



**REPORT TO THE
SOUTHERN ARTS FEDERATION
ON THE
UNDERSERVED PRESENTERS TECHNICAL
ASSISTANCE PROGRAM (UPTAP),
TRADITIONAL ARTISTS TECHNICAL
ASSISTANCE PROGRAM (TATAP),
SOUTHERN CONNECTIONS, AND
AMERICAN TRADITIONS PROGRAMS**

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PROGRAM HISTORY

In December of 1991, the Southern Arts Federation (SAF), working with the New England Foundation for the Arts (NEFA) and the New York State Council for the Arts (NYSCA), decided to bring topics relating to folk and traditional arts to the Association of Performing Arts Presenters (APAP) annual booking and training conference in New York City. The Folk Arts Program Directors of the three organizations, under the leadership of SAF, planned, developed and administered a day-long pre-conference seminar, a series of workshops on presenting the traditional arts during the conference, and interview sessions featuring traditional performers. APAP is the most important conference for presenters in the United States, drawing thousands of presenters, artists, and managers to sessions covering all aspects of the business of presenting. However, the traditional arts had never been fully represented at APAP, so this collaboration broke new ground. It became clear, also, to those involved in the presentation, that presenters in the Northeast region fully understood the value of the traditional arts, while many presenters in the region responsible for producing work by these artists did not.

After this presentation, the Southern Arts Federation began to examine its own relationship to presenting groups in its nine-state region (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee). Presenters, primarily rural but also those representing minority populations, were often underrepresented at SAF's successful regional booking conference, the Southern Arts Exchange (SAE). Therefore, SAF undertook a special program to serve this underserved population. After applying for and receiving a grant from the National Endowment for the Arts, with the help of the nine member state arts agencies, SAF identified a group of presenters to invite to an inaugural program called UPTAP (Underserved Presenters Technical Assistance Program) in 1993. This group was given special training sessions, and scholarships to the Southern Arts Exchange. The UPTAP participants received assistance and guidance from the SAF to maximize their resources and participate in creative problem solving in order to enhance their arts presenting skills on the

local level. The program was so successful that subsequent classes were added, creating a new generation of informed, well-prepared presenters throughout the southeast region.

Simultaneous to the beginnings of the concept of an UPTAP program, and concurrent with the 1991 APAP presentation, the Southern Arts Federation was producing a series of tours of traditional performers to travel throughout the nine-state region. Working with artists identified through the Folk Arts Coordinators of the State Arts Agencies in the region, SAF staff became aware of the intense need for in-depth training of these artists. The artists were well-known and well-respected in their communities, but did not really comprehend the business of booking tours, working with managers, preparing press kits, and working with presenters. The intensive training they received while touring with SAF staff led to a new program called TATAP (Traditional Artists Technical Assistance Program). Traditional artists from throughout the region received training to help provide them with the skills to make a living from their art.

In 1997, SAF combined the two successful programs and renamed them "Southern Connections." This program provided a unified approach to support both traditional artists and the presentation of traditional performing arts to rural and underserved areas. The success of "Southern Connections" led to requests from other regional arts organizations for SAF staff to provide training for traditional artists and presenters in states outside of the SAF region. In 1998, SAF submitted a new grant to the National Endowment for the Arts to expand the program nationally in 1999 and 2000, uniting the six Regional Arts Organizations in partnership with two significant regional booking conferences (Southern Arts Exchange, Midwest Arts Conference). This program offered increased performing opportunities to traditional artists and linked them with trained presenters throughout the country.

The success of the first year program led to a four-year series of "American Traditions" training. With funds from National Endowment for the Arts and matching funds from the Sulzberger Foundation, SAF undertook a series of training sessions from 1999 through 2002. Within that period, there were two classes, the Class of 1999 and the Class of 2000. Series I, four intensive introductory workshops, was offered in 1999 and 2000, Series II, four

advanced training sessions, was held in 2000, 2001 and 2002. (Although the series was intended to conclude in 2001, September 11 forced cancellation by many artists. Therefore, the program needed to be repeated, and concluded in 2002.)

PROGRAM DETAILS

Underserved Presenters Technical Assistance Program (UPTAP)

In 1993 SAF began a program to provide a wide range of technical assistance to local arts agencies. The pilot program was a collaboration with Americans for the Arts (at that time called the National Assembly of Local Arts Agencies, or NALAA), intended to "assist and advance rural, inner-city and other artistically underserved areas." Funded by the NEA, the initial grant covered three years, beginning in July, 1993. The program provided emerging and existing Local Arts Agencies and Statewide Assemblies of Local Arts Agencies with material and training to prepare their leaders for arts management challenges. The original grant stipulated, "Much of the southern population resides in rural areas where access to the lively arts is rare and budgets to bring professional artists into communities are very limited, and arts programmers in urban areas serving minority populations face the same issues." In response to these issues, Bob Johnson, Coordinator of the Southern Arts Exchange, and Dr. Peggy Bulger, Folk Arts Director of the Southern Arts Federation, devised a special program to teach presenting skills. They wrote a grant to the National Endowment for the Arts and received funding to begin a multi-year pilot program.

"As a former rural presenter, I had the opportunity to attend a national conference in South Carolina. It opened a whole new world for me, and I realized that we could offer similar services to our constituents throughout the region." - Bob Johnson, former SAE Coordinator

The resulting program, called UPTAP (Underserved Presenters Technical Assistance Program) offered a Southern Local Arts Leadership Project, eight professional development workshops for Local Arts Agencies, and travel subsidies for representatives to attend a regional meeting of other Local Arts Agencies. Working with Southern State Arts Agencies, SAF identified arts groups in need of technical assistance from their nine-state region. The goal of the project was to develop and increase performing arts programming in rural and ethnically diverse populations in the South. Through this pilot program, SAF was able to help local arts agencies in the South create their own network to support arts programming in their communities.

In 1993, the first year of UPTAP, 18 local arts agencies and presenters were trained at the Southern Arts Exchange (SAE), the South's premier booking arts booking conference and training institute, run by SAF. The conference is attended by over 350 arts presenters and over 250 artists/managers for four days of workshops, training sessions, business negotiations, and networking. The participants recommended by the nine State Arts Agencies had never attended the Southern Arts Exchange and many had little or no presenting experience. The group received full scholarships to the conference and two days of pre-conference training. The UPTAP initiative provided targeted technical assistance to improve arts presenting skills and thereby increased access to the arts for underserved areas of the region. By attending SAE, the UPTAP participants also were exposed for the first time to the mainstream performing arts world.

Following the initial training and SAE conference participation, a retreat was held in the spring of 1994 in Hiddenite, North Carolina, an UPTAP community. The retreat brought together the original participants to provide follow-up training and evaluation on the usefulness of the training program and to offer block-booking opportunities for the upcoming season. The Southern Arts Federation was then able to offer the Class of 1993 a second year of training at SAE 1994, as well as bring in a new class in 1994 to receive the first year of workshops. Training sessions addressed audience development, marketing, volunteer development, fundraising, board development, basic presenting skills, event production, and

school residency management. In addition, each UPTAP organization received \$3,000 in fee support to enhance their performing arts season.

The response to the pilot UPTAP initiative was overwhelmingly positive, with the original participants forming a close professional network of presenters who worked together for mutual support and resource sharing.

"When I was selected for the UPTAP program I was less than a year into my first arts administration job, thinking that presenting was something that an emcee did (And now, Ladies and Gentlemen, PRESENTING . . . !). I wondered why I should possibly need workshops to teach me how to do that. The three-year UPTAP program gave me the skill and confidence to strengthen the arts in an area where the arts had not been a priority. UPTAP changed my life, it changed my career, and it changed the whole spectrum of the arts in my rural Louisiana community. The relationships forged in the first year of UPTAP still, 10 years later, provide a constant network of peer consultants and moral support that I haven't found anywhere else." Mary Anne Lewis, Former Executive Director (now Project Director) of the North Louisiana Arts Council, Ruston, Louisiana. Also, agent with Double M Arts and Events, New York, New York.

In 1995 and 1996, SAF received a two-year grant from the National Endowment for the Arts. This new initiative had two main components: provide services to the 18 communities that had participated in the 1993 Southern Arts Exchange pilot project; and to expand those services to a new class of local arts agencies from underserved regions. The NEA/SAF partnership to provide presenter training to underserved areas was expanded further with this FY 95-96 grant. This offered the Class of 1993 the opportunity to receive a third and final year of training at the 1995 SAE. Also at SAE in 1995, the Class of '94 received its second year of UPTAP training, and an 18-member class was initiated in 1995.

In 1995, the original UPTAP participants attended a two day "second level" training: they were provided partial funding to present a season of at least three block-booked performances at each site; engaged arts marketing consultants to assist them in community-

specific promotion; and were offered scholarships to the 1995 Southern Arts Exchange for a second series of UPTAP workshops. The new UPTAP participants received full scholarships to participate in the 1995 SAE and their first series of pre-conference training workshops. The 1995 SAE also served to bring the two groups together to create and strengthen the only regional network of underserved local arts agencies in the country.

In addition to the UPTAP training at SAE, each member of the three classes (1993, 4 and 5) was offered a full scholarship for additional training at spring retreats. The Class of '93 participated in two retreats: the first in Hiddenite, North Carolina, July , 1994; the second in Panama City, Florida in June 1995. A Class of '94 retreat was held in July, 1995 in Pascagoula, Mississippi. In March, 1996, the Class of '95 convened for a retreat in Atlanta. In 1997, SAF offered a third and final year of training for 13 members of the UPTAP class of '95 at the 1997 SAE in Nashville, as well as scholarships to the Southern Arts Exchange conference and a workshop on block-booking.

In a collaboration with area partners, the new 1997 presenters were offered five scholarships through SAF; the Appalachian College Association provided six scholarships; the Georgia Council for the Arts sponsored five presenters; and the Kentucky and North Carolina Arts Councils each sponsored one presenter. These eighteen presenters met and networked with the Class of 1995, as well as the UPTAP graduates who attended SAE from the classes in 1993 and 1994. In 1998, eight new presenters and eight artists were offered scholarships to SAE.

At the end of the formal multi-year UPTAP program, SAF had presented 41 workshops at SAE and at retreats. Sixty-four presenters took part in the presenter training. Of that number, 49 UPTAP members completed training at the 1997 Southern Arts Exchange in Nashville.

Forty-three graduates became members of a newly-formed Underserved Presenters Technical Assistance Consortium (UPTAC). In addition, UPTAP training created a mutually-supportive consortium of local grassroots arts professionals. In 1997 (for FY 98), UPTAC,

applying directly to the National Endowment for the Arts through the Southern Arts Federation, received a \$100,000 grant to provide fee support for block-booking tours and computer networking capabilities for these rural and underserved areas.

"Because of UPTAP, lives are being changed, education is being enhanced, and cultural diversity is being celebrated in our small community in rural Kentucky." - Janine Musser, Executive Director, Wolfe County Arts Council, Wolfe County, Kentucky

Traditional Artists Technical Assistance Program (TATAP)

"I think anyone pursuing a career as an artist should have this TATAP training before he/she even thinks of starting a career." - Eddie Pennington, Guitar Master and National Heritage Fellow, Princeton, Kentucky

In the early and mid-nineties, the Southern Arts Federation undertook a series of performing arts tours featuring traditional artists. The four tours took traditional artists into rural and underserved areas. During the tours, SAF staff noted that many of the traditional artists needed assistance in marketing, booking, working with agents, and other techniques essential to the success of making a living as a performer.

In 1991, the Southern Arts Federation tour covered Louisiana, Mississippi and Alabama, and planned tours to cover the other states in the Southern Arts Federation's nine-state region in subsequent years. The first tour, called "Deep South Musical Roots," included taking traditional artists on the road, letting them experience touring when accompanied by trained professionals and working with prepared presenters. The performers had good audiences, were treated respectfully, had professional promotional materials developed for them, and received one-on-one training in how to tour and make a living through their art. The initial tour was followed by "Bluegrass, Blues, and Bembé" which toured Florida, Georgia, and South Carolina in 1992. The third tour, "Sisters of the South", went to North Carolina, Kentucky and Tennessee in 1994, followed by a subsequent year touring region-wide. During

the period that Southern Arts Federation was touring these performers, it became clear that there were many traditional performers untrained in the art of touring, and that a similar program might be developed just for such artists like UPTAP was developed for presenters.

"We could see the benefits that artists from these tours reaped from our involvement with them. And it made sense to try to multiply that effort by making that opportunity available to artists throughout the region." - Barbara Lau, Director of Public Programs, Center for Documentary Studies, Duke University

In 1996, the Traditional Artists Technical Assistance Project (TATAP) began. Designed to train and assist professional performing artists to tour in the region and to bring them into the world of mainstream arts presentation, the project was originally funded to last one year. Folk Arts Coordinators in southern states, as well as other folklorists in the region, recommended potential participants for the first program. Five groups and two individual artists were recommended for the pilot group. The program was funded through a National Endowment for the Arts Folk and Traditional Artists Program Grant.

"The TATAP program has been one of the most valuable opportunities that I have had in my performing career by helping me present myself in a more professional manner to [those] interested in my type music. After TATAP I have been able to do more with my career in music by being able to play in places that an artist dreams of playing, and also improving my income as well. Thank you." Eddie Pennington, Guitar Master and National Heritage Fellow, Princeton, Kentucky

Southern Connections

In 1997, SAF's new grant from the NEA Heritage and Preservation Program combined the UPTAP and TATAP programs into a unified approach to support the performing arts in rural and underserved areas, and support the indigenous folk and traditional artists of the South. Renamed "Southern Connections," new curriculum was developed to provide intensive training in a one-year package. The new "Southern Connections," including training and registration to SAE, was offered to a new class in 1997.

In 1998, "Southern Connections" was granted \$25,000 from the Sulzberger Foundation to continue assistance to underserved arts presenters. The NEA awarded an extension for 1999 to their grant. The Sulzberger and NEA funds were combined to give an additional year of training to artists and presenters. During the 1998-99 year, in-depth evaluations were made of the two artist and presenter technical assistance programs. In response to the data collected, more advanced instruction was offered for recent participants in the UPTAP program.

In 1999, a retreat was held at Unicoi State Park and Conference Center in the North Georgia Mountains. Fourteen presenters accepted scholarships (Alabama - 2, Florida - 1, Georgia - 2, Louisiana - 2, Mississippi - 2, North Carolina - 2, South Carolina - 1, Tennessee - 2). The four workshops offered were: "Exploring and Exchanging Our Shared Experience" - designed to allow retreat participants to strengthen networks, building a regional community of arts professionals; "Expanding Our Reach: Arts Presenters as Good Citizens in Our Communities" - focusing on the roles and responsibilities of arts presenters; "Envisioning a Successful Presenting Season" - designed to encourage presenters to envision seasons that respond to organizational missions and audience needs; and "Long Range Planning for Community Based Organizations".

American Traditions

The SAF submitted a grant proposal to the NEA in 1998, under the Leadership Projects in the Underserved Areas category, to expand the "Southern Connections" program to the national level, renaming it "American Traditions." The grant received funded FY 99 and FY 00. After the first years of success, the program proposed to expand nationally, training performing groups or artists in a collaboration uniting the six Regional Arts Organizations across the country and in partnership with three major performing arts booking conferences. The goal of the "American Traditions" program, was to "link audiences in over 100 rural and underserved communities in America with the rich and vibrant artistic heritage that is our

multicultural American legacy. At the same time, 'American Traditions' [*offered*] some of the nation's most talented performing artists long overdue recognition and increased performing opportunities." "American Traditions" also enfolded the UPTAP program and Southern Arts Federation's Presenter Fee and Dance Support, where NEA funds are re-granted on a competitive basis to presenters for in-region touring.

Working cooperatively with other Regional Arts Organizations (RAOs), SAF offered the presenter and artist training workshops at both the Midwest Arts Performing Arts Booking Conference and the Southern Arts Exchange in 1999, serving five artists and ten presenters from each of the five RAO regions: New England Foundation for the Arts, Mid-Atlantic Arts Foundation, Arts Midwest, Mid-American Arts Alliance and SAF. Each RAO agreed to contribute \$10,000 in fee support money to fund performing arts residencies by artists who had received the training into trained presenters' communities.

In 2001 and 2002, fifteen American Traditions scholarship recipients received advanced training at a Professional Development Training Program at the Performing Arts Exchange in Louisville, Kentucky, and September 25-26, 2002, in Atlanta, Georgia. Traditional artists participated in four American Traditions Workshops: "Making the Most of Your Media Opportunities," "Legal Issues for Performing Artists," "Performance Toolbox," and "Identifying New Markets." At the conclusion of the training, the American Traditions artists participated in the Performing Arts Exchange conference activities.

"Trying to make our hobby (playing music & entertaining audiences) our full-time business seemed impossible, until I attended the SAF American Traditions program. This program provided much... needed information to get closer to our professional goals. It provided me with necessary information about how to manage a band, the paper work needed and recommended, the sources to find... information, and the opportunity to talk with other artists and professionals in the music business. I would have never known where to start with all the BUSINESS issues without this program (promotion, how the music business works, websites, PR kits, etc). It has also served as a foundation to re-evaluate my career, personal and professional goals...putting much more purpose into my mission.

Thank you so much to Rick March (Wisconsin Folklorist) who recommended us to take part in this program. It has been an eye-opener since the first workshop." Michelle Jerabek, Copper Box (Manager, Recording and Performing Artist), Oshkosh, Wisconsin

PLANNING FOR THE FUTURE

The National Arts Leadership Institute™

As a result of the success of the UPTAP, TATAP, Southern Connections and American Traditions programs, the Southern Arts Federation was invited to present program intensives in other regions. Using the American Traditions model, SAF provided, as a fee-for-service, two separate training sessions for Arts Presenters and for Traditional Artists for the Minnesota State Arts Board and the Minnesota Presenters Consortium in March and June of 2002. Thirty presenters and artists were trained in workshops that covered topics such as: Interpreting Traditional Arts; Working with Ethnic and Immigrant Communities; Marketing the Traditional Arts; and Audience Development.

In February of 2003, the Southern Arts Federation was invited to present a series of workshops in five Mexican cities on working with United States presenters. Southern Arts Federation staff and traditional Mexican guitarist Jorge Morales (an American Traditions graduate residing in Des Moines, Iowa) visited Durango, Monterrey, Culican, Tijuana and Mexicali, Mexico to work with Mexican artists and presenters. This trip pointed out the need for information-sharing beyond our borders with artists desiring to tour the United States.

In October, 2002, Southern Arts Federation, at the request of the Mississippi Arts Commission, held professional development training for traditional artists. Workshops included the "Performance Toolbox;" "Working with Presenters;" "Primer for Artists in the Schools;" "Marketing Your Act;" and "Successful Negotiation." Additionally, other performing artists in Mississippi were offered "The Art of Negotiation and Booking Techniques" and "Creating an Effective Press Kit."

Because American Traditions uniquely provides presenters and artists skills and information they need, but do not currently possess, and because many of the presenters and artists served by SAF have requested advanced training opportunities, the Federation is researching the possibility of regularly offering the programs to artists and presenters nationwide. SAF is also looking into extending the training beyond artists and presenters to include agents and managers; some states already require agents and managers to be professionally certified. This new program would be known as the National Arts Leadership Institute (NALI). The Leadership Institute would also serve many people in the early stages of careers in arts administration, and many recent graduates from arts-based university programs, by offering them the pragmatic, experience-based training they will require for success. SAF is researching the viability of this expanded training model in order to make affordable, accessible training available to arts administrators, artists, agents and managers, thus strengthening the entire arts field nationwide through onsite classroom-based courses and online digitally-based pedagogy. Preliminary indications are that this could be a tremendous service to the presenting world as well as a successful revenue opportunity for the Southern Arts Federation.

CONCLUSION

"Your...program provides the 'missing link' to empower the artist to become the 'complete' professional...The excitement of learning, the fascination of making new friends, and the total stimulation of the program environment make the experience one of the most rewarding experiences of my life."

Joe Grkman, Jr., "GRKMANIA" Band, South Park, Pennsylvania

In the course of preparing this report, three artists and one administrative participant from various stages of the program, and five current and former staff and consultants were interviewed. The interviewees were unanimous in their feeling that the programs had provided them with unprecedented and invaluable opportunities for growth, development, and continued success. They often expressed the hope that the programs, or something like

them, would continue to be offered in future so that other traditional artists or underserved communities might enjoy the benefits that they had already enjoyed. This strong anecdotal confirmation of the success of these programs, coupled with the solid institutional commitment of SAF to the means and ends of these programs, indicates the viability and desirability of continuing these programs into the future. Specifically, the institution of a strong professional development track that covers the many aspects of performing and presenting, available nationally to a wide range of participants, would be a viable and valuable approach to building on earlier successes. Therefore, the NALI™ program as planned by the Southern Arts Federation should provide a much-needed service to artists, administrators, and presenters at all levels.

UPTAP/TATAP/Southern Connections/American Traditions Granting History

1993-95 - Underserved Presenters Technical Assistance Project (UPTAP) - NEA Local Arts Agencies Program \$250,000

January 1, 1996 - December 31, 1996 - NEA Folk and Traditional Arts Program
TATAP - \$43,200

January 1, 1997 - December 31, 1998 - NEA Heritage and Preservation Program \$150,000 - Southern Connections - UPTAP and TATAP combine (Extended through 1999)

1997 - 1998 - NEA-Funds UPTAC for block booking and computer networking \$100,000

1998 Sulzberger Foundation of Chattanooga, Tennessee supports an extension to the NEA grant - \$100,000 over four years

1999- 2000 NEA Leadership Projects in Underserved Areas \$200,000
Collaboration with New England Foundation for the Arts, Mid-Atlantic Arts Foundation, Arts Midwest, Mid-America Arts Alliance

2000-2001 NEA Leadership Initiative for Folk and Traditional Arts \$50,000
Series I and II of American Traditions in Atlanta, GA

2001 - 2002 - NEA - Leadership Initiatives for Folk and Traditional Arts \$23,000
Series II of American Traditions: Professional Development Training Program in Louisville, KY in October, 2001, and a second one in Atlanta in September, 2002

Printed Sources of Information for Report

1995 Final Report - Underserved Presenters Technical Assistance Project
1996 UPTAP Block Booking Notes
1996 Traditional Artists Technical Assistance Project Final Report
1996 UPTAP Evaluation and Recommendations on the Future of UPTAP (prepared by Danielle Withrow, Community Ventures, Forest City, North Carolina)
1998 Program Description: Southern Connections
1999 NEA Final Report - Southern Connections
1999 Southern Connections Assessment Summary (prepared by Barbara Lau Arts Consultants)
1999 Underserved Presenters Technical Assistance Consortium (UPTAC) Evaluation Report (prepared by Carolyn Cone Weaver, Consultant, Fayetteville, North Carolina)
2001 Letters to SAF about Southern Connections and American Traditions programs (provided by Teresa Hollingsworth)

Individuals interviewed for this report:

Sheila Kay Adams
Traditional Artist, Author, TATAP Graduate
Mars Hill, North Carolina

Peggy Bulger
Director, American Folklife Center
Library of Congress
Washington, DC

Teresa Hollingsworth
Manager, Traditional Arts Program
Southern Arts Federation
Atlanta, Georgia

Michele Jerabek
Manager, Artist, TATAP Graduate
Oshkosh, Wisconsin

Bob Johnson
Former Coordinator of SAE
Atlanta, Georgia

Barbara Lau
Director of Public Programs
Center for Documentary Studies
Durham, North Carolina

Mary Anne Lewis, UPTAP Graduate
Project Director, North Central Louisiana Arts Council
Ruston, Louisiana, and
Agent, Double M Arts and Events
New York, New York

Eddie Pennington, TATAP Graduate
National Heritage Fellow and Traditional Artist
Princeton, Kentucky

Ann Rothery
Manager, National Arts Leadership Institute
Southern Arts Federation
Atlanta, Georgia

SAF Professional Development for Artists (TATAP, Southern Connections, American Traditions)

Participant History

1996

The following artists were the first class of participants when the professional development program for artists was known as the Traditional Artist Technical Assistance Program (TATAP):

Sheryl Cormier & the Cajun Sounds, Carencro, LA
The Golden Gospel Singers, Atlanta, GA
James Kelley & Wheels of the World, Miami, Springs FL
Little Whitt & Big Bo McGee, Tuscaloosa, AL
Tomas Granado & La Fuerza, del Norte, Homestead, FL
Eddie Pennington, Princeton, KY
Sweet Miss Coffy & the Mississippi Burnin Blues Band, Jackson, MS

1997

The following were the first full class of participants when the professional development program for artist was known as Southern Connections:

Beverly "Guitar" Watkins, Commerce, GA
McIntosh County Shouters, Townsend, GA
Angelic Harmonizing Chorus, Selma, AL
Angela Ray Chen, Norcross, GA
Bobby McMillon, NC
Johnny Conga, Miami, FL
Roy Harper, Manchester, TN
Homer Ledford, Winchester, KY
Russell Gulley, Fort Payne, AL
Johnny Neal, Fort Payne, AL
Sheila Kay Adams, Mars Hill, NC
Osumare African Culture Drum & Dance Ensemble, Birmingham. AL
Linnie Garner-Mower, Hattiesburg, MS
Eric Jennings, Covington, KY
Roy McMillan, Sr., Selma, AL
Rev. Marvin Myles, Lyon, MS
Martha Perdomo, Medley, FL
Stacy Rodgers, Oxford, MS
Joey Stuckey, Macon, GA

1998

The entire class from the 1997 was invited to return to SAE to be represented in a Southern Connections booth. The following are those that were able to accept this invitation:

Angela Ray Chen, Norcross, GA
Osumare African Cultural Drum, Birmingham, AL
Johnny Conga, Miami, FL
Homer Ledford, Winchester, KY
Roy Harper, Manchester, TN
Angelic Harmonizing Chorus, Selma, AL
McIntosh County Shouters, Townsend, GA
Bobby McMillon, NC
Beverly Watkins, Commerce, GA
Johnny Neal, Fort Payne, AL
Russell Gulley, Fort Payne, AL
Joey Stuckey, Macon, GA
Sheila Kay Adams Mars Hill, NC

1999

The following performers were selected to participate in the 1999 American Traditions program:

SAF Region

Gospelway Bluegrass Singers, Independence, KY
Algia Mae Hinton and Lightnin' Wells, Farmville, NC
The Princely Players, Nashville, TN
Dante' Harmon, Lithonia, GA
Sister Penola Caesar, Monroe, LA

New England Region

Ginga Brasileira, Milford, CT
Jose'e Vachon, Amherst, MA
Lydia Perez, Warwick, RI
Sunsteel, Mattapan, MA

Mid Atlantic Region

Vidya Murthy, Bridgewater, NJ
AsaDife, Forest Hills, NY
Joe Grkman Band, Library, PA

Mid America Region

The Chump Change Band, Columbia, MO
Steve Littleman, Oklahoma City, OK
Comer "Moon" Mullins, Mountain View, AR
Eva Ybarra Y Su Conjunto, San Antonio, TX
Howard Parker, Gordon, NE

Midwest Region

Harmonia, Cleveland, OH
Las Guitarras de Mexico, Des Moines, IA
Little Sonny and the Detroit Rhythm Group, Detroit, MI
Turtle Mountain Mitchif Performers, Bismarck, ND
Vatra, Milwaukee, WI

2000

The following performers were selected to participate in the 2000 American Traditions program:

Southern Region

Adibisi Adelke, Atlanta, GA
Zoe Speaks, Berea, KY
Erik Murray, Savannah, GA
Kenny Bill Stinson and the Ark-La-Mystics, Downsville, LA
Los Pleneros de Borinquen, Sunrise, FL
Paco and Celia Fonta, Surfside, FL

New England Region

Sarah Bauhan, Elliot, ME
David Surette, Portsmouth, NH

Midwest Region

Laura MacKenzie, St. Paul, MN
Foot-Notes, Decorah, IA
K!CK, Oshkosh, WI

Mid-Atlantic Region

Djimo Kouyate, Washington, DC
Anansegromma and Fritete, Laurel, MD

Mid-America Region

Mamadou Mane Badiane, Omaha, NE

Gladys Coggsell, Frankford, MO

Dennis Rogers, Topeka, KS

Daniel Grotewohl, Lawrence, KS

Glen Road, Shawnee, KS

Underserved Presenters Technical Assistance Project (UPTAP)

UPTAP Participant History

By 1995 the following Presenters had taken part in UPTAP:

Alabama

Theodore Arthur, Africatown Descendents, Pritchard
Judy Martin, Alabama Rural Heritage Foundations, Thomaston
Russell Gulley, Big Wills Arts Council, Fort Payne
Paula Harr, Covington Arts Council, Andalusia
Consuela Lee, Wilcox County Arts Council, Camden

Florida

Doris Munoz, African-American Heritage Society, Pensacola
N.Y. Nathiri, Association to Preserve the Eatonville
Community, Eatonville
Kate Marshall Anderson, Monticello Opera House, Monticello
Suella McMillan, W.T. Neal Civic Center, Blountstown

Georgia

Gretchen Wilson-Tuck, Bleckley County Arts Council, Cochran
Rudy Gatlin, Hawkinsville-Pulaski County Arts Council, Eastman

Kentucky

Andy Perry, Artswatch, Louisville
Ethel Tucker, Fohs Hall Community Arts Foundation, Marion
Becky Smith, Lake Cumberland Performing Arts, Series, Somerset
T.J. Shaw, Red Crow Indian Council, Jeffersonville
Roma Pedneau, Richmond Area Arts Council, Richmond
Janine Musser, Wolfe County Art Association, Campton

Louisiana

Karen Livers, Alliance for Community Theatres, New Orleans
Mary Richardson, McNeese State University, Lake Charles
Mary Anne Lewis, North Central Louisiana Arts Council, Ruston
Carola Andrepont, Poste des Opelousas, Opelousas

Mississippi

Teri Nunnery, Amite County Heritage Day, Liberty
Mary Ellen Hennington, City of Hazlehurst, Hazlehurst
John Flowers, City of Itta Bena, Itta Bena
Leslie Leach, Golden Triangle African-American Cultural Society, Starkville
Renee Hague, Jackson County Arts Council, Gautier

Jon Blouin, Northwest Delta Choral & Arts Council, Batesville

North Carolina

Maxine Alexander, Heritage Arts, Raleigh

dwaine coley, Hiddenite Center, Hiddenite

Aura Maas, Latin American Resource Center, Raleigh

Cherry Johnson, Watauga County Arts Council, Boone

South Carolina

Becky White, Arts Council of Chester County, Chester

Charles Brooks, City of Blackville, Blackville

Marsha Hewitt, Lee County Arts Council, Bishopville

Pat Hendrickson, Pageland Area Arts Council, Pageland

Tennessee

Arlyn Ender, The Arts Center, Woodbury

Betsy Reid, Brownville/Haywood County Arts Council, Brownville

Diane Cannon, Creative Arts Network, Loretto

Charles Munn, Gem Theater, Etowah

Peggy Burton, South Jackson Civic Center, Tullahoma

Pamela Davis, Williamson County Arts Council, Franklin