and in the process help people discover how the art form relates to their personal experience. We also work to show business leaders how the arts can work to the community's financial advantage.

FINANCIAL PROFILE

Why do we need this grant? Admissions generate 55% of our income, contributions from individuals and businesses about 38%. We look to grants from government and other sources for the balance.

We live in an isolated part of the country, with a small population base. In addition, according to our mission, we purposely offer several free or modestly priced concerts so that families, students, retired people, the disadvantaged can benefit from the music as well as those who can afford steeper ticket prices. We try to balance events so that there are some that generate revenue and some that are particularly seen as outreach and education opportunities, and seek both governmental and private support to augment the individual support and ticket revenue available.

The last year saw significant voter mandated legislation in the form of cruise ship fees. The cruise industry (especially Holland America and Princess Tours) have been staunch and major supporters of the festival almost since the inception in 1986. The new tax and sometimes personal acrimony over this issue has forced them to reevaluate their positions as far as supporting *any* funding in Southeast Alaska, let alone funding for the arts, and the hesitation and early losses of revenue we've seen are already affecting us. (Loss of two sponsors and much longer evaluation time on requests than ever before.)

Financial History: We have been quite stable financially. We have had occasional years with losses due to unexpected loss of major support, or a particular event that generates less revenue than we anticipated. Our last season was very successful. We completed last year with our first significant profit in some time, but expect that to only partially offset dwindling cruise industry support. We do strive to finish each season 'in the black' with a small fund surplus to enable us to meet increasing costs each year.

Our budget is attached: Each year we analyze our expenditures for the prior year and set our goals accordingly. We have noticed lately that artists' fee are going up significantly, so have increased that category so that we can continue to be competitive for the caliber of artist we seek.

Individual contributions have risen dramatically in the past few years, indicating that the community recognizes the Festival as valuable, and our support from local businesses increase each year, indicating faith in our ability to manage events and funds well.

Realizing a long-term goal, we are in the process of establishing a foundation to allow us to accept planned giving contributions and to try to create a small, sustainable income. We recently reviewed and revised our banking and investment strategies, to maximize the interest we can earn on our savings while remaining fiscally prudent.

We hired a new administrator with extensive background not only in non-profit work, but retail, wholesale, marketing and management, all in the field of music and entertainment. We have already realized a 2% drop in production costs since this change took effect in September, and have totally revamped our fund-raising materials aimed at local businesses.

ADMINISTRATIVE PROFILE

Management structure: Juneau Jazz & Classics is made up of an 11 member board of directors and artistic director, augmented by a four member advisory board and an extensive enthusiastic volunteer group. We utilize the services of a contract part-time administrator.

The board of directors embodies our goal of trying to reach a broad spectrum of people through the Festival and is made up of people from many walks of life, as reflective as we can be of the variety found in our community. Through the board process, we consider ways to reach groups not previously well-served by our Festival or by other musical events in the region, and make connections and links to other businesses and organizations.

The artistic director develops the list of proposed musicians based upon suggestions received from the audience, administrator, board members, and her own knowledge. She defines the vision for the Festival. The artist list is reviewed and approved by the Board.

Our volunteer base clearly reflects the diverse population, from the white community, to Filipino, to Native American, and from all socio-economic groups, that we serve. We look to them not only for help putting the festival on, but for insights, ideas, suggestions, and evaluation of each event.

The administrator designs and plans fund-raising campaigns with help from the artistic director, and then coordinates the campaigns with the board members, as well as organizing the details of producing the festival.

We have contractual agreements with each artist or group to pay them for performances and/or workshops they do for the Festival.

Long-range planning: The board of directors and the artistic director meet at the conclusion of each festival to evaluate it and to set the goals for the next one. They rely on input from audiences, the administrator, volunteers, and the advisory board as they do this.

How do we successfully manage programs? Over the period of 14 years, we have gained a great deal of experience! Careful planning:

- the program, selection of artists, combination of events
- budgets, financial planning
 - marketing; we have a yearly cycle of marketing strategies planned, know our target audiences (marketing plan attached)

Careful record-keeping:

- accurate database of contributors, volunteers, contacts, agents and artists
- good attendance and ticket sales records
- clear financial records – we took advantage of our new administrator’s financial background and

have combined switching from a y2k deficient accounting software and streamlining our chart of accounts, which will lower administrator workload for other projects and reduce in-kind tax preparation fees from a local accounting firm.

- good historical records

Careful organization:

- complete lists of what needs to be done, when and by whom, job descriptions, detailed schedules
- good communication (email is vital to our organization!)

and understand and be committed to our mission.

Evaluation and documentation: We seek evaluation, suggestions, comments from our audiences and participants, in order to improve each year. We insert audience survey forms in every program to solicit evaluations of our programs and suggestions for future ones. We tabulate the results and analyze them at the board meeting following the Festival, as we begin the planning cycle for the next year.

We use contribution records, ticket sales, and financial records to evaluate each Festival, and look at partnerships and collaborations as an indication of how we are valued by the community.

Each festival event is photographed by a professional photographer, and the classical events are taped.

Changes? We have hired a new administrator, Greg Cohen is a ten-year resident of Alaska. Prior, he owned Budget Tapes & CD’s in Juneau for seven years, and has worked as administrator for non-profit groups in Reno, NV and Sand Diego, CA. He worked for four years at the Seattle and Portland Paramount Theaters, variously as Manager of Advertising, Ticketing, Artist Booking & Relations and Catering. A published short-fiction author, Greg has recently completed a non-fiction business manuscript, focusing on starting and managing small businesses, and he has published articles in The Alaska Businessman, Southwest and Alaska Airlines in-flight magazines. A singer and harmonica player, Greg has performed professionally with bluegrass, blues and jazz bands in Colorado and Alaska. His knowledge of the tourism indus-

try in Alaska, interest and involvement in music, expertise in event planning and hospitality contribute to the Festival's development in those areas.

APPLICATION BUDGET PAGE

IV. Support Materials

1) Artistic and administrative staff/board

- **Linda Rosenthal**, artistic director, founder, and visionary for the Festival, donates her time, part-time.
- **Greg Cohen**, administrator, new this year, is a part-time contractor.

For the Festival week, we contract with:

- **Art Rotch** to do staging and lighting design and set up. FY00 will be his 4th season with us. He has a pool of 2 or 3 men who regularly assist him with set up and take down.
- **Dee Koester** to assist with production of events. She has done this for at least 8 seasons.
- **Phillip Fitzgerald**, to assist with stage set up, moving stuff, and general handy person. He has been with us for 4 or 5 years.
- **Sand Castle Studio** to do the sound for each event. FY00 will be their 4th season with us.

We use volunteers to staff events, usually, but not in all cases, each event has:

1 House Manager, to oversee the event, timing, lights, and general organization

2 Ticket Sellers

2 Ticket Takers

2 Ushers

2 Concessions Sellers

1 Front of the House Liaison, to communicate with the back re: timing, problems etc.

1 Back of the House Liaison, to communicate with the front re: backstage timing etc.

1 Artist Liaison, to take care of artist's needs, refreshments, dressing rooms, etc.

1 page turner (not necessary each time)

2 stage hands, to move chairs, set up stage, etc.

2 drivers, to escort and drive artists to and from hotel, venue, and other appointments

To fill these slots we have a pool of 230 volunteers, about 60 of whom are used each year and about 30 who have volunteered for many years.

- **Board of Directors:**

Kathy Kolkhorst Ruddy

CHAIRMAN

1996 1993 1990 3/87

Attorney and charter boat owner. Alaska for 20 years. Plays the flute in the Juneau Marching Band. Former road manager and member of a Dixieland band in Connecticut. Former member of Juneau Arts & Humanities Council Board, and Juneau Symphony board. Founding member of Juneau Jazz & Classics Board.

Eve Reckley

VICE CHAIRMAN

1996 1993 1990 7/87

Communications specialist, Realtor. Founding member of Juneau Jazz & Classics Board of Directors

Susan Fitzgerald

SECRETARY

1997 1994 1991 8/88

19 years in Juneau, 28 years in Alaska. Program and Operations Director at KTOO-Fm, Public Radio for Alaska's Capital City, Host of "A Juneau Afternoon," an hour long arts and community access magazine show four days a week.

12 years at KTOO as host of classical music and jazz shows (rock and folk too), Teacher of community radio.

Kitty Sessions

TREASURER

1997 1994

Southeast Coordinator, Alzheimer's Association Alaska Chapter, 15 years in Alaska, 5 years as Administrator of Juneau Jazz & Classics

Nancy Decherney

Administrator, Alaska State Writing Consortium,

Lifelong Alaskan, former Jazz & Classics administrator – 1996 - 1999

Dennis Egan

1998, 1995 1992 8/89

Mayor, Juneau Alaska

Life-long Alaskan

Owner KINY/KSUP

Sharon Gaipman

1996 1993 1990 3/87

Division of Tourism Marketing Specialist. Founding member of Jazz & Classics board.

Joe Graham

1995

Port Director, Port of Juneau, Alaska, 10 years in Juneau, 29 years in Alaska. Enjoys almost all forms of music, especially classics and jazz. Wishes to foster appreciation of musical variety and encourage musicianship in young people.

Linda Hay

1997 1994

Business management and consulting, Charter Tug/barge operations. Alaskan resident for 7 years. Worked for Fred Waring as general manager of jazz record division, which became Omnisound Jazz, Worked with Phil Woods, David Frishberg, Janet Lawson, John Coates, Lew Tabakin, and others.

Peter McDowell

1996 1993 1990 3/87

Economist, consultant, life-long Alaskan, active art supporter.

Thomas Meyer

1999

Attorney in private practice, percussionist performing with local bands, served on boards of directors for Sitka Historical Society, Sitka State Parks Advisory Board, Discovery Foundation, SE Road Runners, currently serving on Eaglecrest Board of Directors

Jetta Whittaker

1997 1994

Arts administrator, mother; fiscal/policy analyst for the Legislature & Governor's Office B.A., Music, Reed College; M.B.A. Public Management concentration, Boston University. 38 year resident of Alaska, 10 in Juneau. Oboist with Juneau Symphony Board member for Juneau Jazz and Classics, Juneau Unitarian Universalist Fellowship; former board member of Juneau Arts and Humanities Council; former Big Sister. Fellow at National Endowment for the Arts

2) Artistic support materials

Artist Roster from all past festivals: Festival 2000 will feature artists of similar caliber.

Linda Rosenthal, violin, has appeared at each festival

1999

Helen Baldassare – cabaret vocalist

Bobby Peaco – cabaret vocalist and instrumentalist

Balfa Tourjours – Cajun Blues

American String Quartet

Douglas Webster - baritone

Alan Chow - pianist

Linda Rosenthal - violinist

Meliora Winds – classical wind ensemble

Mose Allison – jazz singer, composer, pianist

Jeanni & Jimmy Cheatham and the Sweet Baby Blues – blues band

1998

Diana Krall Trio, jazz piano & vocals

Johnnie Johnson, blues piano

The Trenchcoats, a cappella extraordinaire

Beale Street Jazz Band, Dixieland jazz

Helen Baldassare & Bobby Peaco, cabaret

Justin Smith, blues guitar

Vivica Genaux, mezzo-soprano

Philippe Djokic, violin

Myron Romanul, piano

Mary Ruth Ray, viola

Susan Salm, cello

David Austin, cello

Paul Rosenthal, viola

Summer 1998 Collaboration

with

Alaska Youth Choir and the Juneau Lyric Opera Company

Hong Kong Yip's Children's Choir

1997

Billy Taylor Trio, jazz piano

Randy Sabien & The Fiddlehead Blues Band

Johnny Nocturne Band, blues

Alexandra Browning, soprano

Alan Chow, piano

Viveza, tangos, salon music, and more

Armen Ksajikian, cello

Mel Flood, flute

Juneau Brass Quintet

1996

Blind Boys of Alabama, gospel, funk, blues, & soul

Quartetto Gelato, arias, gypsy fiddling, and classical favorites

Roy Hargrove, jazz trumpet

New Century Saxophone Quartet, classical sax

Paul deLay Band, blues harmonica

Yoboso, Santa Fe Latin jazz

Alan Chow, piano

Philippe Etter, viola

Armen Ksajikian, cello

Gwen Thompson, violin

Lynette Turner, African dance

Mid Winter Blues 1996

1995

Bela Fleck and the Flecktones, jazz! funk! bluegrass!

Ernestine Anderson, jazz vocalist

Toby Twining Music, a cappella jazz, yodeling, Mongolian throat chants

Clarence Gatemouth Brown, funky blues & jazz guitar, violin, banjo

Raphael Trio, classical piano, violin, & cello

Kevin Hoggard, actor/narrator

Rose Corrigan, bassoon,

Perry Dreiman, percussion

Michele Bovyer, violin

Gary Bovyer, clarinet

Robert Dan, viola

Steven Williams, trombone

Jeffrey Levine, double bass

David Bilger, trumpet

Lynette Turner, dance

1994

Marian McPartland, piano jazz

The Heritage Hall Jazz Band, New Orleans jazz

Robert Bonfiglio, classical harmonica

Air force Band of the Pacific, big band jazz

Awadagin Pratt, piano

Susan Salm, cello

Philippe Djokic, violin

Lynn Stodola, piano

Robert Dan, viola

Allan Vogel, oboe

Maximilian Dimoff, bass

Brett Dillingham, storyteller

1993

Marni Nixon, soprano

Obo Addy and Kukrudu, African drumming & jazz

Turtle Island String Quartet, jazz/chamber music

Greta Matassa Quintet, jazz vocals

Susan Salm, cello

Robert Dan, viola

William Kanengiser, classical guitar

Lynn Stodola, piano

Lincoln Mayorga, piano

Marina Piccinini, flute

Philippe Djokic, violin

Mid-Winter Concert

Wynton Marsalis, he does it all

1992

Jay McShann, jazz piano

Free Flight, classical, jazz, new age, & rock

Meridian Arts Ensemble, brass quintet

Harvey Pittel, classical sax

Lincoln Mayorga, piano

Philippe Djokic, violin

Susan Salm, cello

Lynn Stodola, piano

Peter Marsh, viola

Mid-Winter Concert 1992

David Grisman

1991

Carmen McRae, jazz vocals

The Toshiko Akiyoshi Quartet, featuring Lew Tabackin,traight-ahead jazz

Francesco Trio, chamber music

George Shangrow, piano

Charles Castleman, violin

Scott W. Thornburg, trumpet

Lee Duckles, cello

Robert Dan, viola

John Duykers, tenor

Melvin Flood, flute

Jamison McLean, speaker

1990

Duke Ellington Orchestra, under direction of Mercer Ellington

Pancho Sanchez Latin Jazz Band

Lisa Bergman, piano

Charles Castleman, violin

Evelyn De La Rosa, soprano

Lee Duckles, cello

Daniel Epstein, piano

Laura Klugherz, violin and viola

1989

John Handy, sax

Nancy King, jazz vocals

Rob Thomas, jazz violin

Chris Lee, drums

Jerry Hahn, guitar

Dan Schulte, bass

Michael Newman and Laurea Oltman, guitar CandaceGoetz, soprano

Theodore DeCorso, clarinet

Philip Lewis, violin

Robert McCoy, piano

Jungshin Lim Lewis, cello

Russell Guyver, viola

Anthony Elliott, cello

1988

Dave Brubeck and His Quartet, jazz piano

Richie Cole and Alto Madness, sax

Charles Castleman, violin

Russell Guyver, viola

Susan Salm, cello

Robert McCoy, piano

Candace Goetz, soprano

Melvin Flood, flute

1987

Free Flight, jazz ensemble

Kim Richmond, sax

Daniel Epstein, piano

Philip Lewis, violin

Susan Salm, cello

Yizhak Schotten, viola

Katherine Collier, piano

3) Long Range Plan provide a summary of your Long Range Plan.

To continue to serve our mission as stated;

to set up a Juneau Jazz & Classics Foundation to help support the work of the festival through planned gifts and other investments;

to attract a greater audience from outside of Southeast Alaska;

to build the education component of the festival to include a small conservatory;

expand our outreach activities during the Festival and throughout the year.

4) Last fiscal year's ASCA Final Report and Accounting:

Budget Grant requested \$ 8,000 Grant Awarded \$ 5,260 Grant Spent \$ 5,260

Grant Number FY 20-OS-05

Narrative Section Description of program/project (please be concise - What did you do? Season Support and Local Arts Council grantees should list programs and services offered, state number of production/concerts and any tours made or workshops held.)

We presented:

- 8 evening concerts in Juneau, including 1 specifically for young children, which included an ice cream social,
- 9 free concerts, including an all-afternoon event with simultaneous performances throughout downtown Juneau, and performances at the Lemon Creek Correctional Facility and Juneau Pioneer Home,
- 7 workshops and master classes
- 1 open rehearsal,
- 3 concerts aboard a catamaran,
- 2 cabaret and wine tasting events
- 1 concert in Tenakee Springs,
- and 7 musicians visited classrooms in the schools here to meet with band, drama, and music students, all within the 9 days from May 21 to May 30, 1999.

We had the classical concerts professionally taped, so that public radio in SE Alaska can rebroadcast the performances.

Was there any change in your program/project from what was stated in your application? If so, please explain.

No

Actual individuals benefiting: (ie., the actual total audience, participants, students, etc., excluding employees and/or paid performers), that benefited directly from your activities. Estimate for broadcasts or large public events (e.g. performances in the park.)

5850 actual audience attendance + an estimated 14,000 radio audience

700 youth participated (as a conservative estimate)

We distributed \$865 worth of tickets to various social service organizations for their clients, to allow disadvantaged people the opportunity to enjoy the music, and brought concerts to groups unable to travel to concerts.

Actual number of artists participating: (the total number of artists directly involved in providing artistic services specifically identified with your projects. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution.

29 musicians and 1 graphic artist

Communities served: List the communities served by your organization:

Juneau, Hoonah, Gustavus, Angoon, Haines, Skagway, Wrangell, Petersburg, Sitka, Tenakee Springs

Special target groups, if any reached:

children: preschool, elementary students bused to free concerts held in public, accessible venues,

families: special concert for young people, and free concerts

students: special ticket prices, musicians visits to schools, opportunities to perform,

senior citizens: special ticket prices, and concert at the Pioneer Home

disadvantaged people: free tickets to them through charitable groups serving them,

rural community: concert in a out-lying community

Objectives: Objectives your organization sought to achieve:

We sought to bring live music to Southeast Alaska to inspire and educate local musicians, while providing a rich musical experience for all residents. We tried to expand the audience for classical and jazz music through outreach efforts. We hoped to attract tourists to Juneau for this annual event.

Were the objectives achieved? Yes

These objectives were met: We brought a diverse group of exceptional musicians to Juneau, provided music in out-lying community, received many calls from other regions from people who traveled to Juneau specifically for this week particularly in response to our new web site, and involved several businesses in the community who have not participated before as supporters. We were able to expand the number of disadvantaged people by offering a large number of free tickets to AWARE, Big Brothers Big Sisters, the Glory Hole, Hospice of Juneau, Juneau Alliance for the Mentally Ill, Juneau Youth Services, Pioneer Home, REACH, and St. Vincent de Paul.

Audience response cards are all overwhelmingly favorable.

Problems encountered: If any, how were they overcome?

After 14 years, our primary problem is to keep growing, adding community involvement activities and events. Our other ongoing challenge is to optimize our use of new technologies – Internet, computer

software for everything from festival management to graphics design to accounting.

OPTIONAL MATERIALS

Marketing Plan

Festival 2000

Target locations:

- 1) Juneau
- 2) Southeast Alaska
- 3) Whitehorse, Yukon area
- 4) Anchorage/Fairbanks
- 5) Seattle/Pacific Northwest

Target populations:

- 1) Local people
- 2) Potential visitors to Alaska
- 3) Music lovers
- 4) Music students (workshops)
- 5) Students

Aspects to promote:

- 1) Festival concerts
- 2) Youth programs
- 3) Workshops
- 4) Special events: cruises, dance, world premier
- 5) String workshop
- 6) Free events

Vehicles for promotion:

- 1) Newspapers: Local, regional, national travel columns

- 2) Radio: local, regional public
- 3) Magazines: Travel/music/Alaska/professional
- 4) Internet web site and other directories and links
- 5) Posters, brochures
- 6) Direct mail letters to supporters

Tools:

- 1) Donor solicitation letter
- 2) Press release
- 3) Brochure
- 4) Posters
- 5) Program
- 6) Workshop fliers
- 7) Calendar of Events
- 8) Publicity events:
 - KTOO On-air drive
 - Specialty products (beer , coffee)
- 9) Special ticket prices for target populations
- 10) T-Shirts
- 11) Word of mouth

Schedule for promotion

October	Donor letter out with preliminary lineup
November	Press release to national press with lineup and dates
March	Press release to newspapers with particulars of events and performers Meet with <i>Empire</i> for details and to arrange <i>Panhandle</i> Prepare brochure Prepare radio spots
April	Brochure in <i>Juneau Empire</i> Brochure distributed to music stores, bookstores, University, hotels, ferry terminal Prepare posters Paid ads released in target locations as budget allows KTOO On-Air drive and sponsor Jazz special Distribute workshop fliers to target groups (Opera, string stu-

dents, piano students, local jazz musicians, Symphony) Presale tickets to contributors.

May Posters out Radio ads air throughout month PSA to scanner Banner up 2nd week of
May Surveys to attendees

June Review attendance figures, survey cards