**PART A: INTRODUCTION**

**Name of Organization:** PAAC

**Mission of Organization:**

The Performing Arts Advisory Council exists to support the growth and development of performing arts student organizations at Georgetown University. In particular, we support groups whose main missions centers on performance and we primarily fund activities that occur on campus and add to student life.

**Total Amount of Funding Requested: $85,000.00**

**PART C: BUDGET GUIDELINES**

**1. In short, what is your organization’s budgeting or funding process? (Please provide a**

**brief summary; specifics should be included in the budgeting guidelines you will attach).**

In the spring semester (March), our groups submit a yearly budget proposal based on planned activities. Many of our activities can be planned this far in advance because they are set season slots (theatre groups know they will complete a certain number of shows, acapella groups know they will put on certain performances, etc.). Outside of these yearly budget proposals, we also review ad hoc proposals throughout the year for programming that cannot be planned in advance (Fixes when equipment fails, Hiring of professionals (i.e. choreographers, musicians, etc) travel, recording, etc.).

**2. If your full funding request is not met, what is the process in place to determine cuts to group budgets or programming?**

We would expect to cut ad hoc funding and limit the extent to which student performances can use production technologies and other performance enhancements to help ensure that all groups have equal access to the ability to perform. It is important that our groups maintain their regular yearly programming to ensure a space in future performing arts seasons. In determining ad hoc funding, providing financial support for these yearly activities would be prioritized.

**3. Is there any other information you would like the Committee to consider regarding your organization’s budgeting process and guidelines?**

We would like to disabuse the notion that our groups receive financial support from the Department of Performing Arts. In fact, most student groups are charged by the DPA to use their performance spaces. The balance between the DPA and PAAC is delicate. There is limited space for performing arts on this campus and the DPA controls most spaces. They allow PAAC groups to use some for free (IE Studio C, Mcneir, and more). But for performances in Gonda, Devine and other classrooms in the Davis center PAAC groups must pay DPA.

All of last spring PAAC worked dutily to revamp our funding process and take into consideration FinApps requests from last year, which included minimizing the presence of faculty members in PAAC decisions. In past years, PAAC has relied heavily on the institutional knowledge of recurrent faculty members and an administrative advisor, and has been working to put these spoken guidelines into writing as a way of preserving PAAC rules and increasing transparency for our groups. As a result, this year’s board positions are all held by students. Last year, we elected our first student chair in recent history; chair positions over the last 6/7 years were held by faculty. Additionally, we have taken it upon ourselves over the last year to ensure that PAAC has a just funding process for not only the yearly budget, but also ad hoc funding. We developed a thorough ad hoc funding guide that did not exist prior to last year. Thus, we believe that we have diligently acted upon all of FinApp’s recommendations and hope that these efforts are taken into consideration during this year’s FinApp process.

**PART D.**

**1. How did your organization affect student life? Can this be measured?**

PAAC groups affect student life in both intrinsic and explicitly measurable ways. On an intrinsic level, student participants receive an educational benefit through exploring different artistic themes and earn large amount of leadership experience. Additionally, PAAC groups bring joy the campus community, with excitement surrounding many of their performances. Most universities offer a strong performing arts department, however, Georgetown lacks a complete performing arts degree program (the only majors offered through the DPA are American Music & Culture, and Theatre & Performance Studies). Any students pursuing performing arts other than theatre lack an academic space to do so, forcing students to find artistic expression solely through extracurricular PAAC groups. As such, it is of vital importance that PAAC receives adequate funding to support student means of artistic expression.

On an explicitly measurable level, ticket sales and event attendance data directly support that there is high demand for performing arts on this campus. Theatrical shows have been known to add an extra week of production to accommodate student demand, and it is very common for dance, acappella, and improv shows to sell out.

**2. How many clubs/groups compose your organization? Please list them, noting especially any clubs/groups added (or planned to be added) within FY20.**

PAAC supports 25 groups. There are no plans to add an additional group during FY20. In no particular order, the groups are:

1. Georgetown University Dance Company
2. Black Movements Dance Theatre
3. Ballet Folklorico
4. Ritmo y Sabor
5. Mask & Bauble Dramatic Society
6. Black Theatre Ensemble
7. Children’s Theater
8. Corpus
9. Pep Band
10. World Percussion Ensemble
11. Groove Theory
12. Georgetown GraceNotes
13. Georgetown Superfood
14. Georgetown Saxatones
15. Nomadic Theatre
16. GU Improv
17. Break Squad
18. Lombardi Ensemble Association for Patients (LEAP)
19. The Capitol G’s
20. Georgetown Phantoms
21. Vibe\_ (in the NCD Process)
22. Hoya Blue Diamonds (In the NCD process)
23. Afromovez (In the NCD process)
24. GUzaarish (In the NCD process)
25. Origins (In the NCD Process)

**3. What were significant challenges for your organization over the past year? What were**

**significant successes for your organization over the past year?**

* Challenge: Having to reconsider how PAAC is run due to the concerns that FinApp had last year.
* Successes: Restructuring our funding guidelines in order to address said concerns, demonstrating the reliability of PAAC

The most significant challenge for PAAC over the past year was having to reconsider PAAC budgeting processes due to the concerns FinApp addressed during last year’s allocation process. To address this, PAAC student members took full responsibility for PAAC processes and updated guidelines to ensure that PAAC funding stays in the hands of student council members regardless of amount. Additionally, PAAC has begun to meet more frequently than in past years (approx. every other week) and student members have revamped PAAC funding guidelines. Addressing these concerns is PAAC’s largest success over the past year.

On a financial level, PAAC was challenged by a very low allocation for the past two years. In FY18 we were forced to spend about $26,000 of our reserves due to a low allocation from FinApp. However, the increase to $50,000 has been helpful. But, we are still projected to have to use about $26,000 of our reserve account to fund programming and ad hoc costs.

**4. Do you have any budget concerns for the next 5-10 years?**

We anticipate that the floor of Stage 3, Poulton Hall will need to be completely replaced soon. Over the past 25-30 years, repairs have worn down the floor to its bare minimum, and as many large set pieces rely on being able to screw into the floor for stability, this will become a safety concern. In 2012, the most recent repair of the floor (sanding and sealing) cost about $8,000. While no formal estimates have been secured, the full floor replacement could be between $50,000 - $100,000. Therefore, we expect that a new floor will be required this year in order to ensure a safe performing environment.

In general, prices continue to rise for things such as wood, steel, costumes, printing and duplication (programs/posters), and other arts related supplies that we must purchase often and in large quantities. This will likely result in small increases in allocation requests over the coming years. New seats for the Village C Theatre will cost about $5,000 which PAAC has funded from reserves this semester.

**5. What level of financial risk does your organization incur? What type of event or**

**circumstance prompts the use of your reserve account?**

PAAC groups incur some risk due to reliance on revenue from ticket sales if, for some unforeseen reason, an event did not meet its target ticket sales by a significant number. However, ticket sales are fairly predictable and can be accounted for in the group’s budgets.

The use of the reserve account would be prompted by an inability to support regular season programs. This risk is high because sudden arts expenses can be extremely high in the event of equipment failure (ex: a light board breaking could be a six-figure expense). Musical equipment can also incur a high expense. Yamaha pianos, often used in musicals, can cost over $100,000.

**6. How could the Budget Summit process be improved this year? How could relations with GUSA be improved?**

This year’s budget process ran smoothly, and PAAC student members appreciate the support FinApp gave through a proactive representative and other opportunities to learn about the allocation process (office hours, general informational meeting).

**7. If you are requesting more funding for FY21 than FY20, please explain why.**

Over the last two years, PAAC received a much lower allocation than usual that did not cover our usual programming costs. To compensate for this, we used funds out of the PAAC reserve account, around $26,000. We are requesting a higher allocation than last year to ensure that we can fully cover the cost of our programming.

Additionally, as PAAC members have fully updated PAAC budgeting guidelines, the group has revised more restrictive guidelines to allow for applications for additional ad hoc funding. The most significant is removing rules stating that groups can only apply for funding for travel or recording projects once in two years. Thus, we have seen an increase in ad hoc allocations for travel and recording projects. The groups apply for this funding ad hoc when costs are much more final, however, we ask them to indicate on their yearly budget proposals (due in March) whether or not they think they will apply for such funding.

1. **Do you feel FinApp was able to meet all of your funding needs last year? Please explain.**

No, unfortunately the cut in last year’s budget caused us to use over $26,000 from our reserves in order to just fund the yearly scheduled programming. As a result, ad hoc funding was around $7000 compared to most years where we allocated over around $20,000-30,000 in ad hoc funding. Additionally, we were forced to use some of our reserve fundings to fund regular season programming. Overall, the last two years budget cuts to PAAC has impeded on our capabilities to fund the performing arts groups.

1. **How capable were you of promoting your advisory board's agenda and mission given the funding you received? Please have a numeric response from 1 to 5.**

Overall, our ability to promote the PAAC mission statement would be considered a 4/5 due to last year's funding. While our reserve account is rather large compared to most advisory boards, this is the result of the fact that this account has been around for 35 years. Therefore, a rating of ⅘ is appropriate because we were still able to meet the bare goals of our agenda, but funding to groups was limited overall, as seen by the drastic reduction of ad hoc funding granted so far this year.

1. **How could FinApp have been more sensitive to the clubs within the advisory boards' needs?**

I think PAAC would ask that FinAPP be aware of the unique position PAAC group face due to the fact that PAAC groups offer the only space on campus for those interested in the arts to get involved. We as a university do not offer a bachelors in performing arts like most other large schools. Instead we only offer theatre and performance studies and american musical culture. We don’t offer any majors in music performance or dance. 18 of our 25 groups fall in the category of music or dance performance. Therefore, it is crucial the FinApp keep in mind PAAC’s ability to fund these groups as they offer the only space on campus for students to explore their performing arts passions.

1. **How did your funding capabilities this year compare to that of your Advisory Board Group last year? (Less effective, Equally as effective, More effective.)**

While our funding this year was more effective than last year, that results from an increase in funding that was drastically cut in FY18. Most years we are awarded around $70,000-80,000 from FinAPP but in FY18 we were cut to 37,000 and FY19 we were only awarded 50,000. Therefore, it is obvious that we would be more effective with that 13,000 increase. But FY18 was one of our worst years with respect to funding capabilities. Therefore, a statement of more effective doesn’t offer much satisfaction with the overall funding ability as we were still forced to use $26,000 of our reserve account to pay for both ad hoc and normal scheduled programming.

1. **What feedback did you receive from the organizations you represent? In order to limit negative feedback, consider detailing specific needs from clubs while filling out the budget summit application.**

We have observed that many student performing arts groups are very hesitant to both propose new performance events/improvements to yearly events that require significant funding, and to send in ad hoc funding requests, as they are aware of PAAC’s funding limitations given the lower than expected allocation from FinApp. This in turn limits PAAC groups’ performance opportunities and their abilities to make progressive changes within their organizations.

1. **Do you think that this year's application has given you the ability to demonstrate your funding requests to the best of their ability? If not, how can we improve this application for future years?**

Yes, we think that the application has given us the opportunity to address all concerns and we hope our answers provide FinApp with a complete and accurate understanding of PAAC’s funding needs.

1. **Is there anything you would like to add regarding funding that exceeds the scope of this application?**

We would like to again emphasize the impactful role of PAAC groups in the Georgetown community. As we stated above, PAAC organizations are the only opportunity for students to achieve fulfillment in most performing arts disciplines. Additionally, the funding that goes into PAAC organizations is not solely for the benefit of members of those groups; they also benefit all Georgetown students who enjoy the arts and attend PAAC group performances. However, in the past, PAAC has only received ~5% of the total GUSA allocation, much less than the other advisory boards, despite having the same number of groups. We want to ensure that FinApp considers that performing arts groups should have equal access to funding, just like every other advisory board.

Additionally, it is often brought up every year that PAAC’s reserve account is too large. We would like to note that money accrued in this account has come from the interest this account built when it was started 35 years ago. All the money that enters this account now comes from any extra revenue from performances. But, we over the past two years, due to funding cuts, have had to dip into our reserve account. This should not have to happen yearly. They are reserves for a reason. PAAC, unlike any other board, has a high financial liability. An unexpected cost like a light board can easily jump into the six figures, which would deplete a third of our accounts. If this were to happen two years in a row that would severely hinder the years to come for the performing arts groups.

**E.**

Please ensure your organization continues to comply with the 2010 6-Point Reform Plan by **commenting in the affirmative and detailing** how your group is compliant for each of the 6 points individually.

1. The total balance of any advisory board’s reserve account shall not be excessive (as deemed by the Office of the Vice President for Student Affairs), and boards with surplus funds should provide a plan for their reserves.

PAAC’s current reserve account sufficiently covers any unexpected expenses PAAC groups may incur. PAAC agrees to comply.

1. An appeals process shall be implemented and publicized, where such processes do not already exist, for clubs that are denied full funding for an activity or annual budget under its advisory board.

PAAC agrees to comply.

1. Clubs shall have the option of requesting a lump sum, annual budget with an opportunity to reapply for additional funding from its advisory board.

PAAC agrees to comply.

1. All meetings and recorded minutes of all meetings of an advisory board shall be open to the public, including any and all votes, and that all records are posted online in a timely fashion.

PAAC agrees to comply.

1. Members of the advisory board are, in some way, directly accountable to their constituents or to the student body in general, such as having GUSA Senate confirmation or being elected by the leaders of the clubs they represent.\*

PAAC agrees to comply.

1. Clubs have reasonable control over all funds that they fundraise outside of the normal allocations process.

PAAC agrees to comply.

\*The committee is aware that the structure of boards has changed in the past eight years; please note ‘such as’ merely indicates examples of how accountability is manifested and focus on the spirit of the Point.

**CERTIFICATION:**

By signing below, I hereby certify that the information enclosed is accurate to the best of my knowledge.

**Funding Request Form Submitted By:** Matt Loria

**Name of Group Student Chair:** Matt Loria (Chair)

**Signature of Group Student Chair (type your name):** Matt Loria

**Name of Group Advisor:** Ronald Lignelli

**Signature of Group Advisor (type your name): Ronald Lignelli**

**Date:** 2/14/20

**Contact Email:** mml138@georgetown.edu

**Contact Phone Number:** 585-353-1644