

# **Austin International Folk Dancers Organizational Manual**

**Compiled by  
Franklin Houston**

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# Austin International Folk Dancers

## Organizational Manual

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# **Organizational Manual**

# **Austin International Folk Dancers Organizational Manual**

## **Chapter 1. Organizational Information**

### **Introduction**

This manual is intended to assist the AIFD Board of Trustees, programmers, teachers and other volunteers in conducting the group's activities. Although the Board is ultimately responsible for the operation and health of the group, non-elected volunteers are critical to its success, including programming at weekly dances, teaching dances, setting up and taking down of equipment and implementation of plans for parties and other special events. All of these activities must be carefully planned, approved by the Board and executed in a responsible manner in order to comply with the statutory requirements of AIFD's Charter, achieve maximum enjoyment for its members and enhance the health of the organization.

### **History of Folk Dancing in Austin**

As described by one of the pioneers of folk dancing in Texas, folk dancing "for so many of us means a separate and very special world, a festival atmosphere full of music and dancing, costumes, customs and songs of countries and peoples far and near." Austin International Folk Dancers has embodied that vision and has always attracted people of all ages and from all walks of life.

Folk dancing in Austin began in 1946 or 1947 in physical education classes taught by Anne Pittman and Marlis Swenson at the University of Texas Women's Gym and in evening dancing at the YMCA. Leon McGuffin led international folk dancing from 1950 to 1956 at the University of Texas Student Union (located at West 23<sup>rd</sup> St. and Guadalupe St.), purchasing all of the records himself. In 1956, Bert Nagle and George Lowrey began leading international folk dancing at a variety of facilities, including the City's Zilker Club Hut (located in Zilker Park), Austin Athletic Club (now closed; located at West 12<sup>th</sup> St. and North Lamar Blvd.) and Hancock Recreation Center (located at Hancock Golf Course at East 41<sup>st</sup> St. and Red River). This was possible because George was Assistant Director of Recreation at the City's Parks and Recreation Department (PARC). Other facilities used by the group included Hillel and the YMCA. Around the same time, Bob and Mary Helen Bunten led Scottish Country dancing at the University of Texas and Manfred and Bertha Holck led round dancing at Hancock Recreation Center. From 1956 through 1958, the international folk dance group met primarily at the Zilker Club Hut. In 1959, the group moved to the fire station at West 10<sup>th</sup> St. and Blanco Street. From 1960 to 1964, the group met every Friday night, beginning with the Student Union's "Junior Ballroom" (now the Quadrangle Room), then danced primarily at the Austin Athletic Club. During that time, it also used the First Unitarian Church and Hancock Recreation Center occasionally. In 1965, the group decided to alternate every other Friday at the "Junior Ballroom" with every other Saturday at Hancock Recreation Center. By 1968, the group stopped meeting at UT and began meeting every Saturday night at Hancock, continuing to the present time. George continued as leader of the international folk dance group until 1961, when he moved to Denton to teach at Texas Women's University. Art Hare and Bobbi Gillotti had been assisting him and continued leading the group after George left.

On February 9, 1962, the constitution for Austin International Folk Dancers (AIFD) was signed and AIFD became an unincorporated, but formal, group operating under the oversight of the "Austin Recreation Department." There were six elected officers of AIFD, with the President being the leader of the group. However, the "program director" still exercised primary influence over the operations of the group by virtue of being in charge of all programming, teaching and performances.

In 1971, the “executive committee” of AIFD became empowered to appoint assistant program directors to assist with programming and teaching. In addition, the responsibility for “exhibitions” was transferred from the program director to the executive committee, who appointed a person to oversee that task. In 1973, when no one was willing to run for the office of program director, the Bylaws were amended to split that office into two offices – program director (programming and group equipment) and teaching director (teaching and teacher training) – and those offices were then filled.

On May 28, 1976, AIFD became incorporated as a 501(c) (3) educational corporation, retaining its existing structure but gaining non-profit status, which has continued to the present. A chart of AIFD’s history through 1969, prepared by Bobbi Gillotti, is shown in [Appendix I](#).

When the group digitized its recordings and began using a notebook computer in 2007, the responsibility for operation and maintenance of the computer shifted to one or more members of the group who had expertise in that area. By 2009, a Board-authorized, non-voting position of music librarian was in place.

### **Organizational Structure & Legal Status**

AIFD is incorporated as a nonprofit organization in the State of Texas under charter number 197064-01, file number 38203601 (a copy of the Articles of Incorporation & Bylaws is included in [Appendix II](#)). This is based upon a determination letter from the Internal Revenue Service (IRS), although AIFD does not currently have a copy of that letter. AIFD’s Employer Identification Number (EIN) with the IRS is 23-7426747. To obtain a replacement of the 501(c) 3 determination letter, call (877) 829-5500 (toll-free), press “4” until a person answers and request a replacement letter. The IRS will need to know the group’s EIN and its name and address. In 10-14 business days, it will provide (without charge) an affirmation letter that includes all information necessary for proving tax-exempt status. An affirmation letter is often preferred because it has a more recent date than the original determination letter. To get a replacement of the actual 501(c) 3 determination letter, file Form 4506-A. It is also free and takes 60 days to get a copy of the actual determination letter.

AIFD has the following status under federal law:

- Eligibility for exemption from federal income tax under section 501(c)(3) of the Internal Revenue Code (IRC).
- Status as a non-private foundation under section 509(a) (2) of the IRC.
- If not subject to federal tax, IRC requirement to file the appropriate version of the “Return of Organization Exempt from Income Tax” form each year to verify compliance with tax-exempt status. In 2008, the IRS began requiring all organizations with (annual) gross receipts averaging less than \$25,000 over a three-year period to file Form 990-N. Organizations with (annual) gross receipts averaging \$25,000 or more during the past three years must file Form 990. Form 990-EZ is used for organizations with gross receipts during the most recent year that were less than \$100,000 and with total assets at the end of the year of less than \$250,000. If subject to tax on unrelated business income under section 511 of the IRC, Form 990-T (Exempt Organization Business Income Tax Return) must be filed. Disposal of donated goods valued over \$2,500 or acceptance of goods worth over \$5,000 may also trigger special filing and record-keeping requirements. There are penalties for late filing of any Form 990. AIFD has electronically submitted Form 990-N (also known as the e-Postcard) each year by May 15<sup>th</sup> in order to ensure that the IRS and potential donors have current information about AIFD. Failure to file the e-Postcard for three consecutive years will cause AIFD to lose its nonprofit status. (Note: Submission of Form 990-N is done under *Login ID: 23742674701, Password: AIFDIRSTAX, Name: WILLIAM OGILVIE, Organization: AUSTIN INTERNATIONAL FOLK DANCERS INC* and *Login Type: Exempt Org*. The web site is <https://epostcard.form990.org>; CTRL-click on this URL only after closing all open browser windows). If assistance is needed, contact the e-Postcard Technical Support Team (email: [epostcard@urban.org](mailto:epostcard@urban.org); phone (toll free): 888-887-0084 (weekdays 10:00 AM to 6:00 PM Eastern).

- Liability for taxes under the Federal Insurance Contributions Act (Social Security tax) on remuneration of \$100 or more paid to any employee during a calendar year.
- Exemption from tax under the Federal Unemployment Tax Act.
- Exemption from excise taxes covered under Chapter 42 of the IRC.
- Donors may deduct contributions to AIFD as provided under section 170 of the IRC.
- Bequests, legacies, devises, transfers, or gifts to AIFD are deductible for federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106 and 2522 of the IRC.
- IRC requirement to make AIFD's annual return, reports, notices, and exempt applications available for public inspection (with no charge except for copies), with penalties for lack of compliance. Detailed information is available at <http://www.irs.gov/pub/irs-pdf/p4221pc.pdf>.

AIFD has the following status under State law:

- Exemption from the state franchise tax under Tax Code Section 171.061.
- Exemption from the Texas sales and use tax under Tax Code Section 151.310(a)(1).
- Exemption from the hotel occupancy tax under Tax Code Section 156.102.
- Right to issue a sales tax and use tax exemption certificate instead of paying the state and local sales tax on taxable items that relate to the purpose of AIFD and are not used for personal benefit of an officer or member (see [Appendix III](#)).
- Right to issue a hotel exemption certificate in AIFD's name instead of paying the state hotel tax for those traveling on official AIFD business and paying with AIFD funds (check, credit card or direct billing) rather than their own funds.
- Responsibility to notify the Texas Secretary of State if AIFD changes its name, registered agent or registered office address.
- Responsibility to file Form 802, Periodic Report of a Nonprofit Corporation, with the Texas Secretary of State upon request (typically every 4-6 years) and within the statutory timeframes in order to maintain nonprofit corporation status with the State of Texas.

AIFD has a tax-exempt account set up with Office Depot. The account number is 58615103 and the contact information with Office Depot is Elizabeth Acquavella, [RetailTaxExemption@officedepot.com](mailto:RetailTaxExemption@officedepot.com), telephone 1.800.848.8100, fax 561.438.2405. Although the exemption certificate should be accepted without question when purchasing items for AIFD, certain organizations may require additional procedures.

Any purchaser for AIFD needs to submit the receipt for their purchase to the AIFD Treasurer. If the IRS chooses to audit AIFD, it will require proof (for up to 7 years) that purchases made without paying sales tax were for AIFD purposes.

The above rights and responsibilities make it extremely important that Board members and the registered agent conduct AIFD business with due regard for all laws and regulations. State requirements and forms are available at <http://www.sos.state.tx.us/corp/index.shtml>.

## Membership

AIFD maintains a list of individuals who wish to receive mailings and emails about the activities of AIFD. In addition, one or more Board members develops a list of "members" to send to Texas International Folk Dancers (TIFD) in order for AIFD to be covered under TIFD's liability insurance policy. Based upon that reporting, the "membership" of AIFD has been reported as follows:

<u>Year</u>	<u>AIFD Membership</u>
2003	128
2004	107
2005	105

2006	75
2007	81
2008	73
2009	75
2010	92
2011	41
2012	36

Around 2004, a proposal from the AIFD Board to more explicitly define a “member” and charge a \$5 annual membership fee was presented to the membership, but was not adopted. The informal membership policy has continued to the present.

### **Insurance**

Folk dance groups that are affiliated with TIFD may obtain liability insurance through a commercial policy issued to TIFD. The policy has two main sections – commercial property coverage and commercial general liability coverage. The property coverage section only covers TIFD’s portable dance floors used at Texas Camp and the storage buildings for those floors. The general liability coverage section protects TIFD and affiliated groups from liability resulting from damages caused by those insured group or their members to outside parties. In particular, the policy does the following:

- Covers actions of its members performed on the group’s behalf or during group activities.
- Covers the group’s officers with respect to performance of their duties on the group’s behalf or during group activities.
- Confirms proof of insurance to organizations providing facilities for those insured groups.

To be eligible for coverage under TIFD’s insurance policy, AIFD must do the following:

- Have at least five members who are also members of TIFD.
- Meet at least eight times per calendar year.
- Submit an annual written membership application that includes a roster of group members, a list of officers and a schedule of meeting times.
- Be approved for membership by the TIFD Membership Committee.
- Pay a one-time-only initial membership fee of \$15.
- Pay the applicable insurance premium for the group. Up until 2012, the premium was based solely on the number of reported group members. In 2012, the premium was based on a flat fee (\$50), the number of reported group members and the number of individuals participating in regular and special group activities. The TIFD policy has always included the following coverages:
  - ◆ Property insurance for TIFD’s storage buildings and dance floors at Greene Family Camp.
  - ◆ Accident insurance.
  - ◆ A general liability policy that protects TIFD and member groups against law suits. Members of TIFD and of member groups are covered for activities they perform on behalf of TIFD or an insured member group. Co-promoters, sponsors, landlords, and entertainers are also covered.

TIFD affiliated groups are sent renewal notices in November of each year. Insurance premiums charged to those groups are adjusted annually based upon insurance rates established by the carrier. The TIFD General Fund pays the liability premium, which is collected from affiliated groups in January (premiums are paid to the insurance carrier in February). Property insurance is paid solely by TIFD, as it is not associated with the affiliated groups.

The group membership application is shown in [Appendix IV](#).



### **AIFD Board of Trustees**

The principal governing body of AIFD is a seven-person Board of Trustees (generally referred to as Board members). Six are elected directly by the membership each year in May and the seventh member is a member of a preceding Board as selected by the preceding Board. The term of office is one year. Newly elected Trustees take office at the first Board meeting following elections. Outgoing Trustees leave the Board at that same time, although it has been customary for them to attend that meeting to provide continuity in leadership and to share experiences with new Trustees. Each Trustee is elected to a specific position, the duties of which are shown in the Bylaws.

### **AIFD Registered Agent**

The Non-Profit Corporation Act of the State of Texas requires that AIFD have either an individual or a domestic or foreign corporation authorized to transact business or to conduct its affairs in Texas serve as AIFD's Registered Agent. Any correspondence to or from the Texas Secretary of State's office goes through the Registered Agent. Although this type of activity is infrequent, each occurrence is critically important to maintaining the group's non-profit, tax-exempt status. Chuck Roth was the designated person for many years. Franklin Houston assumed that responsibility in June of 2007. The primary role of the Registered Agent is to submit AIFD's Periodic Report of a Nonprofit Corporation (Form 802) with the Texas Secretary of State upon request (typically every 4-6 years) and within the statutory timeframes in order to maintain nonprofit corporation status with the State of Texas.

### **AIFD Board Meetings**

The Board is required by the Bylaws to meet monthly. Any person may attend those meetings, but only Board members may vote on official actions of the group.

### **AIFD Business Meetings**

A business meeting is required by the Bylaws to be held in May of each year to elect the Board of Trustees. Other meetings may be called by the Board or by members in accordance with the Bylaws or as may be authorized by Vernon's Texas Civil Statutes, both of which prescribe certain requirements for such meetings, such as a voting members list, a meeting quorum and a secret ballot for Trustee elections.

### **Board Actions**

The Board sets policies regarding AIFD operations. Policies enacted through January 2012 are as follows:

- Establishing the sequence of activities at weekly dance programs.
- Establishing a charge to attend weekly dances (as of 2012, \$5 for those over 17).
- The e-newsletter is restricted to items related to AIFD purposes, i.e., no personal ads.
- During weekly AIFD dance programs, use of Hancock is reserved for AIFD group activities and cannot be used for personal or for-profit activities.
- Live music policy for scheduled musicians and bands (ad hoc performers or "pick-up bands" are not included in this policy):
  1. Take at the door: Musicians / bands will receive 1/2 of the door take ABOVE \$120 (amount required to pay for the room). So if the take is \$150, the band will receive \$15. Musicians who will be receiving money from the take do not need to pay at the door.
  2. Tips: Musicians / bands will keep all tips. At least one tip jar will be prominently placed in the room and the programmer will announce that tips are encouraged and welcomed.
  3. Music Sales: Musicians / bands will be allowed sell any recordings of their own work.
  4. Equipment setup: AIFD will not provide a sound system for live musicians unless special arrangements are made at least 1 week prior to the event. The arrangements should include plans to setup and test equipment early in the evening.

5. Single point of contact: A single point of contact for AIFD and for the musicians will be identified when the live music is first scheduled. They will discuss all points of the policy prior to the event. The contact for the musicians should decide at that time how the take and tips will be distributed. This will be particularly important when multiple groups will be performing on a single evening.
- Recorded music – Only the music librarian or designee may modify the AIFD music library on AIFD's notebook computer. Music to be loaded into the library will be an uncompressed (or minimally compressed) audio file and will include appropriate metadata (dance title, country, formation, degree of difficulty, and music source if available). Music brought to dancing on removable media (e.g., USB drive, CD) must be played from the removable media and not copied to the AIFD computer during the dance evening.
- Austin Hungarian Association (AHA) – AIFD allows AHA to operate a separate checking account under AIFD's bank account, subject to the agreement between AIFD and AHA (see **APPENDIX XI**).
- If a Board member does not respond within 24 hours to a proposed action from another Board member that has been submitted by email, that Board member shall be considered to be in favor of the proposal.

The Board is required by the Bylaws to document its decisions in Board meeting minutes. Transfer of tangible assets or acquisition of real property (land and associated structures, equipment and improvements) must be approved by the membership, as referenced under Article V of the Bylaws. State statute does not have this requirement for transfer of tangible assets (unless the group ceases to conduct any activities) and also does not have this requirement for acquisition or sale of real property. Major decisions affecting the group but which are not regulated by statutory requirements (e.g., venue, fees, special events) should be presented to the membership in case there are substantive objections.

### **Board Communications**

In addition to face-to-face monthly meetings, the Board communicates at other times primarily by email, which includes review of meeting minutes and also review of documents from Board members with assigned action items. Beginning in 2012, review of documents requiring Board action began to be posted on Google Documents in a shared AIFD folder, which avoided the need to comment on and revise documents through email and also avoided the need to keep links for individual documents.

Board members can access the site by copying and entering the following link: [documents.google.com](https://documents.google.com). Those with a gmail account enter their username and password. Those who do not have a gmail, AOL, hotmail or Yahoo account click on "Use a different email" and create an account using their current email address. Those wanting to set up a gmail account (Note: access does not require use of an @gmail.com email address) click on "Sign up for a new Google Account" on the top right and select one of the options for creating an account.

### **Group Communications**

AIFD utilizes different electronic and physical addresses, depending on the activity, as follows:

- ❖ Weekly information for persons interested in AIFD – electronic newsletter (e-newsletter)
- ❖ Inquiries to AIFD – [contact@aifd.org](mailto:contact@aifd.org)
- ❖ Web site – <aifd.cc>
- ❖ Financial issues, investments, IRS communications – address of the TIFD Treasurer
- ❖ Texas Secretary of State communications – address of the registered agent

# **Austin International Folk Dancers**

## **Organizational Manual**

### **Chapter 2. Elected Officers**

#### **President**

As the elected leader of AIFD, the President sets the standard for success of the group. The President leads the Board, presides at AIFD events, serves as liaison with facilities used for AIFD events, plans special events (e.g., workshops, parties), carries out Board decisions and serves as backup Treasurer. Whenever appropriate, the President delegates these duties to other officers or to members of the group.

#### **Vice-President**

The Vice-President's assigned duties are serving as backup for the President, welcoming guests, doing publicity and serving as custodian of AIFD's "cultural" files. These duties help promote attendance at weekly dance programs. In the past, the Vice-President has frequently served as "party planner".

#### **Program Director**

The Program Director is responsible for directing weekly dances, recommending recording acquisitions, recommending guest teachers and safeguarding AIFD's physical assets. For many years, the Program Director ran the dance program every week with minimal assistance from others. Although personality issues occasionally arose and two Program Directors resigned during their terms, there was overall continuity in the programs from week to week. With the change to a rotating slate of programmers during the 1990's, the character of the dance program began to vary from week to week, which did affect continuity. Close oversight by the Program Director of the planning and execution of weekly dance programs is needed to maintain continuity.

#### **Teaching Director**

The Teaching Director is responsible for all teaching, teacher training and teacher recruitment. The Teaching Director did most of the teaching for many years, assisted by a small group of experienced teachers. Chuck Roth managed teacher training and recruitment. Over the years, the workload grew with the addition of a beginner's teaching class and the inevitable growth of the dance repertoire. As AIFD moved into the 21<sup>st</sup> century, teaching program planning and teaching quality became very unpredictable. As a result, attendance for that portion of the dance program essentially vanished. A pre-planned teaching program and periodic assessment of the effectiveness of teaching efforts is needed to ensure high-quality, well-attended teaching.

#### **Secretary**

The Secretary is responsible for AIFD correspondence, Board meeting minutes, written records and the address file, as well as publishing a newsletter. Dena Houston published the most recent "mailing roster" in 2000. She also initiated an e-newsletter in 2000. Secretaries of the Board have continued the e-newsletter to the present.

#### **Treasurer**

The Treasurer is responsible for receiving money collected at weekly dance programs, maintaining AIFD accounts, signing checks, issuing a financial report every three months and filing required tax forms.

# **Austin International Folk Dancers**

## **Organizational Manual**

### **Chapter 3. Facilities**

#### **Hancock Recreation Center**

Because group membership continually changes and former members return to dance at infrequent and unpredictable intervals, having the same place to dance for many years has been an important strength of the group. AIFD has maintained a good relationship with the City of Austin's Parks and Recreation Department (PARC) since the 1960's in the use of Hancock Recreation Center. It is located in central Austin, has an adequately sized main dance room, a wooden dance floor, storage space for AIFD's equipment and a kitchen. AIFD traditionally hosts Open Houses at Hancock for the local neighborhood in September and December. In 2009, new PARC regulations prevented use of Hancock without an attendant and also prevented use of Hancock on City holidays. In 2010, new PARC regulations prohibited any activities involving the exchange of money, including charitable sales and tips to performing artists. However, later that year, the supervisor at Hancock verbally approved the selling of music CD's and the putting out of a "tip jar" by performing artists.

AIFD rents the entire building, so it is important that all activities be under the control of AIFD, since it is legally responsible for those activities. In particular, children need to be adequately supervised by their parents for their safety and for AIFD's liability. For the above reasons and also to discourage ancillary activities that detract from attendance in the regular dance programs, individuals or groups wishing to use the other rooms at Hancock need to obtain specific permission from AIFD before doing so. As previously stated, AIFD is prohibited by State statute from sponsoring political, religious or for-profit activities at Hancock (or any other venue, for that matter).

AIFD has a standing reservation of Hancock for Saturday evening, but has in the past canceled meetings on Labor Day and Thanksgiving weekends (when many members are out of town), on Saturdays within a day or two of Christmas Day or New Year's Day, and on the Saturday of the San Antonio Folk Dance Festival weekend in March. AIFD should not cancel its reservation at Hancock except for very special occasions, as that could eventually affect attendance and also risk losing the permanent reservation to higher-paying special events. Alternate arrangements must be made whenever the floors at Hancock are being refinished or there is other maintenance activity that conflicts with use of the main room. In 2007 and 2008, when the City closed its recreation facilities on New Year's Eve and New Year's Day, AIFD held its New Year's Eve party at a non-City facility. That party was not held in 2009 or 2010, but was held again at the end of 2011. If such a party is to be held again, the Board would need to secure a reservation at a facility as early as possible due to limited availability and the need for members to make appropriate plans to attend.

Problems in previous years at Hancock have included standing water in the foyer adjacent to the main dance room from roof leaks after rain storms, insufficient cleaning of the facilities by the City prior to AIFD's use, broken windows, insufficient lighting, a malfunctioning water fountain and tardiness of the building attendant. The Board needs to immediately report such situations to the supervisor of Hancock. Since problems with the building attendant's tardiness are especially damaging to AIFD's programs, AIFD has an arrangement with PARC whereby AIFD's President (or designee) will contact the supervisor (or that person's supervisor) if the attendant is not at Hancock by the designated time.

## **Alternate Facilities**

Since the City periodically evaluates the use of Hancock Recreation Center and Hancock Golf Course by the public, AIFD needs to develop and keep updated a list of alternate facilities in case Hancock becomes unavailable or too expensive or its condition does not meet AIFD's needs. Facilities that have been used by AIFD in the past include Lions Golf Course club house at Enfield and Exposition, the First Unitarian Universalist Church at 4907 Grover and the First English Lutheran Church at West 31<sup>st</sup> and Whitis. Of those, the First Unitarian Universalist Church stopped renting its facilities to dance groups in 2009 and the room at Lions is the only facility with a wood floor. If AIFD determines that a different facility needs to be used, the Board should consider the following factors in selection of a facility:

- Reasonable and affordable cost
- Dance space for up to 100 people
- Dance floor material (wood, linoleum, concrete)
- Location reasonably convenient to most regular attendees
- Adequate and safe parking
- Location where public safety is not an issue

# **Austin International Folk Dancers**

## **Organizational Manual**

### **Chapter 4. Equipment & Supplies**

#### **History**

In the beginning, folk dancers in Austin used an amplified record player with a portable speaker and several boxes of 78RPM records to provide music. During the 1960's, 45RPM and LP records were added, Emerson Hawley constructed two speaker columns to provide better sound and Dena Houston created a folk costume file for members who wished to make ethnic-looking costumes for parties. In the 1970's, John Ramage transferred the records to custom-length cassette tapes and Johny Placek constructed a large wooden storage box to securely contain all of AIFD's equipment at Hancock. Separate amplifiers, mixers and (for a short period of time) an open reel tape deck began to be used.

Between 2000 and 2002, Michael (Misi) Tsurikov led a group of volunteers to convert AIFD's recordings to digital files that could be played either on CD's or a portable computer. Those files were eventually installed in iTunes on an Apple computer for use at AIFD events. A new amplifier, speakers and speaker stands were also purchased, along with a commercial-grade CD player and a wireless microphone.

In 2007, after the Apple computer was stolen, the Board voted to acquire an external hard drive (for permanent storage/backup of AIFD's music) and a PC notebook computer. Franklin Houston purchased the equipment and loaded AIFD's CD's from the digitizing project onto the hard drive. Bill Ogilvie organized the files (with help from Wally Washington), converted them to FLAC (lossless) format and loaded them onto the notebook computer, using the Winamp program as modified by Houston International Folk Dancers for running folk dance programs. Bill and Franklin shared responsibility for maintenance and upgrading of the music library until August 2009, at which time Franklin accepted sole responsibility for music library duties. During that time, he established backups of the notebook computer on the external hard drive and an Internet file server made available by Jay Elbaor.

#### **Internet File Server**

Access to the server can be accomplished in one of several ways.

##### **1. FileZilla (PC's and Mac's)**

Install the FileZilla application and then open it. The server's web page will open. Enter the server address name ("aifd.cc") under Host. The default protocol identifier of ftp:// is prepended to the server address name if none is entered. Then, enter the Username ("aifdarchive") and the Password (which is changed periodically by Dreamhost, the site manager, for security reasons). Once access is obtained, bypass this procedure on future logins by doing the following:

- ❖ Open FileZilla
- ❖ Under File, select "Site Manager"
- ❖ Select "New Site" and enter a name (e.g., "Music Library")
- ❖ Under the General tab, enter the server address name (Host)
- ❖ Under Logon Type, select "Normal"
- ❖ Enter the Username and Password
- ❖ Click on "Connect"
- ❖ Exit FileZilla

Now access the music library without going through the login procedure, as follows:

- ❖ Open FileZilla
  - ❖ Under File, select “Site Manager”
  - ❖ Select the site name for the music library
  - ❖ Click on “Connect”
- Exit FileZilla when finished.
2. Windows Explorer (PC’s only)
    - ❖ Open Windows Explorer
    - ❖ Type <ftp://aifd.cc>
    - ❖ Login or set up and use the bypass procedure, as described for FileZillaClose the server window when finished.
  3. Finder (Macs only)
    - ❖ Click “Go” in the Finder menu and select “Connect to Server”.
    - ❖ Locate or enter the address of the FTP server for the music library, i.e., <aifd.cc>, and (first time only) add it to the list of favorite servers.
    - ❖ If a user name and password is requested (first time only), enter them and hit “Return”. The music library will open in a Finder window and can be browsed and managed, as desired.
    - ❖ Download a file by dragging and dropping the file to the desktop or to the directory where the file is to be stored. To upload a file to an FTP server, drag and drop the file to the directory on the server where the file is to be stored.
    - ❖ If it is impossible to delete files using this procedure, access the music library through FileZilla.
    - ❖ Close the FTP server window when finished.

In November of 2010, the wireless microphone was replaced when Federal regulations adopted its operating frequency for public safety purposes. In December of 2010, as part of an effort to reduce the effort required to set up equipment for dancing, AIFD sold its amplifier, speakers and stands to TIFD and purchased a comparable, but smaller and lighter, system.

## Issues

Due to continuing acquisitions of recordings and past decisions to not convert all vinyl recordings to cassette tapes and not all cassette tapes to digital files, there are differences in content between the vinyl, tape and digital collections. Also, the above conversions and the progressive accumulation of increasingly sophisticated pieces of equipment have required storage of AIFD’s physical assets at Hancock and personal residences and assignment of their upkeep to dedicated volunteers. As a result, some equipment has been stolen and maintenance requirements have increased. Recurring issues are as follows:

- Storage of AIFD equipment – Getting equipment in and out of the two storage cabinets at Hancock is a tedious and sometimes frustrating experience. Much equipment that is not used every week, if at all, continues to be stored there. These items include the audiocassette tapes, the tape player and CD’s from which tunes have been extracted to the music library. Use of the two cabinets would be greatly facilitated if these items could be discarded, sold or moved to offsite locations.
- AIFD equipment inventory – Chuck Roth has stored AIFD’s 78RPM and 45RPM records at his home since the 1970’s. John Ramage and others have stored AIFD’s LP records at their homes. The location of other inactive group equipment, including a turntable, speaker columns, costume file, official records and other correspondence, is unknown. Many pieces of AIFD equipment have “vanished” over the years, presumably due to their outliving their usefulness. However, there has been no formal inventory of the equipment for several decades. As such, it is difficult if not impossible to make decisions on disposal of unneeded equipment.
- Operation of the notebook computer and sound system – Some programmers have had difficulty setting up dance programs, accessing the tune library, performing keystroke operations, using the

cursor pad or mouse and learning how to operate the succession of amplifiers and notebook computers (with their different associated programs) used by AIFD. This has contributed to a marked decrease in the number of people agreeing to be programmers. Periodic training needs to be conducted for all programmers and for anyone willing to be a programmer or assistant.

- Software crashes – Due to previous problems with the iBook and iTunes, the ongoing need to keep the notebook computer's folder and file structure organized and the need to not use up the storage capacity on the notebook computer, applications not essential to the notebook computer's use at AIFD are not installed on it. Periodic, routine maintenance is needed on the notebook computer to maintain stability and quick operation.
- Notebook computer and external hard drive capacity – Although this equipment was expected to comfortably hold all of the source recordings and FLAC files, both devices neared capacity soon after they were put in operation. In 2010, Franklin Houston removed the source recordings from the notebook (after the internet file server was made available for backup) and Jay Elbaor upgraded the external hard drive from 80GB to 250GB.
- Backup – Duplicate copies of the source recordings and FLAC files are stored on the external hard drive and on an Internet file server. Updates are first made on the hard drive, then backed up to the file server and finally copied onto the notebook.



# **Austin International Folk Dancers**

## **Organizational Manual**

### **Chapter 5. Dance Instruction**

#### **Overview**

The teaching program is second only to the dance program in importance to AIFD's existence. The perpetuation of a viable repertoire depends upon effectively teaching those dances. In addition, in order to promote the educational purposes of AIFD and avoid creating a dance exercise class where all dances look the same, it is essential to maintain the distinctions between the different ethnic dance styles represented. This requires a commitment from the Board, Teaching Director and the teachers.

Franklin Houston initially prepared much of the information in this chapter in May of 1993 from guidelines prepared by Chuck Roth in the 1960's for AIFD teacher training classes.

The Teaching Director is responsible for coordinating the teaching at weekly dance programs, including teaching for beginning dancers (typically done at the start of the evening) and the teaching of intermediate to advanced dances to the entire group (typically done a little later in the evening). Special workshops and other teaching connected with public performances are usually handled by the organizers of those particular events.

In the 1990's, due to the increased emphasis on the beginning teaching program, a position was created by the Board officers to coordinate that program for the year that the Board officers were serving. The beginning teaching coordinator was responsible for planning the dances to be taught, securing teachers to teach those dances, monitoring the teaching of those dances, and ensuring that an appropriate number of those dances were included in the request programs on Saturday nights. That position was not an elected position and has not been formally continued in recent years. Currently, the Teaching Director handles that task or arranges for one or more people to do that teaching.

#### **Teaching Goals**

- Focus on established repertoire rather than new dances so that new dancers can do the dances everyone else is doing and veteran dancers don't get left out due to too many new dances being done.
- Minimize the teaching of simple dances so that teaching doesn't become a reason for experienced dancers to stay away.
- Publicize the teaching program well in advance in order to generate interest.

#### **Identification of Ethnicities, Nationalities and Teachers**

AIFD has long enjoyed the reputation of providing quality dance instruction for a great many ethnic dance styles. When evaluating requests from AIFD members, the Board needs to be aware of various factors that might affect those requests, as follows:

- People are influenced by dances taught at recent camps and workshops
- People are influenced by specific professional or local teachers
- People confuse ethnic types with country identification, e.g., Balkan, Latin, Tango, Hungarian, Roma, Quebecois, Vlach

Teachers should be selected carefully, using the following factors:

- AIFD Board goals and objectives, e.g., monthly or seasonal theme
- The teacher's popularity, name recognition and amount of positive energy that they bring (it could be argued that this is the most important factor!)
- The person's teaching experience of the material to be presented
- Requests from AIFD members (these should be solicited by the Board)
- Maintaining diversity of ethnic dance styles
- Maintaining a balance between partner and non-partner dances
- Maintaining a balance between "free style" and choreographed dances

A very important factor that is generally not quantifiable is a teacher's ability to not only teach the mechanics of dance, but to also identify and resolve problems dancers are having in learning dances. This ability separates the competent teachers from the truly outstanding teachers.

## **Beginner Teaching**

Effective teaching of dances to beginners is important for a number of reasons, including the following:

- Beginners may find it hard to interpret unclear instructions, since they have no repertoire of dance steps to compare to the steps they are being taught.
- Beginners may only be able to respond to one type of teaching, typically either verbal instruction (such as explanation and counting) or demonstration, thereby limiting the chances of their learning the dance.
- Beginners may be self-conscious about their ability, and thus could get discouraged if they have difficulty in learning.
- Beginners who are able to learn dances have a greater probability of returning, thus adding to the group's attendance and overall energy.

Consequently, teachers of beginner dances should have a high degree of enthusiasm for folk dancing, should have a welcoming and nurturing personality, and should display a genuine interest both in those learning the dances as well as the dances themselves.

The teaching director has an important responsibility to prepare a program that provides interesting but learnable dances to be taught each week throughout the year. The program should be used to introduce basic steps and patterns that may be (but don't have to be) simple dances and also introduce dances popular in the AIFD repertoire. Over a period of time, careful planning and coordination will enable beginners to learn steps and dances that will allow them to participate more fully in the regular program. A teaching balance of non-partner and partner dances (both mixers and non-mixers) is essential.

Consequently, the teaching director must develop an overall plan for beginner teaching, implement that plan or engage other teachers to do so, carefully monitor the teaching efforts, and work with the program director and programmers to ensure that the dances taught to beginners are incorporated into the AIFD repertoire by reminding the programmers to play them for several weeks after they have been taught.

Part of the teaching director's job is making sure that teachers are prepared to modify their program to best meet the needs of the dancers. This includes teaching a dance for three if more women than men are present, teaching only non-partner dances if there is a large imbalance in the numbers of men and women, teaching more advanced dances if the entire group of beginners is able and willing to handle the material, and doing quick walk-throughs of dances during the evening to maintain the interest and involvement of beginning dancers. The teaching director should also take the lead in learning the names of beginning dancers and making sure that they are on the group's mailing list. In that way, they can be

contacted (if for some reason they stop coming) and asked why they stopped coming. The teaching director can then make or recommend changes in the beginner teaching or other parts of the group's activities that were the reason for a beginner to stop coming.

The appropriateness of the dance is critical. If the dance to be taught is new to AIFD, the teacher should check with the teaching director to determine if it should even be taught. It is very important to remember that any new beginner-level dance that "sticks" will replace another dance that may have been just as good (or perhaps even better, in the opinion of other dancers). If the dance doesn't stick, then its teaching may very well have been a waste of time, since the beginners could have learned a dance that they could be doing with the other members of the group.

If the teaching director is successful, the attendance at the teaching of beginner dances will be healthy and most of the beginners will stay for the regular program and eventually participate regularly in AIFD.

### **Intermediate & Advanced Teaching**

Teaching harder dances generally requires more dancing skill, styling and knowledge of dance types, rhythms and tempos. The teacher must be sure that those learning the dance understand the level of difficulty, importance of culture and styling, and any physically or mentally challenging movements. The teacher must also be able to confidently talk about the accuracy and origin of the dance.

Similar to the beginner-teaching program, the intermediate-advanced teaching program must be of interest to the group. However, there is a little more flexibility to present some dances that expand the overall folk dance and folk culture awareness of the group without a requirement that those dances become a part of the group's repertoire. This should generally be limited to once or (at the very most) twice a year. The main objective of this teaching program is to offer interesting and learnable dances that have a reasonably good chance of being added or returned to the group's active repertoire.

The intermediate-advanced program should be balanced with regard to partner and non-partner dances, country of origin, dance tempo and rhythm, and energy level required. Over the course of a year, the dancers should have the opportunity to learn a number of dances that include a variety of formations, countries, rhythms and physical requirements. Therefore, the teaching director should develop a plan for at least several months at a time, select teachers for the various dances, participate in and assess their teachings, and work with the program director and programmers to ensure that the dances taught are played for several weeks following their teaching so that they have a reasonable chance of being absorbed into the AIFD repertoire.

As with beginner dances, if a teacher wants to present a new dance, it should be discussed with the teaching director and compared with similar dances already in the AIFD repertoire in order to determine if it would run the risk of "killing" that dance (and possibly itself, as well).

If the teaching director does a good job, the variety and strength of the AIFD repertoire will be enhanced by the intermediate-advanced teaching program and many members of the group will look forward to the teachings rather than plan to show up at dancing after the teaching. The increased attendance will also strengthen the participation, energy and overall spirit of the evening's program.

### **Assessment of Teachers**

Regardless of the type of dance to be taught, the teaching director must ensure that the teacher of the dance is capable of doing the teaching in a way that effectively presents the dance and also enhances the reputation of the overall teaching program. Consequently, the teaching director should perform some

type of pre-teaching assessment of the teacher. The following checklist presents a number of questions that could be used for that assessment:

- If the dance is or has been in the AIFD repertoire, are they going to teach the same version? If not, why not?
- Is there more than one version or source for the dance? If so, why are they using a particular version or source and what will be the impact on dancers who know a different version?
- Can the dance be taught in the time available?
- Can the teacher dance and explain the tempo and rhythm of the dance without using the music?
- For partner dances, can the teacher do both parts of the dance?
- Has the teacher (and the teacher's partner) had experience teaching and dancing the type and level of dance to be taught?

Following the teaching, the teaching director should make a point of thanking the teacher for teaching the dance, complimenting the teacher for doing a good job (if appropriate), and discussing any problems that the teaching director feels need to be addressed before the dance is taught again or before that teacher teaches again. If the teaching director does a good job of assessing the teacher before the teaching, there should be very few instances where the teaching is not successful or significant problems develop.

### **Using Folk Dance Instructions**

Folk dance instructions can be either descriptive or detailed. Descriptive instructions are satisfactory if the teacher is very familiar with the dance and is just reviewing it. They are easy to read, but leave out details about styling and how specific steps fit with the music. Detailed instructions provide those details, but may be difficult to use because "you can't see the forest for the trees." If such instructions are error-free, one can learn from them the steps of the dance and, if the styling is already known, do the dance pretty much as if it had been learned from the person who taught the dance and (hopefully) prepared the instructions.

When trying to learn a dance from detailed instruction, read through the entire dance to determine the general patterns and movement directions. After the general structure of the dance has been figured out, it is much easier to learn the specific steps.

Watch out for instruction inaccuracies. They may occur due to differences in dance terminologies, poor translations, poor analysis of the dance, description of a dance pattern's individual movements that do not necessarily follow a strict rhythm or conventional dance movement names, or just plain mistakes. If possible, refer to other descriptions of the dance as taught by the same person (or from the same source) as that of the version of the instructions being used.

Knowledge of basic terms (positions, steps, etc.), commonly used abbreviations and movement conventions is essential to effectively using dance instructions. Some examples are as follows:

- Couples progress around the room or dance area in the line of direction, unless otherwise specified.
- In closed (ballroom or shoulder-waist) position, the woman usually dances on the opposite foot from the man. In varsouvienne position, they usually dance on the same foot.
- Non-partner dances which move to the right and left in equal amounts are usually done in circle formation. Dances which move predominantly in one direction are often done in lines which may weave about on the dance floor.
- "Slow" and "quick" usually refer to the amount of time allotted for a particular step or movement and do not refer to the manner in which the step or movement is done.

- "Right" and "left" may refer to an individual or a group movement. For example, a right turn is a clockwise turn, but the circle moving to the right is a counter-clockwise turn.
- A hop or lift usually ends on the same foot from which it started, while a jump or leap usually ends on the other foot. Also, a stamp may or may not involve a change in weight to the other foot from which it started.

### **Teaching Preparation Checklist**

Although most teachers feel they are always ready to teach a dance, it is much wiser to do some type of preparation before trying to teach any dance. The suggestions below should be helpful in preparing for teaching.

- Make sure that you really understand the dance. Just because you know how to do the dance doesn't mean that you know how to teach it.
- Consult written instructions, even if you think that you know the dance perfectly. Review the construction of each step, analyze the rhythms, confirm the proper sequence, and pay particular attention to styling details. Dances that are learned by watching other people (who learned the dance by watching other people who weren't doing the dance quite right) have a strong tendency to degenerate over time and successive teachings.
- Develop your presentation for each step or pattern, including any special words or phrases you need to use to explain the step. Catchy words or phrases are very effective in helping dancers remember how a step or pattern is done.
- Organize a logical dance sequence and identify similar steps or patterns so that the dancers will have less to remember and an easier time remembering what they do have to remember.
- Practice teaching the dance if you have not taught it before or in a while. Teaching techniques must be fresh to be effective.
- Decide what you want to teach first. The footwork, styling and sequence can't all be taught at once. Also, it may be more effective to start teaching a step or pattern other than the first one done in the dance. In general, it is best to teach the footwork, followed by movements using other parts of the body (typically the arms and hands), then the styling, and finally the sequence. If the rhythm is syncopated or tricky, it is often helpful to teach the rhythm first through counting, hand clapping and stepping in place.

### **General Teaching Suggestions**

Teaching a folk dance depends on many factors, including the type of dance, difficulty of the dance, formation, size of the group learning the dance, range of skill of the dancers, purpose for which the dance is being taught, and the portion of those in the group who already know the dance (or think they know the dance).

People learn folk dances using different methods of learning. Furthermore, different people rely to different degrees on those methods. A dance student typically learns using a combination of the following methods:

- Auditory (sound, music)
- Visual (learning from pictures or demonstration)
- Haptic (moving, doing, touching)
- Explanation

Learning is most efficient when all methods are used, although beginning dancers typically learn best from explanation while more experienced dancers typically learn best from observation. In addition, in

a large group where not all of the dancers can see the teacher clearly, it is important to use more explanation and rely less on demonstration.

It is very helpful to demonstrate the dance with the music before beginning the teaching so that the dancers have an opportunity to develop a "feel" for the steps, patterns, sequence and styling of the dance before they try to do it. If the dance has complicated steps or patterns or has a long sequence, you should demonstrate only part of it at a time (unless you just want to show off or else you really do want to let the dancers know just what they're getting into!). It is always helpful to demonstrate a complete step or pattern before teaching it to the group.

Always try to teach a partner dance with a partner, preferably someone who knows the dance as well as you do and who has done the dance with you previously. For non-partner dances, use a "mirror" to make it easier for those facing you to follow the footwork without having to "reverse" the movements in their head.

Do not assume that you have to give equal emphasis to all parts of the dance. Special attention should be given to those parts of the dance that are most likely to cause problems, such as fast footwork, complicated steps or patterns, and transitions between steps or patterns. However, a pattern done in one direction that is repeated in the other direction may need to be practiced in both directions if the dancers are having problems.

### **Teaching a Popular or "Old" Dance**

Teaching a dance which many members of the group already know may seem to be a relatively easy task for a number of reasons. Some of those reasons include the following:

- Those who are learning the dance for the first time have many other dancers to watch besides the teacher
- Those who already know the dance can dance with partners who are trying to learn the dance
- If the teacher makes a mistake, gets confused or just needs a "mirror", there will be somebody there to provide assistance

However, there are also a number of disadvantages to teaching a dance to a group that has a number of dancers who already know (or think they know) the dance, as follows:

- Those who are learning the dance for the first time may end up following an "experienced" dancer who appears to know the dance but in reality is not doing it as the teacher is doing it
- Those who already know the dance may try to teach their partner or those next to them rather than listening to the teacher
- Those who think they know the dance just fine (or maybe even better than the teacher) may challenge the teacher or may do the dance differently enough to be a significant distraction to the teacher and others trying to learn the dance

Therefore, it is very important for the teacher to consider taking several precautions prior to beginning the teaching of a popular or "old" dance. Some of these precautions are:

- Make a point of emphasizing why you are teaching a dance that is already known in the group - the styling is bad, the steps or sequence are being done wrong, there are a number of dancers who have never learned the dance, there are a number of dancers who do the dance but don't really know how to do it

- Emphasize that you are teaching a version of the dance that differs from those known or done by some dancers in the group
- Ask those who are learning the dance for the first time to (if necessary) tell their partner or those dancing next to them to not try to teach the dance to them in place of the teacher
- Announce to the group that you would prefer that those not participating in the teaching not get into the dance after the teaching so as to not confuse or distract the other dancers

As a last resort, you may have to deal directly and personally with those dancers who persist in confusing, distracting or interfering with your efforts to teach the dance. Although this action is to be avoided unless absolutely necessary, it is highly effective in instilling a degree of respect and courtesy in those who may have forgotten what it was like to be a beginning dancer or perhaps who may have forgotten (or have never known) the effort and courage it takes to teach a dance.

### **Teaching a New Dance**

If you are the only one who knows the dance, you have a comparable set of advantages and disadvantages as when there are others who know the dance you are teaching. You won't have anybody in the group to help you, but you also won't have anybody in the group to get in your way. Therefore, you will have to teach the dance at a slower pace and with more exactness in order to avoid mistakes and to ensure that a reasonable number of dancers actually learn the dance. When teaching a new dance, it is even more important that you demonstrate the dance before teaching it so as to help the dancers develop an overall picture of how the dance "works".

Finally, you should review all of the advice presented earlier in this guide to the teaching director so that you make their jobs easier and also maximize the chances of the dance you are teaching of being incorporated into the regular dance repertoire.

### **Teaching a "Footwork" Dance**

When teaching a dance with complicated or "tricky" footwork, it is not sufficient for those learning the dance to just know what they are supposed to do; they must also be given ample opportunity to practice the dance until they can do it at the normal speed, with the approximate styling and with a reasonable degree of confidence without following the teacher or anyone else. Therefore, the following procedure is generally used to accomplish that result:

- Break down each step or pattern into learnable parts
- Demonstrate the part at a speed that the group can follow
- Teach the part, using calls and mnemonics as necessary to help the group memorize the sequence of movements
- Practice the part until most of the group can do it
- Repeat the above procedure with each part of the dance
- Combine the parts as you go along into complete steps, patterns and finally the entire sequence
- Increase the tempo of the dance until it can be done at the tempo the music will be played
- Do the dance with the music, calling the steps, patterns and sequence as necessary (but decreasing the amount of calling as the dance progresses, unless the sequence does not repeat)
- If the group is doing the dance well, increase the tempo of the music during the dance

### **Teaching a "Sequence" Dance**

"Sequence" dances are those dances that have relatively simple steps but a relatively long sequence of steps and/or figures. When teaching such dances, the teacher should either ensure that the group can do the steps already or else plan on teaching the steps before teaching the figures. This latter option should be avoided, unless both the teacher and the group know ahead of time that this is part of the planned teaching. In most cases, the following procedure is used to teach a "sequence" dance:

- Briefly explain and then demonstrate each figure
- If the figure is complicated, have the dancers do it with walking steps rather than any attendant footwork such as hops, skips, stamps or step patterns
- Have the dancers practice the figure without the music; don't go too slowly or the dancers could easily get bored
- After the dancers can do the figure at the regular tempo of the music being used, add any attendant footwork and have the dancers work the figure up to speed again with the footwork
- If desired or necessary, do each figure or group of figures with the music to help the dancers "lock in" what they have learned and to also minimize the review time needed
- After all figures are taught, have the dancers do the entire dance without music (but with calls from the teacher) to make sure that they have learned all figures and transitions
- Do the dance with the music, calling the sequence the first time or two but then letting the dancers do it without calls

### **Teaching Effectiveness**

The most important indicator of whether a teacher has effectively taught the dance is what portion of the group learning the dance is able to do the dance at the end of the teaching without following the teacher. While 100% success is unrealistic, a conscientious teacher should not be satisfied with less than a large majority of the dancers successfully learning the dance. Otherwise, a noticeable portion of the group will have wasted their time and will be disappointed (and perhaps discouraged) as a result of the teaching.

The teaching director will have done a good job if the vast majority of the teachers that participate in the teaching program succeed in accomplishing the above objective. It is not good enough that some or even a majority of the teachers do a good job; the dancers and the group deserve a much higher level of teaching success to retain and build upon their enthusiasm for folk dancing.



# **Austin International Folk Dancers**

## **Organizational Manual**

### **Chapter 6. Dance Programming**

#### **General**

The dance program is the essence of AIFD's existence. Since the Program Director bears the bulk of the responsibility for the dance program, it is important that all Board members perform their duties related to dance programming and accept additional responsibilities as necessary to optimize program effectiveness and the health of the group. Much of the information in this chapter comes from guidelines prepared by various AIFD members over the years for use by Program Directors, programmers and programmer assistants. The Program Director is responsible for ensuring the execution of high-quality weekly dance programs by making sure there are a capable programmer and assistant for each program. The Program Director is also responsible for acquiring recordings of dances taught at folk dance events which a number of AIFD members attend (e.g., Texas Camp, San Antonio Folk Dance Festival and any AIFD-sponsored event) and for all of AIFD's physical equipment. With the acquisition of a new notebook computer and external hard drive in August 2007, dance program responsibility expanded to include management of the tune directories on the notebook and hard drive. In order to not overload the Program Director and to ensure adequate technical oversight of the new equipment, Bill Ogilvie agreed to be the "music librarian" until the recordings were entered into the notebook computer and hard drive, the directories were set up and procedures were established for using the equipment. Franklin Houston purchased the new equipment for AIFD and assisted Bill in these efforts. In the fall of 2009, Franklin agreed to take over as the "official" music librarian, assisted by Bill and Jay Elbaor. In 2011, in response to undocumented changes to the music file setup on AIFD's notebook computer, the Board approved a list of persons authorized to modify the music library on any of AIFD's equipment. During this time, AIFD secured space on a server to provide an additional backup for its music library. Jay Elbaor and Bill Ogilvie were authorized as administrators of the AIFD account. Access to the server is controlled by prospective users needing to know the "Host" name, the "Username" and the "Password", the latter of which began to be changed periodically by the server host in 2012 to address security concerns. The "Host" name continued to be "aifd.cc" and the "Username" continued to be "aifdarchive".

#### **Programming Goals**

- Focus on established repertoire rather than new dances so that new dancers can do the dances everyone else is doing and veteran dancers don't get left out due to too many new dances being done.
- Use familiar and popular recordings primarily (but not exclusively) so that dancers don't feel like they're "fighting" the music to get through the dance.
- Maintain consistency of dance programs from week to week so that all attendees will know what to expect and won't develop concerns about the quality of the programs.
- Keep the dance program flowing smoothly. This requires that the program be planned and placed on the white board well in advance of the dances being done in order to optimize dancers' enjoyment.

#### **Selection of Programmers**

In addition to satisfactorily performing all of the "mechanical" functions associated with running a dance program, each programmer and programmer assistant needs to be comfortable with and support

the programming goals. Deviations from those goals should be limited to special events and should be cleared with the Program Director in advance.

The Program Director needs to develop a solid core of qualified individuals to run the dance programs. Since it takes a considerable amount of effort to set up and take down the equipment, in addition to creating and running the program, an aggressive effort may be needed to build and maintain that core. The Program Director should promote the opportunity during announcements, circulate a clipboard with a sign-up sheet for interest in programming and talk to individuals during the evening. Current programmers and assistants could also seek out and 'adopt' a buddy. This would get newer dancers involved.

### **Program Director Additional Duties**

In addition to prescribed duties, the Program Director needs to ensure that the following duties are performed as needed and in a prompt manner:

- Clean out the programmer's notebook, update time-related information and add blank sheets
- Send the Program Guidelines and any updates to all programmers and assistants and put a copy in the programmer notebook
- Notify the AIFD music librarian of missing tunes
- Coordinate with the AIFD music librarian on the transfer of source recordings to the external hard drive and the notebook computer, identification of missing tunes and removal from the notebook computer of all redundant, defective or unneeded tunes (See [APPENDIX X – Equipment Setup & Operation; Music Library &](#) for additional information on the music librarian's duties)
- Store AIFD CD's and vinyl records at a secure off-site location
- Provide training to all programmers and assistants on use of all sound equipment

### **Programmer Notebook**

This notebook should contain the following materials that are needed to run an AIFD dance program:

- Programmer Checklist
- AIFD notebook computer Programmer's Manual
- Any mechanical drawings needed to connect equipment
- Request Sheets (previous weeks and blank sheets) (see [Appendix V](#))
- Program Sheets (previous weeks and blank sheets) (see [Appendix VI](#))
- Problem Logs (filled out)

### **Program Guidelines** (Italicized text refers to equipment that is seldom, if ever, used)

#### Be on time!

- Arrive 15-20 minutes prior to the start of the first activity that evening; it takes that long to pull everything out of the equipment box, set it up and be fully ready to start the program. Both the programmer and assistant are responsible for this task. Don't count on volunteers being there to help, as no particular person is there early every week.
- If you do not know the combination lock number for the equipment box, ask the program director ahead of time or make sure that someone who knows it will be there to open the box for you when you arrive.
- If necessary, familiarize yourself with the setup for all equipment, especially the notebook computer, the wireless microphone and the sign-up table.

- Make sure that the sign-in table is “operational” prior to the start of the first activity, particularly the collection box, the sign-in sheet (see [Appendix VII](#)) and the contact information sheet (see [Appendix VIII](#)). People should be able to sign in and pay their money when they walk in the door.
- Start playing the last dance no later than 15 minutes before AIFD is supposed to be out of the building. It does take that amount of time to shut everything down, load everything into the equipment box, put the tables away and get everyone out of the building.

### Keep the program moving!

- Avoid lengthy announcements between dances.
- If dancers are slow to gather for a dance, use the microphone to encourage participation (note: do not use it as a club).
- If (and only if) you really know the dance being played, lead the dance if nobody else can, but be prepared to do the entire dance. This may need to be arranged ahead of time.
- If dancers need prompting for a pattern dance, ask someone to use the microphone to call the sequence or (if you really know the dance) call it yourself. This may need to be arranged ahead of time.
- If there isn't enough participation to justify doing the dance, go to the next dance immediately and ignore the verbal abuse. If appropriate, announce that you will try to do the dance later in the evening when there is more participation.
- If you are doing a dance, either drop out before it ends so that you are ready to play the next dance or have your assistant ready to announce and play it. Don't make the group wait for you to run back to the equipment and start it.
- If live music is used, make sure that the musicians are ready at least one full dance ahead of time. Try to have the tunes that they will play written on the board. Also, have a dance ready to play for when they finish or if they need a short break (for any reason) between tunes.
- *For some tapes, you may need to hand-wind the tape to the end of the leader before it's time to play the tape so that the music starts as soon as you start the tape, in order to avoid dead-air time.*

### Let everyone know what's going on!

- Do a sound check before the start of the program. Have someone listen to you talk into the microphone. Adjust the volume, treble, mid-range and bass as necessary.
- Announce each dance with the hand microphone; we really can't hear you without it.
- Speak slowly and enunciate clearly. The sound system can muffle and distort what you say.
- Announce the name of the dance and (as necessary) the formation, and difficulty level. You might also add information such as “recently taught by \_\_\_\_\_” or “from the beginners' class”. In some cases, you might even play a few seconds of music if the name is unfamiliar to most dancers.
- Write the dances to be played on the white board well in advance so that dancers can plan their participation. Highlight any live music sets so that musicians know when they are supposed to perform. Highlight any contra so that the caller knows when they need to be ready.
- Record the dances played on the program sheet. Use an asterisk (\*) for dances done to live music.
- Announce when announcements when be given so that the President will be ready.
- Announce the last dance ahead of time so that dancers can begin getting ready to leave and so that everyone has an opportunity to participate.
- If you experience equipment problems, ask for help immediately and let the dancers know what's going on so that they don't get impatient unnecessarily.

### Allow time for teaching!

- If the teachers for the evening haven't contacted you, ask the teaching director who is teaching and what is being taught. Go talk to the teachers before they teach and confirm what they're teaching and how long they think they will need (note: couple dances generally take longer than line dances).

- If the “review” of a dance will take more than a few minutes, be sure to budget that time into your program.

#### Support the teaching schedule!

- Be available to run the equipment for dances being taught so that the teacher doesn’t have to come over to the programmer’s table to start and stop the music.
- Put dances taught that evening into the program to be played again before 10PM. If you wait much later, some of those who learned the dances may have already left.
- Include recently-taught dances at appropriate places in the program (e.g., don’t do a difficult dance if there are few who know it or can do it).

#### Keep people dancing and happy!

- Respect dancers’ ears and sensibilities; adjust the volume, speed and equalization as needed for each dance. The quality and sound level varies greatly between sound sources and tunes.
- Be aware of how many people are not dancing and try to minimize that number. Exceptions are performance dances and those done for special events or reasons (e.g., special guests).
- Have a list of “sure-fire winners” to play after announcements and to boost participation during low-energy periods.
- Break the “rules” when necessary
  1. If there are many more women than men, do more non-partner dances and dances for threes and do less couple dances.
  2. If special guests are present, play a dance that they enjoy watching or dancing or that the group would enjoy watching or dancing.
  3. Don’t necessarily end the program with something slow, easy or popular (e.g., Lesnoto, Pravo, waltz), particularly if there is a lot of energy in the crowd and the program is “rocking”. However, it is generally a good idea to maximize participation for the last dance.
  4. If a lot of new people are present, do a number of quick walk-throughs. Ask the teaching director or others for help.
  5. Every dance played doesn’t have to be on the request list. Be creative and include your own “requests” to maintain the energy level and maximize dancer participation.

#### Be creative!

- Use new or different recordings of dance music (within reason). For example, bring in your own recordings that the group hasn’t heard, so long as the dancers are able to follow the music.
- Feature live music.
- Celebrate a holiday, anniversary or other special day.
- Feature a theme (e.g., particular country or type of dance).

#### Be kind to the next programmer!

- Write down on the program log for future use all dances taught or played.
- *If you are using a tape (highly unlikely), fast-forward it to the end (you can fast-forward one tape while another tape is playing).*
- *Place all CD’s back in their cases and all tapes back in the boxes accurately; we “lose” recordings through misfiling!*
- *If tapes are used, re-file them in the tape boxes by alternating the “bump” so that they all fit.*
- Report malfunctioning equipment and substandard recordings to the Program Director or a Board member that evening; don’t leave the problem for the next programmer to find. Make a note of the problem in the dance index book; there should be a list in the front of the book.

## Equipment Guidelines

The AIFD equipment box in the storage room at Hancock contains the group's notebook computer, amplifier (with attached speakers), speaker stands, wired and wireless microphones, cables, box of notebooks (recording lists by name, formation and country, membership roster, programmer notebook), boxes of cassette tapes and CD's, cassette tape player, CD player, name tags...in short, everything that could be used for the evening. Set up all needed equipment before the start of the weekly dance program so that each dancer can sign in and pay when they arrive (thus maximizing our revenue for the night) and so that the first activity of the program can start on time. The overall plan for acquisition, setup, operation and disassembly of the sound system is shown below.

### Setting up sound equipment at Hancock

- Set up a long aluminum table at the northeast corner of the main room with the short edge against the east wall and the programmer facing the south wall (arches).
- Bring out the following equipment:
  1. Amplifier and attached speakers
  2. Canvas bag with announcement mike, cables and other supplies
  3. Case with notebooks, etc.
  4. Case with wireless mike
  5. Notebook computer (may be brought by a person assigned to take care of it)
- Bring out the following equipment only if specifically needed:
  1. *Cassette tape deck (in grey cloth bag)*
  2. *Boxes of cassette tapes*
  3. Small aluminum suitcase with CD player
- Plug the outlet strip into the wall outlet; **leave it turned off until everything else is set up and plugged into the outlet strip.**
- Plug the notebook computer (and cassette tape player, if used) into the outlet strip; **leave them turned off.**
- Open up the amplifier, detach the speakers and plug the amplifier into the outlet strip; **leave it turned off and make sure all volume controls are initially turned all the way down.**
- Connect the notebook computer to the front of the amplifier with the appropriate cable; **leave it turned off.**
- *Connect the cassette tape deck to the front of the amplifier with the appropriate cable; **leave it turned off.***
- Connect the handheld microphone to the front of the amplifier with the appropriate cable; **leave it turned off.**
- Connect the CD player to the front of the amplifier with the appropriate cable; **leave it turned off.**
- Connect the wireless microphone box to the front of the amplifier with the appropriate cable; **leave it turned off and make sure the volume control is initially turned all the way down.**
- Connect other wired microphones as necessary to accommodate live music needs; **leave them turned off except for sound checks and during performances.**
- Place the speakers on the speaker stands, one on either side of the double doors at the east end of the main room.
- Connect the speakers to the amplifier with the two speaker cables. Run the cables across the top of the double doors and behind the programmers' table.
- Turn on the outlet strip, **then** turn on each piece of equipment.
- Sound checks – Play tunes from the notebook computer, CD and cassette tape deck (as necessary) to set the master volume level on the amplifier and to initially set the volume and equalization for each music source. Also, do volume and equalization checks for the wireless and handheld microphones, as well as any microphones set up for live music.

### Setting up other items

- Set up a long aluminum table at the northwest corner of the main room near the double doors.
- Set out the sign-in notebook, cash box, bulletin board, flyers and name tags.
- *If cassette tapes are used, open all tape boxes, place each lid under each box and line up all boxes alphabetically from left to right on a second table at the northeast corner of the main room.*
- Set out the dance tape inventory book on the programmers' table.
- Place a request sheet and a pen or pencil on the programmers' table.
- Get a new program log sheet from the program log book, write in the date and programmer names and place it near the notebook. Use it to record the dances done during the evening, including dances to be taught or reviewed.
- Place the dry erase board (stored behind the equipment box), dry erase markers and felt eraser on the windowsill to the right of the fireplace in the main room. Typically, use one color of pen for non-partner dances and another color for partner dances.
- Set up chairs in the main room, as necessary.

### Operation of equipment

The occurrence of “glitches” with new and/or unfamiliar equipment affects the quality of weekly dance programs and therefore must be aggressively monitored and fixed. It is imperative that anyone operating AIFD equipment be proficient in its use.

- Unless the acoustics of the main room at Hancock dictate otherwise, make sure that the equalization is set to “neutral” on the amplifier. Make adjustments for individual pieces of equipment or recordings on the respective channel. Remember to readjust the equalization for the next tune if significant adjustments were needed for the previous tune.
- Just like the dancers, the speakers are sensitive to too high a sound level. Adjust the volume as needed for each dance; the recorded sound level may vary greatly from tune to tune.
- Be careful when working with the dance playlist on the notebook computer while a tune is playing. Incorrect operations may start playing the highlighted tune while another tune is playing.
- *Do not use the “reverse play” function on the cassette tape player; it should have masking tape over that button.*
- *If the cassette tape player door doesn't close easily, remove the tape and carefully re-insert it.*
- Notify the Program Director and/or a Board member whenever a piece of equipment seems faulty, you can't find a recording or you need to discuss the program with someone “in authority”.

### Putting Equipment Away

- File the dance request sheet and program sheet in the programmers' notebook.
- Put all notebooks, flyers and nametags in the plastic case, which goes in the upper cabinet.
- Cables – Coil each cable neatly and secure with the attached Velcro strap. Most cables go in the canvas bag that goes in the upper cabinet. The notebook-to-computer cable is packed in the notebook computer case along with the mouse and AC adapter.
- Handheld microphone – Put in its case in the canvas bag.
- Wireless microphone – Put in its box, which goes in the upper cabinet.
- *Cassette tape deck – Put in the grey cloth bag, which goes in the upper right cabinet.*
- *Cassette tapes – Re-file tapes in the tape boxes, which go in the lower left cabinet.*
- Amplifier and speakers – Put in the lower right cabinet.
- Clean the white board and put it behind the equipment box.
- Put the long aluminum tables back on the patio on the stack of tables.
- Store the notebook computer in the equipment box or make sure it is going with someone designated to take it. Check with the Program Director or an AIFD officer if you are not sure.

# **Austin International Folk Dancers**

## **Organizational Manual**

### **Chapter 7. Attendance & Publicity**

#### **Overview**

AIFD can exist as a viable recreational group only if a sufficient number of people attend the weekly dance programs. This requires that the weekly fee be kept at a reasonable level, which can only be done if it will generate enough income to cover AIFD expenses. Effective publicity to recruit new members and bring back former members is essential to generating that attendance.

#### **Attendance History**

In the late 1960's, average attendance at AIFD dance events peaked at 80-100 dancers. Since that time, attendance has slowly declined (with occasional temporary rises) to an average of 25 dancers in 2007. Reasons for the decline have generally included the following:

- Relocation out of Austin
- Work demands
- Family demands
- Aging and physical decline
- Competition from specialty dance groups
- Other leisure activities
- Male/female ratio
- No real friends at dancing
- Hard to master an increasing, constantly changing repertoire

#### **Attendance Philosophies**

People don't start folk dancing and/or don't continue folk dancing for a variety of reasons. The two main categories are decreased ability to participate (e.g., age-related limitations, injuries, personal commitments, work demands) and a decreased desire to participate (e.g., increased physical/mental effort to dance, lack of dance partners, insufficient pleasurable social interactions, decreased knowledge of dances being done due to ever-changing and expanding repertoire, increased competition from other discretionary priorities). AIFD may not be able to do anything about a person's decreased ability to participate, but it can do something about their decreased desire to participate.

The AIFD Board has periodically evaluated the trend in attendance and has taken various actions to try to address the decline. However, the trend has never been significantly or effectively reversed because, over the decades, the group has become less and less energetic about attendance, participation, special events, recruitment and retention.

The key to a strong group is to create and maintain a significant social benefit for each member so that they want to come every week. The unspoken question when a person chooses a discretionary activity is: "What's in it for me?". AIFD must provide an attractive answer to this question for prospective, current and former members in order to achieve a profitable weekly paying attendance.

Recruiting new members is a separate but closely related issue. More effort could be made to search out complementary activities or groups and recruit from those sources (dance clubs, music groups, academic

departments, ethnic organizations, churches). AIFD must create for all members a “family” or “community” type of environment, a genuine feeling of friendship and an opportunity to belong. AIFD must provide programs and activities that allow that person to accomplish their personal goals, which invariably include making new friends and learning how to do folk dances. AIFD must offer a variety of opportunities for members to creatively participate in its programs and activities and to help run the organization.

## **Attendance Solutions**

Improving attendance at AIFD requires strong Board leadership. The following suggestions may prove helpful to Board members:

- All officers
  - Attend at least 50% of the Saturday night dances and be an active participant.
  - Greet new attendees, ask them to sign up for the newsletter and visit with them.
  - Encourage veteran dancers, especially "couch potatoes", to get up and dance.
  - Encourage suitable experienced dancers to ask new women/men to dance.
  - Help new dancers learn dances to accelerate their inclusion in AIFD as regular members.
  - Encourage newcomers to do the beginning and intermediate dances.
  - Request dances to be played that most of the people present can do.
  - Be a programmer and do dances that encourage participation.
  - Organize more non-dance activities (e.g., after-parties) and encourage new attendees to come to those events. Attend those events and build personal relationships with new attendees.
  - Call persons who haven't been attending regularly, find out the real reasons they haven't been attending (their “reasons” will likely not be the only or the real reasons why they don't attend) and ask what AIFD could do (if anything) for them to resume attending regularly.
  - Contact newcomers regularly and encourage them to come again.
  - Start recruiting for Board officers several months before elections to ensure a full slate.
  - Make a commitment to continue as a frequent, active participant of AIFD after leaving office.
  - Plan special events, such as:
    - An hour of folk dance instruction from acknowledged local or imported instructors.
    - Live music by local folk dance musicians.
    - Establish a monthly theme to highlight a particular ethnicity or country to introduce or re-introduce a number of dances from one area and increase "dance competency".
    - A folk dance marathon similar to that held at HIFD.
    - Specialty food parties (e.g., chocolate, desserts, ethnic theme).
    - "Golden Oldies" party – dances introduced prior to a given year.
  - Adopt strategies to reduce expenses, such as the following:
    - Make parties potluck to minimize AIFD expenses.
    - Limit AIFD's payment for liability insurance through TIFD to regularly attending members.
    - Reduce AIFD scholarships for Texas Camp.
- President
  - Meet periodically with the Hancock supervisor to enhance good relations with the City.
  - Take the lead of managing activities at Hancock during AIFD activities. All of Hancock's "upper" rooms (i.e., above the golf area downstairs) are included in AIFD's rental fee. The Board has generally (but not consistently) discouraged or prohibited activities in the back room by individuals or groups that drew attendees from the main room and which occasionally posed liability issues. While limiting use of Hancock in this way is difficult to do, since the people involved were frequently friends and fellow dancers, it is not appropriate for someone to take advantage of AIFD's rental of Hancock, particularly if they could be supporting AIFD.



- Secretary – Publish an updated AIFD roster each year. The last one was done in 2000. Contacting friends and new dancers is much more difficult if there is no readily available contact information.
- Teaching Director – Closely monitor the teaching. If people aren't attending, the quality and/or content don't meet the membership's needs. Reasonable length teachings give everyone, newcomers and veterans alike, a break if they need it and are not burdensome on those who participate. They also give the programmer some time to adjust his/her program for the crowd. Upcoming teachings need to be effectively publicized ahead of time. This means "headline" announcements in the e-newsletter for the 2 to 3 weeks prior to the teaching. Although almost any dance can be taught in 15-20 minutes, some cannot be effectively learned in that time. A 15-20 minute teaching one week and a quick review the next time of a complex or long-sequence dance means that the "finer points" have to be presented quickly and thus won't be picked up by many people. A teacher needs to take enough time to make sure 80% of the dancers learn the dance the right way the first time.
  - Ensure that teaching of all easier dances (and some harder dances) focuses on basic steps. Advertise that focus ahead of time.
  - Be very selective on which dances are taught. Do they reinforce existing repertoire or will they compete with that repertoire for playing time? Are they accessible to 80% of the regular attendees? If not, are there other factors that make them worthy of being taught?
  - Have dances taught for three consecutive weeks to ensure that enough people learn it well enough for it to have a chance of entering the AIFD repertoire.
  - Ensure that all taught dances are played for at least several weeks after they are taught.
  - Teach established repertoire so that new dancers can do the dances the veteran dancers are doing and veteran dancers don't get left out due to too many new dances being done.
  - After Texas Camp, take a poll of AIFD members who were at camp to determine which Camp dances they would most like to see in the AIFD repertoire; limit teaching to the top few.
  - Consider a monthly theme to highlight a particular ethnicity or country to introduce or re-introduce a number of dances from one area. This would reinforce dancers' skills and increase "dance competency", thus making dancers feel better about their dancing and increasing their "pleasure quotient."
  - Use "watch, then follow me" walkthroughs of 1-2 minutes with minimal Q&A.
- Program Director
  - Ask programmers to emphasize dances that encourage participation by the most people.
  - Ask programmers to include some challenging dances that pique the interest of those present.
  - Ask programmers to include more mixers and trio dances if there are more women than men.
  - Ask programmers to play established repertoire so that new dancers can do the dances the veteran dancers are doing and veteran dancers don't get bored with too many new and/or easy dances being done. Be careful about promoting the latest Camp dances or "play party" dances that don't reflect the popular AIFD repertoire.
  - Ensure that programmers are able to quickly search the Library, as follows:
    - ❖ Tune name – if an "alternative" recording, include name of recording artist
    - ❖ Album Name – include recording label and recording number
    - ❖ Artist – name of person who introduced the dance (e.g., Yves Moreau)
    - ❖ Genre – general category of type of dance (e.g., Ballroom, Country, Folk)
    - ❖ Grouping – dance ethnicity (not necessarily a country, e.g., Rom, Basque)
    - ❖ Composer – initials of the entity or person who supplied the original recording, e.g., AIFD, CR, FCH

A standard notation should be used for labeling playlists to facilitate finding previous playlists, e.g., 2007.02.24 for February 24, 2007, followed by the name of the programmer.
  - Ask programmers to document problems with recordings or equipment in the Problem Log.
  - Ask programmers to document missing recordings.
  - Schedule the last Saturday of the month as a non-teaching night and with a special theme to maximize dancing time for everyone and to provide a break from teaching.

- Do an assessment of all recorded music. The quality of some notebook computer tunes is perceived to be less than the originals, specifically those that were transferred from mp3 recordings or cassette tapes. Reasons could include:
  - ❖ Poor quality original recordings.
  - ❖ Problems that occurred during the digitization process or the cleanup process.
  - ❖ Bad equalizer settings on the amplifier used on Saturday night.
  - ❖ Bad equalization settings used on the notebook computer software.

Most, but not all, mp3's were generated using 160 Kbps (compression 8.8:1) and the highest-quality compression setting in Cool Edit 2000. Differences need to be verified through A-B comparison before concluding that tunes need re-recording. The notebook computer library needs continual maintenance to include new dances and replace bad recordings.

### **Member Feedback on Attendance**

In February of 2007, as a result of low attendance and an anticipated increase in fees charged by Hancock, AIFD President Bill Ogilvie initiated a survey effort to solicit feedback from members on how to increase attendance. He received suggestions on survey philosophy and techniques from several AIFD members. Bill placed a "feedback form" on the Internet. His goal was to see if there were some basic things about Saturday night keeping people away that AIFD could quickly and easily change and increase average attendance by about 10 people per week. Feedback was solicited in March of 2007 from those on the AIFD email distribution list. The results of that survey are unknown.

### **Publicity**

AIFD prepares flyers or ads primarily for special events. It has its own web site at [www.aifd.cc](http://www.aifd.cc) and links through [www.tifd.org](http://www.tifd.org), [www.arts.state.tx.us/CalTCA/calendar.cfm?&AssocID=2919](http://www.arts.state.tx.us/CalTCA/calendar.cfm?&AssocID=2919) and [www.movineasy.com/directory\\_alpha.php](http://www.movineasy.com/directory_alpha.php). It also has business cards for distribution to people interested in folk dancing. Individuals who submit their email addresses receive the AIFD e-newsletter.

# **Austin International Folk Dancers Organizational Manual**

## **Chapter 8. Special Events**

### **Overview**

Special events at AIFD have numerous benefits, including the following:

- Variety is introduced into the routine AIFD schedule.
- Theme costumes add to the color and visual interest at dancing.
- Refreshments, particularly ethnic food, encourage people to attend dancing.
- Reduction or elimination of routine teaching allows more time for request dancing.
- Special teaching by eminently qualified teachers improves the quality of the dance repertoire.
- Live music provides variety and excitement in the program.
- Special region dance nights (e.g., Mediterranean, Balkan, Scandinavian) that highlight a particular ethnicity or country by including a number of dances from one area reinforce skills and increase "dance competency", thus making all dancers feel better about their dancing and increasing their enjoyment.

In addition to the "traditional" special events held (New Year's Eve party, Spring Fling, elections), other activities could include the following:

- A folk dance marathon of energetic dances (done at HIFD).
- Specialty food parties (e.g., chocolate, desserts, ethnic theme).
- "Golden Oldies" party – dances introduced prior to a given year (e.g., 1965, 1980).

### **Guidelines**

As with any special event, certain objectives and guidelines are important to enhance enjoyment. These include the following:

- Maximize the number of people dancing!
- Hold a coordination meeting of the "principal players" before the event to establish expectation levels so that each person understands that they won't get everything they want out of the event, but that everyone will be (hopefully) adequately satisfied.
- If decorations are used, make them prominent enough to add noticeable atmosphere to the event without requiring excessive energy to put up or take down.
- Establish themes that are compatible with the venue, weather and dancers' energy levels.
- Plan refreshments so that they don't impact the energy of the event.
- Discourage or avoid dance reviews, impromptu skits, special dances or presentations that end up being of marginal quality, time-consuming or possibly even inappropriate.
- Aggressively encourage dance requests to get dancer buy-in to the program and to make programming easier.
- Keep the posted dance program well ahead of the current tune or activity to allow dancers to plan their participation.

### **Live music performances**

Coordination of live music with recorded music is one of the hardest activities to conduct successfully. Therefore, it is imperative that the Board require good planning and coordination. The list of tasks

below, as a subset of those developed for use at Texas Camp, should be more than sufficient for use at AIFD events.

- Collect planned play lists from each music group's leader
- Check compatibility of all planned live music
- Evaluate balance between live music and recorded music
- Revise play lists with music group leaders, as necessary
- Coordinate performance schedules with all music group leaders and programmers
- Distribute play lists to programmers
- Conduct performances
- Monitor performances for sound quality and length of sets
- Resolve issues and crises before and during performances
- Document performances and performers for future reference

### **Special events not at Hancock**

Other than parties and similar events held at Hancock as the main AIFD program, special events held at private or public venues have a common set of issues. If there is a known or suspected conflict that will cause significant problems with regular dancing at Hancock, the Board should consider canceling dancing at Hancock. Other issues that should be considered (particularly at private residences) are as follows:

- The Board must ensure that the nature and content of the event are consistent with AIFD's Charter and Bylaws and that an appropriate and safe environment is provided.
- The Board must ensure that all children are adequately supervised and must be prepared to intervene immediately if that doesn't happen.
- AIFD may need to supply drinks (other than water), ice, coolers for serving water and drinks, ice chests for storing food outside, paper goods (towels, napkins and plates), eating utensils, garbage bags, and lots of labor.
- AIFD members may need to take home a few bags of garbage or bring some extra garbage stickers.
- AIFD members may need to arrive early to move furniture, set up tables, set out games, etc.
- AIFD members may need to arrive early to put food on tables (ideally, everything should have been pre-prepared) and set out anything else that is needed for eating.
- AIFD members may need to stay late to do final cleanup of the floor, furniture and food items.
- People should be encouraged to bring musical instruments, blankets, lawn chairs and pre-prepared food, ready to serve, with the proper serving utensils. Use of a kitchen should not be assumed unless the host stipulates otherwise.
- People should be informed of the dance floor surface so that they can bring appropriate shoes.
- For lengthy events, a specific time should be set for serving of any meal. An evening meal should be as early as possible because a lot of people don't come until the meal time. Also, if dancing is held at Hancock that night, this allows more time to eat and clean up.
- If necessary, a sign-up sheet for food for a potluck should be developed. Snack food and drinks are particularly welcome early on during the event.
- AIFD should ensure that a dependable sound system is set up for use.
- Weather is a significant issue for outdoor events. In the sun, people should be encouraged to use sunscreen and/or wear protective clothing. Insect repellent may also be needed. If it rains before the event starts, people should contact the host to find out if the event has been postponed or canceled. The Board and the host need to coordinate on what will happen if it starts raining during the event.
- In residential areas, all participants should be considerate of neighboring residents with respect to lighting, sound and parking.

# **Austin International Folk Dancers**

## **Organizational Manual**

### **Chapter 9. Finances**

#### **Overview**

For over 40 years, AIFD held its weekly dance programs at various facilities for no rental cost. That included the Zilker Club Hut, the University of Texas and Hancock Recreation Center. The only other notable costs were for recordings of music and sound equipment to play them. These were obtained through donations from AIFD members. In the late 1980's, when the City of Austin experienced an economic downturn, the Parks and Recreation Department proposed significant cuts its budget, including the closing of Hancock on Saturday nights. Eugene Bradford, President of AIFD at the time, negotiated with the City to allow AIFD to continue its weekly dance programs for \$13/hour. AIFD began specifically requesting a contribution of \$2 from attendees to offset that cost. In 1992, the rate charged by Hancock increased slightly to \$15/hour, but the requested fee was not increased.

In 2000, the open box used for collecting fees was replaced with a locked box, resulting in a significant increase in fees received. During this time, AIFD converted its cassette tape collection to digital format and purchased a notebook computer and other pieces of equipment, some of it to replace equipment stolen from AIFD's equipment box at Hancock. In January of 2003, the rental cost of Hancock doubled to \$30/hour. The membership was surveyed for several weeks before that increase and, as a result, AIFD kept the same hours of operation (7 – 11 pm) but increased the fee to \$3.

In 2004, declining attendance and a significant increase in AIFD's liability insurance policy through TIFD resulted in expenses again exceeding income. Consequently, the Board moved AIFD's bank account from an institution with significant fees to a "non-profit friendly" bank with no fees and increased the weekly fee to \$5. Since that time, AIFD has found it increasingly difficult to collect enough money at its weekly dance programs to cover the rental fee. During the first half of 2011, the rental cost of Hancock was \$120 an evening. AIFD netted on average \$121.53 each evening that it used Hancock. Considering the cost of the purchase, replacement and maintenance of AIFD equipment and recordings, attendance at AIFD dance events was not enough to keep AIFD from using its financial reserves to meet operating expenses. Consequently, unless this changes, AIFD must at some point either cease meeting, meet in other (predictably less desirable) locations or find other sources of revenue.

On the positive financial side, when AIFD dancer Janet Cook passed away in 2002, AIFD received \$10,000 to be used to promote folk dancing. When AIFD dancer Phil Harris passed away in 2010, AIFD received \$2,000.

The membership is not made aware of the financial health of AIFD on a regular basis. Instead, appeals are made in response to episodic events such as the desire to convert the recorded repertoire to a new medium or the need to purchase new equipment.

AIFD Boards have not prepared formal working budgets. When income exceeded expenses by a healthy margin, this was not a problem. However, in recent years, AIFD has increasingly not collected enough money at weekly dance programs to cover the rental fee for that evening. At some point, it may become necessary for the Board to prepare an annual budget and submit it to the membership for approval, along with revisiting the current "honor system" of payment and/or raising the weekly fee, in order to maintain the group's financial viability.

Any budget needs to be based upon actual income and expenses for the previous year, with adjustments made for anticipated or known changes in attendance, rental fees, recording purchases, equipment purchases and special events.

The Board should approve all expenses in advance. Also, since AIFD has a sales tax exemption certificate, the Board needs to inform all persons making purchases for AIFD that reimbursement will not be made for sales tax (unless payment of sales tax is absolutely unavoidable).

### **Income**

- Admission fees – This constitutes virtually all of the income received by AIFD to support the weekly dance programs. In addition to prudently estimating attendance, it may become necessary to compare actual attendance to sign-ins and make appropriate adjustments to help ensure that all attendees who are supposed to pay do so.
- Donations – One-time contributions are unpredictable and (as with the Janet Cook bequest) are typically targeted for very specific purposes.

### **Necessary expenses**

- Facility rental – Rates are set by the City of Austin. The fiscal impact depends on how many hours AIFD uses Hancock Recreation Center each week.
- Recording purchase – Recordings are needed of tunes for dances that are to be added to the AIFD repertoire. In the 21<sup>st</sup> century, this has become compact discs (CD's) or, occasionally, downloads from the Internet.
- Equipment purchase and repair – New or replacement sound equipment, or its repair, has become a more frequent expense over the last 5-10 years.
- Liability insurance – AIFD carries liability insurance through TIFD (see Chapter 1). The amount paid should prudently be limited to AIFD's regular members.

### **Discretionary expenses**

- Publicity (business cards, brochures) – These items can be very useful in promoting AIFD.
- Administrative mailing costs (newsletter, postage, etc.) – With the advent of the e-newsletter and the absence of a printed roster for some time, these costs have been very low or non-existent.
- Special events – AIFD generally provides various beverages for “monthly” parties and a large meat dish for the New Years’ Eve party.
- Name badges – AIFD provides peel-off labels for newcomers and for those regulars who choose to wear one.
- Sound equipment rental – This expense is only needed if AIFD contracts with guest artists to provide live music at AIFD events.
- Guest artists – AIFD occasionally contracts with touring or local musicians to provide live music for dancing.
- Scholarships – AIFD typically provides one or more partial scholarships to Texas Camp in memory of Bobbi Gillotti and Vernon Strey. Recipients are expected to work before and/or at camp on the decorations assigned to AIFD. A more detailed description is provided in [Appendix IX](#).

## **Appendices**



## APPENDIX I – AIFD History

# AUSTIN INTERNATIONAL FOLK DANCERS

## THE BEGINNINGS OF HISTORY

APPROXIMATE YEARS:	LEADERS OR OFFICERS:	WHERE WE DANCED:
Started after World War II 1946 or '47	Anne Pittman and Marlis Swenson, UT PE teachers (taught folk and square dances in their classes and invited boys in; Jane Harris also active)	UNIV. OF TEXAS WOMEN'S GYM Also evening dancing at YMCA
1950 - 1956	Leon McGuffin (he purchased all the records himself)	UT Student Union, Tues. nites, in the Patio, mostly - summers Hillel
Fall 1956 - early 1957	Bert Nagle and George Lowrey	Austin Athletic Club - 12th St. mostly - also Zilker Club Hut, Hancock Recreation Center
1957 - 1961	George Lowrey (assisted the last year or so by Art Hare and Bobbi Gillotti)	Blanco Fire Hall, Austin Athletic Club, UT Student Union, Hillel, YMCA, Hancock
February 9, 1962	AUSTIN INTERNATIONAL FOLK DANCERS Constitution signed by R.E. Barthelemy, Selwyn W. Ligon, Betsy Young, David Houston, Ginger Stevenson, Barbara Strey, C.L. Ma, D.O. Hanson, Charles Roth, Glee Tate, Elvie Lou Luetge, Margaret Barthelemy, Ruby Riewe, Betty White	
Spring, 1962	President: Selwyn Ligon Program Director: Bobbi Gillotti Vice-president: Ginger Stevenson Secretary: Betsy Young Treasurer: Alan Barnes	Mostly UT Student Union, Austin Athletic Club; also YMCA, Hillel (co sponsored by Austin Recreation Dept. and UT International Club)
Remainder of 1962	President: Alan Barnes Program Director: Chuck Roth Vice-president: Dick Barthelemy Secretary: Barbara Strey Treasurer: Linda Bandy	Mostly Austin Athletic Club; UT Student Union
1963	President: David Houston Program Director: James Hershberger Vice-president: Gene White Secretary: Lura Ann Darden Treasurer: Alan Barnes	Mostly Austin Athletic Club & Jr. Ballroom, UT Student Union - occasionally Unitarian church - Hancock Summers
1964	President: Gene White Program Director: Emerson Hawley Vice-president: Amie Rumsey Secretary: Nancy McGowan Treasurer: Chuck Roth	UT Student Union and Hancock
1965	President: Amie Rumsey Program Director: Chuck Roth Vice-president: Selwyn W. Ligon Secretary: Alice M. Allen; Elvie Lou Luetge Treasurer: George Carroll Performances: Art Hare Newsletter: Betty White	Jr. Ballroom, UT Student Union and Hancock Recreation Center (alternate Fridays at UT; alternate Saturdays at Hancock)
1966	President: Betty White Program Director: George Carroll Vice-president: Ann Clark Secretary: Bill Montgomery Treasurer: Kirby Miller Exhibitions Director: Emerson Hawley	Hancock; Austin Athletic Club; UT Student Union
1967	President: Betty White Program Director: George Carroll, replaced when he left by Chuck Roth, Art Hare, and Amie Rumsey Vice-president: Nancy McGowan Secretary: Bill Montgomery Treasurer: Kirby Miller Exhibitions: Art Hare	Jr. Ballroom, Student Union; Hancock
1968	President: David Houston Program Director: Elliot Zeis Vice-president: Dena Lopian Secretary: Charlene Wilkes Treasurer: Stewart Nagle APPOINTED DIRECTORS: Instructor Training: Chuck Roth Exhibitions: Art Hare Workshops: Franklin Houston	Hancock every Saturday; Student Union some Fridays
1968 - 1969	President: David McCandless Program Director: Franklin Houston Vice-president: Stewart Nagle Secretary: Bobbi Gillotti Treasurer: Carmi Blum	Hancock Saturday nites
also 1969	President: Leon DeKing Program Director: Franklin Houston Vice-president: Ray Murray Secretary: Kaye Roth Treasurer: Tom Cole	



**APPENDIX II – Articles of Incorporation and Bylaws**  
*(DELETE ABOVE TEXT BEFORE COPYING THIS PAGE)*  
**ARTICLES OF INCORPORATION OF AUSTIN**  
**INTERNATIONAL FOLKDANCERS, INCORPORATED**

**ARTICLE I**

The name of the corporation shall be Austin International Folkdancers, Incorporated.

**ARTICLE II**

The duration of the corporation shall be perpetual.

**ARTICLE III**

The incorporators of this organization are:

John T. Ramage, 4006 Avenue B, Austin, Texas 78751

Michael Stephen Sternberg, 1601 East 20th Street, Austin, Texas 78722

Georgia Kay Bryan, 614 West 33d Street, Austin, Texas 78705

These incorporators are all citizens of Texas and are eighteen or more years of age.

**ARTICLE IV**

The agent for process of the organization is Charles H. Roth, Jr. and his address is 5711 Trailridge, Austin, Texas 78731.

**ARTICLE V**

The names and addresses of the initial board of directors of the corporation are:

Betty A. Sternberg, 2844A San Gabriel, Austin, Texas 78705

Franklin C. Houston, 2606 Ellise, Austin, Texas 78757

Michael Breger, 7217 Creekside Drive, Austin, Texas 78752

**ARTICLE VI**

The corporation is organized exclusively for educational purposes, including, for such purposes:

1. Promotion and sponsoring of educational courses in traditional folk dances, arts, and crafts native to a variety of countries.
2. Promotion and sponsoring of educational courses and materials for teachers, instructors, recreational leaders, and interested persons in the use of folk dances, arts, and crafts for physical education, recreational, and social purposes.
3. Dissemination of information relating to its purpose among its members and interested persons.
4. Engaging in such other auxiliary activities as may be necessary to carry out the corporation's purpose.

**ARTICLE VII**

Notwithstanding any other provisions of these articles, the corporation shall not, except in an insubstantial degree, engage in any activities or exercise any powers that are not in furtherance of the purposes of the corporation. Furthermore, the corporation is expressly limited to the purposes of educational activities consistent with the meaning of section 501 (c) (3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law).

**ARTICLE VIII**

No part of the net earnings of the corporation shall inure to the benefit or, or be distributable to, its members, officers, directors or other private person, except that the corporation is authorized to pay reasonable compensation for services rendered and to make payments in furtherance or the purposes set out in Article VI.

## ARTICLE IX

The corporation is expressly prohibited from any attempt to influence legislation or to participate in a political campaign for or against any candidate for public office.

## ARTICLE X

The assets of the corporation are permanently dedicated to the purposes of the corporation as set out in Article VI. In the event of dissolution of the corporation, the board or directors shall, after paying or making provision for payment of all liabilities of the corporation, distribute the remaining assets of the corporation to a trust dedicated to the same purposes of the corporation and administered under the conditions set forth in the corporation by-laws by a designated organization incorporated exclusively for educational purposes.

## ARTICLE XI

Designation of offices, duties of officers, and all matters necessary for due operation of the corporation shall be set out in the by-laws which shall be proposed by the board of directors or by any member(s) of the organization and adopted by a majority of active members or the organization.

## ARTICLE XII

An active member is any person that has paid the periodic applicable dues of the corporation, if any, and has participated in the regular activities of the corporation for a designated time of not less than one month. Any person has the right to participate in regular activities upon payment of applicable dues, but only active members shall vote or hold office.

# **BYLAWS OF AUSTIN INTERNATIONAL FOLKDANCERS, INCORPORATED (PROPOSED)**

## ARTICLE I. BYLAWS

These bylaws, with the Articles of Incorporation, shall be the official governing rules of the corporation. The bylaws and articles may be amended, deleted or superseded by consent of a majority of all active members of the corporation after adequate notice to the membership of the proposed change. In emergency situations, a majority of the Board may add to or change these bylaws only for the time necessary to give adequate notice to the membership and call a vote necessary for consent.

## ARTICLE II. TIME PERIODS AND QUORUM

Adequate notice and designated time periods are to be set by the Board, but in no case may be less than two weeks. Percentage of members attending a meeting for quorum purposes shall be set by the Board, but in no case may be less than twenty-five percent.

## ARTICLE III. ELECTIONS AND NOMINATIONS

Elections are to be held annually during the month of May to fill positions on the Board of Directors. Only active members shall vote in any election or be eligible for any office. The Board shall appoint a Nominating Committee of three members which shall present its nominations to the Group. Other nominations may be added from the floor. Voting shall be by secret ballot one office at a time. Terms of office shall be for one year. Elections will be determined by a majority of members present and voting.

## ARTICLE IV. NOTICE

Notice of all elections and consent votes must be given in the corporation newsletter during the month preceding the vote, if feasible. Oral notice must be given at least once during the regular meeting immediately preceding any vote.

#### ARTICLE V. EMERGENCY POWERS

A majority of the Board may assume such powers, pay such fees or issue emergency rulings as are necessary to bring corporate activities into compliance with state, city or municipal institution requirements for operation or this corporation, despite these bylaws. However, these emergency measures are limited in duration to six weeks excluding holiday periods, until consent of the active membership is gained. No long-term commitments such as, but not limited to, transfer of tangible assets or acquisition of real property, shall be assumed under authority of this bylaw.

#### ARTICLE VI. BOARD OF DIRECTORS

The Board of Directors (Board) shall be made up of the six people elected to the office of president, vice-president, program director, teaching director, secretary, and treasurer plus one member of a preceding Board designated by the preceding Board. The Director of Austin Parks and Recreation Department or his designee shall also sit as an ex-officio, non-voting member. Term of office shall be for one year. The Board shall meet at least once a month. Vacancies on the Board may be filled by a special election. All Board decisions shall be by majority vote which shall be recorded in the minutes of the Board meeting. If the vote is a tie, the motion will fail. The Board has the duty of day to day operation of the corporation and may create and fill offices for the running of the corporation. The Board has the obligation of ensuring that the corporate activities comply with the provisions of the Texas Non-Profit Corporation Act and all other relevant laws. The Board has a special duty to notice any relevant or continuous objections by active members of the corporation concerning the operation of the corporation or its activities and shall act upon such complaints as it sees necessary. The Board shall also set policies and activities and dues, if any, of the corporation. A person shall be removed from the Board only for malfeasance or failure to perform designated duties and only by vote of the active membership upon adequate notice. In the event of a vacancy, the senior member of the Board shall designate an active member to assume the vacant office until a replacement Board member is elected.

#### ARTICLE VII. DISSOLUTION

In the event the corporation is to be dissolved, the Board shall ensure that the proper forms for dissolution be filed with the Secretary of State of Texas. Assets of the corporation are to be disposed of as follows: All corporate assets are to go into trusteeship. The designated trustee shall be the current Texas International Folk Dancers, Inc. Council with the stipulation that the assets remain in Austin and that the Council of TIFD encourage the development or a new group with similar purposes to this group.

#### ARTICLE VIII. ELECTED OFFICERS

There shall be six elected officers of the corporation. Listed in order of seniority, with attendant duties, they are:

##### A. President

1. Shall Chair the Board of Directors,
2. Shall preside at all meetings,
3. Shall be responsible for obtaining dance facilities,
4. Shall be responsible for organizing special events,
5. Shall be responsible for carrying out decisions of the Board,
6. Shall sign all checks in the absence of the Treasurer.

##### B. Vice-President

1. Shall assume all duties of the president in the absence of the president,

2. Shall be responsible for welcoming guests and new members,
3. Shall be in charge of all publicity for the corporation,
4. Shall be in charge of compiling corporation descriptive properties of culture such as costume files, decorations, etc.

C. Program Director

1. Shall be responsible for directing weekly programs,
2. Shall recommend acquisition of records, tapes and other dance and teaching materials,
3. Shall periodically explore possibilities of bringing in guest folk dance teachers,
4. Shall be responsible for the safe keeping and usage of all corporation physical assets.

D. Teaching Director

1. Shall be in charge of teaching,
2. Shall be in charge of recruitment and training of teachers.

E. Secretary

1. Shall be in charge of all correspondence of the corporation,
2. Shall keep minutes of all business meetings of the corporation and all meetings of the Board,
3. Shall retain all written records of the corporation,
4. Shall allow examination of the written records of the corporation by any active member,
5. Shall obtain names and addresses of new or potential members and keeps an address file of all active members.
6. Shall be responsible for compiling, printing and distributing a newsletter of corporate activities to all members of the corporation.

F. Treasurer

1. Shall collect periodic dues, if any, and other funds from the active members and other donors and shall regularly deposit such funds into the corporation accounts established in local financial institutions,
2. Shall sign all checks of the corporation authorized by the Board, noting on each check the purpose of payment,
3. Shall keep a current financial account of corporate funds,
4. Shall allow examination of the financial accounts of the corporation by any active member,
5. Shall report to the membership the financial status of the corporation at least once every three months,
6. Shall file all required tax forms at appropriate times.

In addition to the above, officers of the corporation may assume any duties necessary to the operation of the corporation as directed by the Board and request assistance of any active member designated by the Board in order to better fulfill their duties.

## ARTICLE IX. AGENT FOR PROCESS

Pursuant to the requirements of the Texas Non-Profit Corporations Act, the Board shall designate an agent for process within two weeks after each annual election. This agent may be an officer of the corporation and may serve for any length of time. Full name and address of this agent shall be submitted to the Secretary of State of Texas. Change of agent is to be submitted to the Secretary or State when such change occurs.

## ARTICLE X. CORPORATE EXPENSES

All expenses of incorporation or amendment as required by the Secretary of State of Texas shall be paid from corporate funds.

ARTICLE XI.

In the event of any bylaw or article of this association being held invalid or illegal under any present or future law, the remaining bylaws and articles shall remain valid and in force.

ARTICLE XII. FISCAL YEAR

The fiscal year corporation will be from May 1 to April 30.

The undersigned persons are the incorporators of Austin International Folkdancers, Incorporated.

John T. Ramage  
Michael Stephen Sternberg  
Georgia Kay Bryan

Dated At Austin Texas on the 28th day of May, 1976.

STATE OF TEXAS X

COUNTY OF TRAVIS X

BEFORE ME, the undersigned authority, personally appeared John T. Ramage, Michael Stephen Sternberg and Georgia Kay Bryan, known to me to be the persons whose names are subscribed to the foregoing instrument and acknowledged to me that they executed the same for the purposes and consideration therein expressed.

Given under my hand and seal of office, this 28th day of May, 1976.

Mary L. Smith  
Notary Public in and for  
Travis County, Texas

**APPENDIX III – Texas Sales and Use Tax Exemption Certificate**  
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**TEXAS SALES AND USE TAX EXEMPTION CERTIFICATION**

Name of purchaser, firm or agency <b>Austin International Folk Dancers</b>	
Address (Street & number, P.O. Box or Route number) <b>PO Box 4516</b>	Phone (Area code and number) <b>512-454-1535</b>
City, State, ZIP code <b>Austin, TX 78765-4516</b>	

I, the purchaser named above, claim an exemption from payment of sales and use taxes (for the purchase of taxable items described below or on the attached order or invoice) from:

Seller: \_\_\_\_\_

Street address: \_\_\_\_\_ City, State, ZIP code: \_\_\_\_\_

Description of items to be purchased or on the attached order or invoice:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Purchaser claims this exemption for the following reason:

**Austin International Folk Dancers is a non-profit, tax-exempt organization under 501(c)(3).  
Its Employer Identification Number (EIN) with the Internal Revenue Service is 23-7426747.**

I understand that I will be liable for payment of sales or use taxes which may become due for failure to comply with the provisions of the Tax Code: Limited Sales, Excise, and Use Tax Act; Municipal Sales and Use Tax Act; Sales and Use Taxes for Special Purpose Taxing Authorities; County Sales and Use Tax Act; County Health Services Sales and Use Tax; The Texas Health and Safety Code; Special Provisions Relating to Hospital Districts, Emergency Services Districts, and Emergency Services Districts in counties with a population of 125,000 or less.

*I understand that it is a criminal offense to give an exemption certificate to the seller for taxable items that I know, at the time of purchase, will be used in a manner other than that expressed in this certificate and, depending on the amount of tax evaded, the offense may range from a Class C misdemeanor to a felony of the second degree.*

<div style="display: flex; align-items: center;"><div style="margin-right: 5px;"><b>sign here</b> ➔</div><div style="border-bottom: 1px solid black; width: 90%;"></div></div>	Title <div style="border-bottom: 1px solid black; width: 95%;"></div>	Date <div style="border-bottom: 1px solid black; width: 95%;"></div>
--	--	---

NOTE: This certificate cannot be issued for the purchase, lease, or rental of a motor vehicle.

*THIS CERTIFICATE DOES NOT REQUIRE A NUMBER TO BE VALID.*

Sales and Use Tax "Exemption Numbers" or "Tax Exempt" Numbers do not exist.

This certificate should be furnished to the supplier. Do **not** send the completed certificate to the Comptroller of Public Accounts.

**APPENDIX IV – TIFD Group Membership Application**  
*(sample – actual TIFD form may be different)*  
**TIFD Group Membership Application**

Mail application to: TIFD, PO Box 4516, Austin, TX 78765. If you are applying for insurance coverage, the application must be received no later than January 2.

Name of Group \_\_\_\_\_

☐ Renewal (no fee required) **OR**

☐ New membership (enclose a check for \$15 payable to TIFD)

Meeting place and address: \_\_\_\_\_

Group meeting day(s) and time(s): \_\_\_\_\_

Participation fee: \$ \_\_\_\_\_ Average attendance at your meetings: \_\_\_\_\_

Type of dances that your group does \_\_\_\_\_

Contact person for your group:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Home phone: (\_\_\_\_) \_\_\_\_\_ Work/other phone: (\_\_\_\_) \_\_\_\_\_

e-mail address: \_\_\_\_\_

Group web page address \_\_\_\_\_

Attach a copy of your group membership roster. List all currently active members, as significantly inaccurate rosters could affect any claims filed. At least five group members must also be TIFD members in order to maintain your group membership in TIFD.

Number of members listed on attached roster \_\_\_\_\_

Attach a list of group officers (including name, title, address, phones, and e-mail).

Does your group have membership dues? \_\_\_\_\_ If so, how much? \$ \_\_\_\_\_

Does your group wish to participate in the TIFD Group Liability Insurance program? \_\_\_\_\_

If your answer is “yes”, please enclose a check payable to TIFD to cover your group insurance fee. The fee for your group is based on the number of members in your group. If your group has 25 or fewer members, the fee is \$100. If your group has 26 to 100 members, the fee is \$4.00 per member. If your group has over 100 members, the fee is \$100 plus \$3.75 for each member over 100.

Check enclosed for \$ \_\_\_\_\_

Signature of group officer: \_\_\_\_\_ Date: \_\_\_\_\_

Print name and office: \_\_\_\_\_

**APPENDIX V – Dance Request Sheet**  
*(DELETE ABOVE TEXT BEFORE COPYING THIS PAGE)*

**AIFD Request Sheet**      **Date** \_\_\_\_/\_\_\_\_/\_\_\_\_

## No-Partner Dances

[illegible]

## Partner Dances

[illegible]



**APPENDIX VI – Program Sheet**  
*(DELETE ABOVE TEXT BEFORE COPYING THIS PAGE)*  
**Austin International Folk Dancers**

Programmer \_\_\_\_\_ Assistant \_\_\_\_\_ Date \_\_\_\_\_

Teachers: Newcomers' Class \_\_\_\_\_ Intermediate \_\_\_\_\_

Recently taught dances: \_\_\_\_\_ Tonight's teaching: \_\_\_\_\_

\_\_\_\_\_ Intermediate \_\_\_\_\_

\_\_\_\_\_ Review \_\_\_\_\_

\*

- |           |           |
|-----------|-----------|
| 1. _____  | 26. _____ |
| 2. _____  | 27. _____ |
| 3. _____  | 28. _____ |
| 4. _____  | 29. _____ |
| 5. _____  | 30. _____ |
| 6. _____  | 31. _____ |
| 7. _____  | 32. _____ |
| 8. _____  | 33. _____ |
| 9. _____  | 34. _____ |
| 10. _____ | 35. _____ |
| 11. _____ | 36. _____ |
| 12. _____ | 37. _____ |
| 13. _____ | 38. _____ |
| 14. _____ | 39. _____ |
| 15. _____ | 40. _____ |
| 16. _____ | 41. _____ |
| 17. _____ | 42. _____ |
| 18. _____ | 43. _____ |
| 19. _____ | 44. _____ |
| 20. _____ | 45. _____ |
| 21. _____ | 46. _____ |
| 22. _____ | 47. _____ |
| 23. _____ | 48. _____ |
| 24. _____ | 49. _____ |
| 25. _____ | 50. _____ |

\* Mark 'N' for newcomers' class, 'L' for live music.

***(DELETE ABOVE TEXT BEFORE COPYING THIS PAGE)***

**Sign-in Sheet – \_\_\_\_/\_\_\_\_/\_\_\_\_**

**Please print or write clearly your full name**

[illegible]

**APPENDIX VIII – AIFD Contact Information Sheet**

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## **AIFD Contact Information Sheet**

**PLEASE PRINT YOUR NAME, MAILING ADDRESS, PHONE NUMBER & EMAIL ADDRESS BELOW IF:**

- 1. You would like to receive information from Austin International Folk Dancers about folk dance activities!**
- 2. You already receive information, but your name/mail address/phone number/email address has changed!**
- 3. You're not sure if you receive information, but want to make sure that you do!**

<b>Name</b>	<b>Mailing Address (City/State/Zip)</b>	<b>Phone (Area Code/Number)</b>	<b>Email Address</b>



## BOBBI GILLOTTI – VERNON STREY TEXAS CAMP SCHOLARSHIP

### **HISTORY**

**Vernon and Barbara Strey came to Austin in 1956 to attend the University of Texas and started dancing with a Scottish country dance group on campus run by Bob and Mary Helen Bunten. Selwyn Ligon and Bobbi Gillotti also danced with that group and encouraged them to attend the international folk dance group (the forerunner of AIFD), which they did in 1958.**

**In memory of Bobbi's and Vernon's long and dedicated service to international folk dancing, Austin International Folk Dancers offers half-tuition scholarships to Texas Folk Dance Camp, which is held each year during Thanksgiving weekend. Each recipient must register for Texas Camp as a full-time camper before the November 1 registration deadline. Each recipient is responsible for purchasing materials and then directing the preparation and setup of decorations for one of the evening parties at Camp. Funding for the materials will be provided (at least in part) by Texas Camp.**

### **HOW TO APPLY**

**Send a letter to the AIFD Board stating why you want to go to Texas Camp and why you feel you deserve the scholarship. Mail the letter to [AIFD President] at [physical mail address] or [e-mail address].**

### **DEADLINE**

**All applications must be received no later than October 1. Applications received in time will be evaluated by the AIFD Board. Scholarship recipients will be notified by October 7.**

## APPENDIX X – Equipment Setup & Operation; Music Library & Procedures

### CONNECTION TO AIFD AMPLIFIER

- ❖ Set up the amplifier and speakers. See the diagrams below.



- ❖ Connect AC power to the computer. Plug the power adapter into the power strip and then into the power input port on the back edge of the computer.
- ❖ Connect the computer to the AIFD amplifier with the signal cable. Plug the 1/8" stereo audio cable (mini plug) end into the port on the left edge of the computer with the headphones logo. Plug the 1/8" stereo audio cable (mini plug) end into a "Stereo" port on the amplifier:  
NOTE: Modifying the signal for a particular tune may be done either with the band-pass filter on the amplifier (marked "Level") or with the equalization slide switches in Winamp on the notebook, which may be difficult during a dance program if different tunes require different equalizations.
- ❖ Connect the mouse to the computer. Plug the USB end of the mouse cable into a USB port on the right edge of the computer.

### OPTIONAL CONNECTION TO HANCOCK RECREATION CENTER AMPLIFIER


- ❖ Connect AC power to the computer. Plug the power adapter into the power strip and then into the power input port on the back edge of the computer.
- ❖ Connect the computer to the Hancock amplifier with the signal cable. Plug the 1/8" stereo audio cable (mini plug) end into the port on the left edge of the computer with the headphones logo. Plug the RCA plugs into the Hancock amplifier as shown in the picture below.



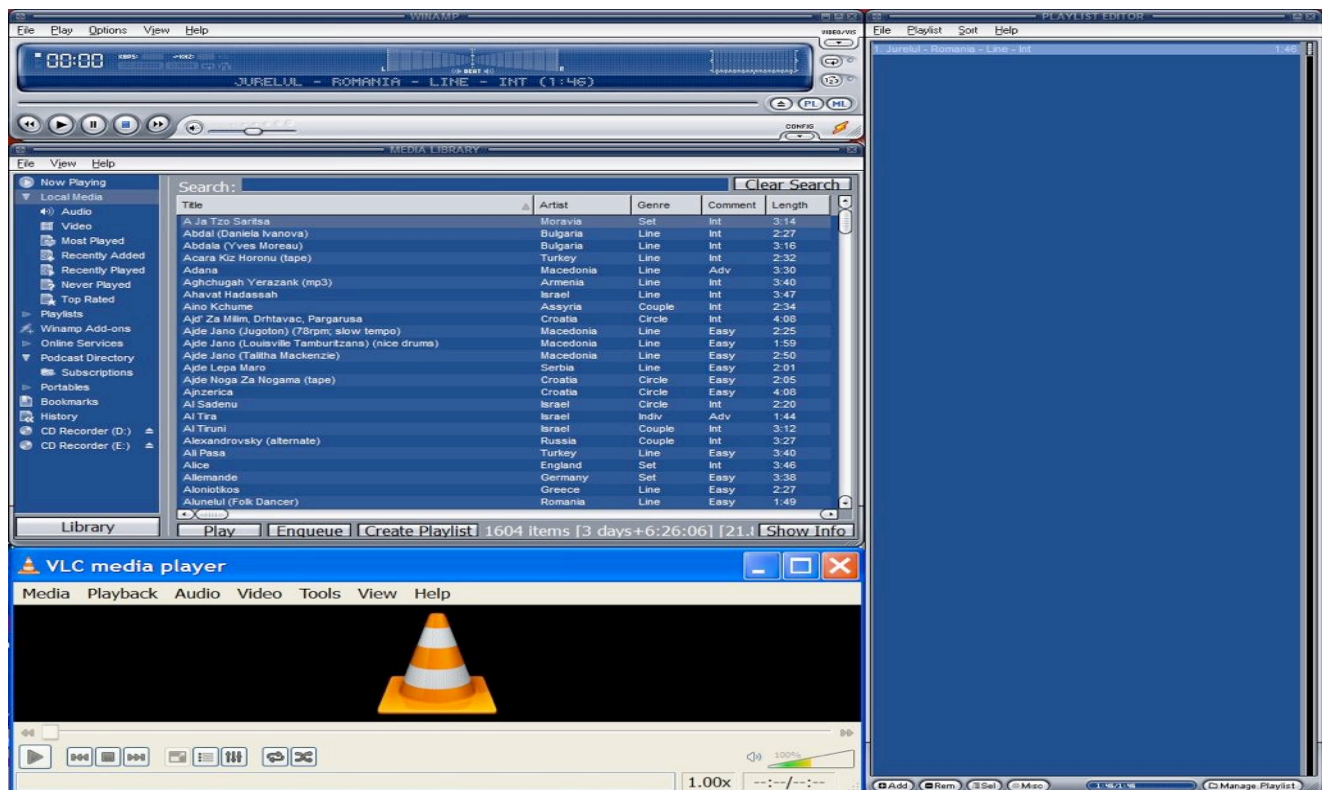
NOTE: Using this procedure means that any equalization of the signal needed for a particular tune must be done on the main channel of the Hancock amplifier, which is generally not practical during a dance program if different tunes require different equalizations.

- ❖ Connect the mouse to the computer. Plug the USB end of the mouse cable into a USB port on the right edge of the computer.

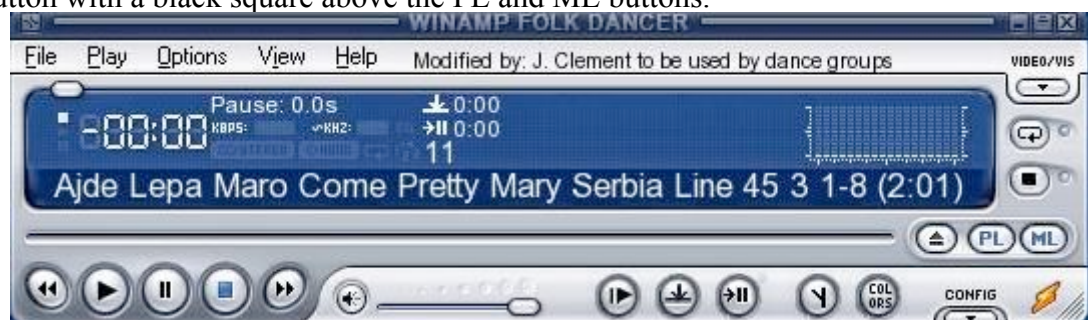
### PROGRAM SETUP AND ADJUSTMENTS

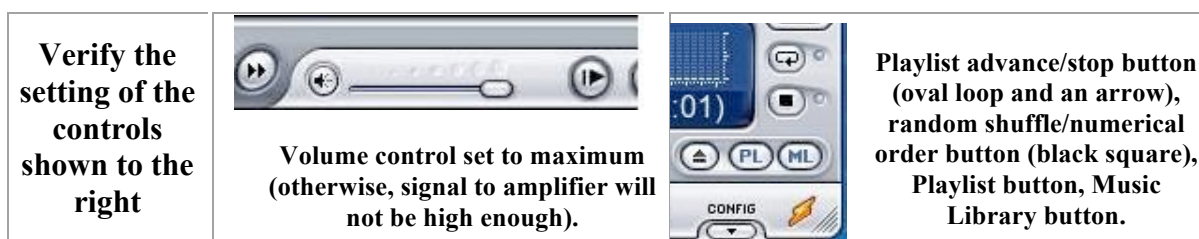
- ❖ After booting up the computer, click on this icon (located on the desktop) to start Winamp: 
- ❖ When Winamp starts, you should see the following screens: Winamp Folk Dancer (the Winamp player), Media Library and Playlist Editor (all shown below). The PaceMaker icon is displayed by opening the VLC Media Player program.





- ❖ There are a number of features that may be used by the programmer to facilitate their use of Winamp. They are as follows:
  - Delayed play – Allows programmer to walk out onto the floor to lead or do the dance.
  - Lock – Keeps program elements from “wandering”; locks out the unused “windowshade” mode; prevents the library and playlist windows from disappearing.
  - Playlist remaining indicator
  - Delay adjustment between tunes
  - Stop after play
  - Stop at end of a particular dance
  - Repeat
  - Play selected tune – Safest way to pick a dance from the playlist
- ❖ The most common situations requiring corrective action or adjustment of the screens are as follows:
  - If the **Media Library** or the **Playlist Editor** screens are not showing, click on the ML or PL button on the lower right of the Winamp Folk Dancer screen.
  - If there is insufficient or no sound from the notebook, make sure the Winamp Folk Dancer volume control is set to maximum.
  - To switch playlist operation between stopping after each tune or going to the next tune, click the button with an oval loop and an arrow above the PL and ML buttons.
  - To switch playlist operation between random shuffle and playing in numerical order, click the button with a black square above the PL and ML buttons.





- ❖ In the **media library**, the following columns are populated:
  - Title: Name of dance/song
  - Artist: Country/Ethnicity
  - Genre: Dance formation
  - Composer: Dance difficulty
  - Publisher: Dance formation
  - Comment: Dance difficulty
  - Album: Recording source
  - Length: Tune duration
  - Filename: Unique number
  - BPM: Tempo of tune

NOTE: Dance Formation and Dance Difficulty are stored in redundant fields because Winamp has difficulty in displaying Publisher and Composer data for FLAC-formatted files.
- ❖ To set up the music library and a playlist, do the following:
  - Refresh the music library to ensure that all tunes are available for playing.
  - To add a tune to the playlist, double-click it on the Media Library.
  - In the Playlist Editor, right-click on the tune and select "Play item(s)".
  - Click the play button in Winamp Folk Dancer.

In the fall of 2011, several codings were added to the music library to support new or developing programmers. These changes made it easy to quickly identify tunes that the group was familiar with and were likely to get people dancing. They also reduced the need for someone to be highly knowledgeable of the group's repertoire before they could program.

- **BPM** – Tempos were calculated for all swing dance tunes so that programmers could differentiate between slow (<130 BPM), moderate (130-170 BPM) and fast (>170 BPM) tempo tunes.
- **core** – Several hundred tunes are tagged as "core" in the 'Composer' field. These tunes are for dances that were/are 1) very popular and/or 2) well known in the group. This designation helps a programmer prepare a program when they are not personally familiar with some of the dances.
- **preferred** – Not all of the tunes for the same dance or dance type (e.g., Pravo, Zwiefache) are equally danceable or preferred by many of the dancers. Therefore, one or more of those tunes has "(preferred)" in the title. This designation helps a programmer prepare a program when they are not personally familiar with some of the tunes for a particular dance or dance type.
- **core2011** – 100-125 of the "core" tunes are tagged as "core2011" in the 'Composer' field. These tunes are the (arbitrarily) preferred tunes for "core" dances to help a programmer prepare a program when they are not personally familiar with some of the dances or the tunes. A list of these tunes was displayed at <http://www.aifd.cc/music/exports/html/core2011.html>. To display only these dances in the Media Library, type 'core2011' in the search field (as shown in the image below).





The programmer may click on the Title, Artist (nationality/ethnicity), Genre (formation) and Comment (difficulty) buttons to further sort the list of “core2011” dances.

## VLC MEDIA PLAYER OPERATION

To play a tune at a different tempo, do the following:

- ❖ Right-click on the tune in the Winamp playlist and select “View file info”. The number is shown in the file name displayed at the top of the screen and is needed to locate the tune, as the music library file structure has sequential numbering.
- ❖ Click Windows-D to get to the desktop and double-click the VLC Media Player icon.
- ❖ To open the desired tune, click “Media” on the toolbar, then click “Open File” and navigate to the “AIFD FLAC Directory” folder (if it doesn’t display immediately).
- ❖ Set “Files of type” to “All Files” and locate the desired tune.
- ❖ Double-click the file name, then click “Playback” to adjust the tempo or jump forward or backward.

## PROBLEM TROUBLESHOOTING

#	Problem	Explanation/Solution
1	Winamp does not skip to the next selection in the playlist even if Toggle button is set (set <b>Starting Winamp</b> above).	The Manual Playlist Advance checkbox is checked. <b>Solution</b> is to go to Playlist Editor > Playlist > Playlist Preferences and <u>uncheck</u> the Manual Playlist Advance checkbox in the "Advanced Playlist Settings" in the center of the screen.
2	Winamp tries to play a tune but almost immediately stops, displays blanks where the tune title was displayed and then skips to the next tune in the playlist.	<p>i) Winamp is not pointing to the directory with the FLAC files on the C drive. <b>Solution</b> is to clear the Media Library, then reload it from the FLAC directory.</p> <p>ii) If a dance title is changed in the FLAC directory, the corresponding item in a previously-created playlist won't play.</p> <p><b>Solution</b> is to re-enter the tune from the current media library when the tune in question goes "blank" in the Playlist Editor.</p>
3	FLAC directory does not appear in the Media Library (e.g., the Media Library displays a list of playlists rather than the contents of the music library)	If a different view is selected in the View dropdown box, the FLAC directory will not appear. The “Manage Playlists” option under the “Manage Playlists” button displayed at the bottom of the Playlist Editor was probably selected. ( <u>Hint: Never select this option!</u> ) <b>Solution</b> Slide the left edge of the Media Library to the right to display the menu behind the list of playlists, then select Local media. Alternatively, if a toolbar is available, go to

## AIFD MUSIC LIBRARY & MUSIC LIBRARIAN

### General

The AIFD music library has undergone extensive cleanup and reorganization since 2009 to streamline and simplify storage and identification of source recordings and tunes used for dance programs. Rarely needed tunes were put in a separate folder on the notebook computer. Source recordings were located for all but 21 of the tunes in the library. In 2010, many of the tunes digitized from the 3-minute cassette tapes, as well as many substandard recordings, were replaced to improve the audio quality of the music library. Efforts continued in 2011 to replace or eliminate all substandard recordings. All recordings on the notebook computer are backed up on an external hard drive and on an Internet server.

Because there is a non-trivial amount of work involved in maintaining the music library and keeping it synchronized with the notebook computer and the backups, the position of AIFD music librarian was created. The librarian works with the Program Director and AIFD programmers to maintain a high-quality library of dance tunes. Some of the issues affecting the librarian's workload are as follows:

- ❖ The custom audiocassette tape library was created around 30 years ago to use for dance programs and was used extensively for at least 20-25 years. Comparison of the same tune between tape and digitized format reveals a very audible difference in many cases. Consequently, use of the tapes would be a noticeable step down in sound quality. However, AIFD needs a quickly accessible system backup if the notebook crashes or is lost or stolen. Therefore, arrangements should be made in advance for an auxiliary "music player", should the need ever arise.
- ❖ The quality of source recordings is sometimes not of acceptable quality. Some of the problems have been overused audio cassettes, tunes copied from mp3 or wma files that were encoded at a low "bit rate", unplayable CD's, CD's containing recordings from inferior quality records or cassette tapes, recordings made at too low a sound level (resulting in audible noise when the signal is boosted) and recordings made at too high a sound level (resulting in a clipped signal and distorted audio). Other problems have been hiss, line current hum (caused by ground loop problems), signal clipping, signal over-modulation, abrupt beginning and ending of tunes, insufficient lead-in and lead-out times, signal dropout and vinyl recording noise ("snap/crackle/pop"). In addition, mp3 formatted tunes have to be converted to wav format to allow cleanup of the above problems. It is very important that any problems be corrected before playing affected tunes at AIFD events.
- ❖ All tunes need "dead time" at the beginning and end of each music track in order to facilitate sequential playing of tunes in a dance program. A half-second of silence at the beginning of the tune and 6 seconds of silence at the end of the tune is satisfactory.
- ❖ Dance names need to be standardized. Articles in the name need to follow the rest of the name (e.g., Germanic and Romance language names). Also, if the tune could be used for a generic dance, the generic name needs to precede the specific tune name to facilitate searching by the programmer.
- ❖ Different music versions for a particular dance may be available or already in the library. Programmers need to be able to quickly find "acceptable" or specific versions of tunes. Each version needs to have a unique name with adequate annotation to enable immediate identification.
- ❖ Source music for tunes to be imported into the library should be uncompressed or minimally compressed files (i.e., wav format or equivalent). Amplification equipment, speakers and the

room acoustics affect the sound enough without having additional degradation of the signal at the source.

- ❖ The source recordings for the FLAC file directory should be stored in a separate directory on the notebook (if feasible) and must be stored on all backups.
- ❖ As defective recordings are identified, the librarian needs to obtain suitable replacement recordings and replace the tune on the notebook and backups. As of January 2011, all but approximately 50 of the substandard tunes had been replaced.
- ❖ Due to limited storage space on the notebook and external hard drive, as well as the effort needed to verify and (frequently) enhance the quality of the recordings, tunes should not be added to the library unless they will become part of the active AIFD repertoire.
- ❖ Copying of tunes into the library from media not owned by AIFD raises potential copyright issues. AIFD should acquire copies of commercially available music used in AIFD programs.
- ❖ Documenting the provenance of music files for tune identification and copyright issues cannot be done without a catalog of AIFD's CD's, commercial cassette tapes and vinyl records.

The offsite server and the external hard drive are the secure repositories of the AIFD repertoire. All updating should be made from them to the notebook computer. NOTE: Any changes made solely to the directories on the notebook computer will be lost when those directories are overwritten during updating from the external hard drive or offsite server. In 2010, the AIFD Board formalized the following procedures for making changes to the music library:

- ❖ In order to maintain music library/backup synchronization, changes to the music library must be made first to the external hard drive and then copied to the notebook computer and the offsite server.
- ❖ Only the music librarian or a person authorized by him/her may modify any file on AIFD's notebook computer. The music librarian is to be informed of any such action, preferably before it is done.
- ❖ Persons wanting to have music added to the AIFD library will provide an uncompressed (or minimally compressed) audio file to the music librarian (or authorized "deputy"), together with appropriate metadata (dance title, ethnicity or country, formation, degree of difficulty, and music source if available). The librarian (or deputy) will create a version for the music library and add the source and music library versions to the offsite server, external hard drive and notebook computer.
- ❖ Tunes that only need to be played on a temporary basis will be brought on removable media (e.g., USB drive, CD) and played without loading them into the music library.

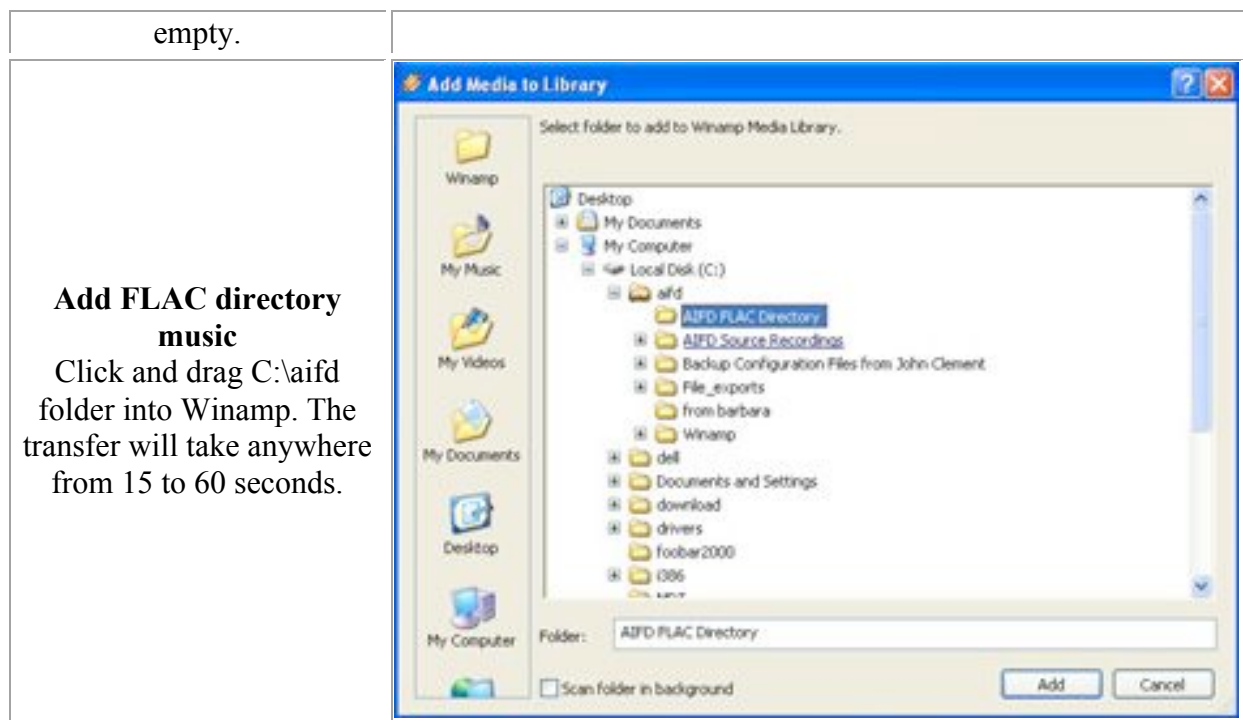
## REFRESHING OR IMPORTING THE MUSIC LIBRARY

- ❖ Open Winamp.
- ❖ If not visible, open the window for the Media Library (see Problem Troubleshooting).

### Remove library contents

Put the cursor anywhere in the music library and select all items by hitting CTRL-A, then hit the Delete button. At the prompt "Are you sure you want to remove the selected item(s) from the library?" select 'Yes'. The music library will then be





### CREATING FLAC FILES FOR MUSIC LIBRARY

- ❖ Open Foobar (program for converting source recordings to FLAC format).
- ❖ Click File > Add Files.
- ❖ Locate and add source files from directories or external media.
- ❖ Right-click files to be converted > FLAC; verify the destination directory to avoid placing the files in a location other than the music library directory.

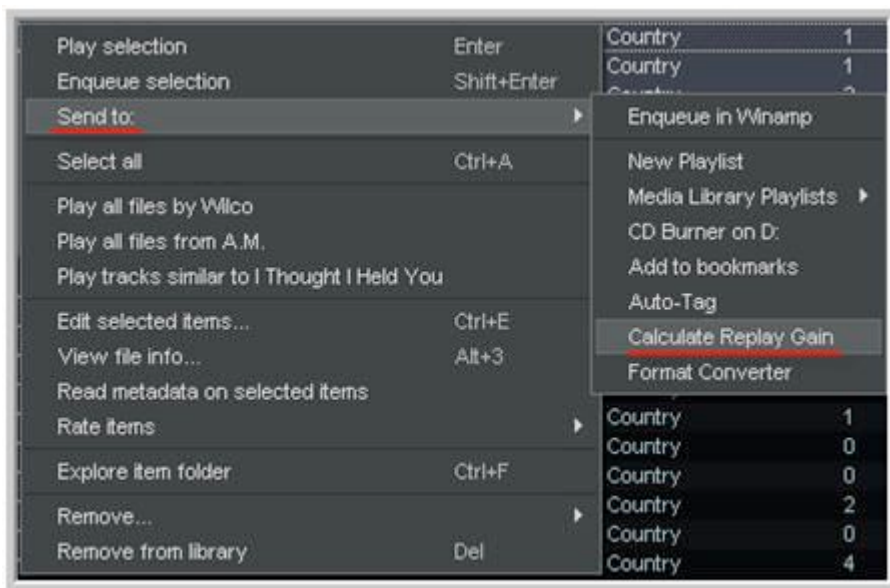
### EDITING & EXPORTING MUSIC FILE METADATA

- ❖ Open MP3TAG (program for creating and modifying music file metadata).
- ❖ Create and modify metadata as desired.
- ❖ Highlight tunes or directory to be exported.
- ❖ Under “Export”, select the script for exporting, select “OK” and look at generated page.
- ❖ Need to locate all .mte files, put in one folder and identify mp3tag default scripts.
- ❖ Copy CSV into Excel worksheet and upload to web site via FTP.
- ❖ Create PDF of sorted lists and upload to web site via FTP.

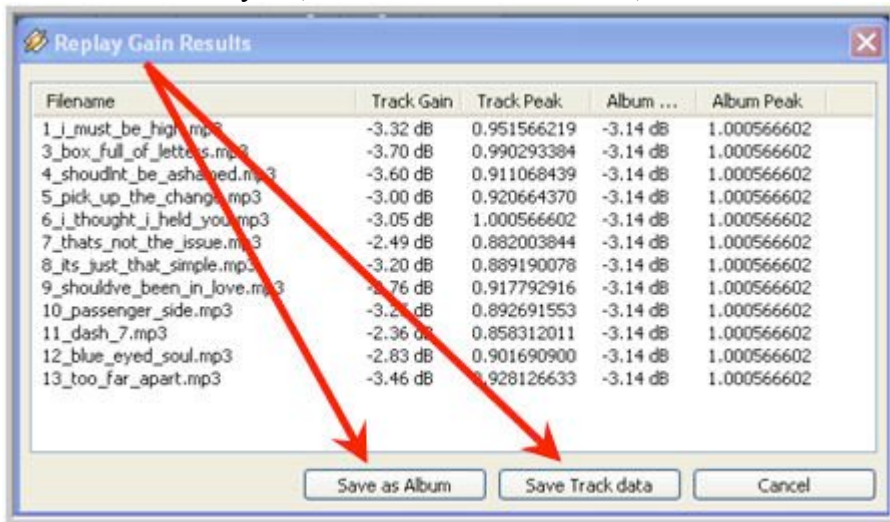
### AUTOMATIC VOLUME LEVELING WITH REPLAY GAIN

Winamp uses Replay Gain to automatically level the volume between tracks. There are two options – track-gain or album-gain. Track-gain is performed on all selected tracks so that they will be at equal volume on playback. With album-gain, an additional value is measured to take into account the intended volume differences for tracks on the same album. NOTE #1: Replay Gain adds metadata to the audio files (without actually altering the original audio data) so that Winamp (or another app/player which supports Replay Gain) can read it. NOTE #2: Replay Gain tends to turn down the overall volume.

- ❖ Select the files you would like adjusted (DO NOT calculate your entire library at once).
- ❖ Right click and choose Send To -> Calculate Replay Gain.

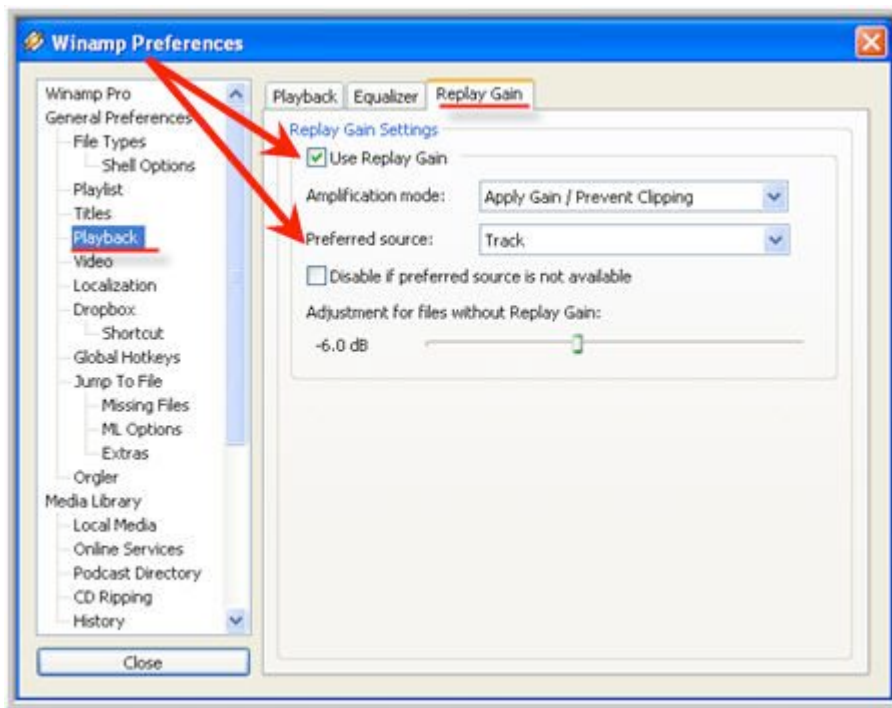


- ❖ Once the files are analyzed, choose "Save track data", since there is no album.



- ❖ Turn on Replay Gain by doing Ctrl-P, "Playback", "Replay Gain" tab, check "Use Replay Gain". The only time you'll need to rescan is when you add new songs to your library.





- ❖ Set Amplification mode to “Apply Gain/Prevent Clipping” to prevent distortion.
- ❖ Set Preferred source to “Track”.
- ❖ Leave “Disable if preferred source not available” unchecked.
- ❖ Set “Adjustment for files without Replay Gain” to -6.0 dB (default value).

### **PRINTING WINAMP PLAYLISTS**

- ❖ Save playlist on the notebook.
- ❖ Export playlist on a thumb drive to a computer with Word or equivalent and (for Procedure A) Internet browsing capability.
- ❖ Save playlist in an appropriate folder.

#### Procedure A

- ❖ Open Winamp and load playlist into Playlist Editor.
- ❖ Press Ctrl+A to highlight the entire playlist.
- ❖ Click Misc button at bottom of Playlist Editor.
- ❖ Select Misc>Generate HTML Playlist from drop-down menu (Ctrl+Alt+G may not work). A browser screen will appear entitled “Winamp Generated Playlist”.
- ❖ Highlight the playlist and click Edit>Copy.
- ❖ Open Notepad or Wordpad and paste in the playlist.
- ❖ Save document as a Word document.
- ❖ Remove leading spaces and playlist numbering.
- ❖ Convert the playlist to chart format with delimiter set as the character separating the tag fields.
- ❖ Clean up any data that is not in the correct field.

#### Procedure B

- ❖ Open an Excel workbook to a blank spreadsheet.
- ❖ Click Data > import external data > import data.
- ❖ Set Files of type: to "all files".
- ❖ Navigate to the desired m3u file and open it.
- ❖ When the text import wizard opens, set “Original Data Type” to “Delimited” and click “Next”.
- ❖ Under “Delimiters”, unselect “Tab”, select “Comma”.

- ❖ To produce a list of dances with their respective 4-digit numbers, enter a “\” in “Other”.  
NOTE: This will complicate sorting by dance name.
- ❖ To produce a list of dances without their respective 4-digit numbers, enter a “/” in “Other”.
- ❖ Click “Next”.
- ❖ Click “Finish”.
- ❖ Click “OK” after verifying the destination of the data.
- ❖ Highlight the list of dances and paste as Unformatted Text into a Word document.
- ❖ Convert the playlist to chart format with delimiter set as the character separating the tag fields.
- ❖ Clean up any data that is not in the correct field.

#### Screen Printing

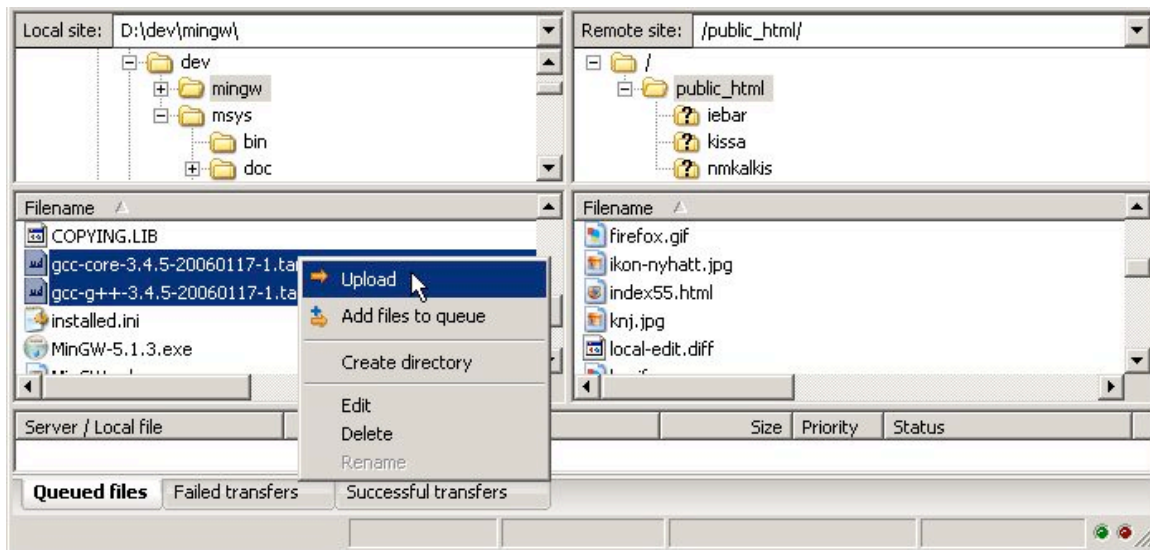
- ❖ To copy only the active window, press ALT+PRINT SCREEN.
- ❖ To copy the entire screen displayed on the monitor (including all windows), press PRINT SCREEN.
- ❖ To paste copied image into a document, click the Edit > Paste in the document window.
- ❖ To save the copied image as a JPEG file, use Paint (Start > All Programs > Accessories > Paint).
- ❖ To increase image size, increase the screen resolution (Start > Control Panel > Display > Settings).


### **NOTEBOOK COMPUTER FILE STRUCTURE & MAINTENANCE**

- ❖ My Documents & Programmer’s Documents are mirror images; do not change!
- ❖ “File exports” – temporary repository for files going to web site
- ❖ “Winamp” – instructions for librarian, programmers, advanced title formatting, etc.
- ❖ “AIFD FLAC Directory” – operating directory for Winamp music library
- ❖ “AIFD Source Recordings” – files for source recordings (removed due to lack of space)
- ❖ Do not modify anything except the “AIFD FLAC Directory” folder under C:\aifd

### **BACKING UP MUSIC LIBRARY TO WEB SERVER**

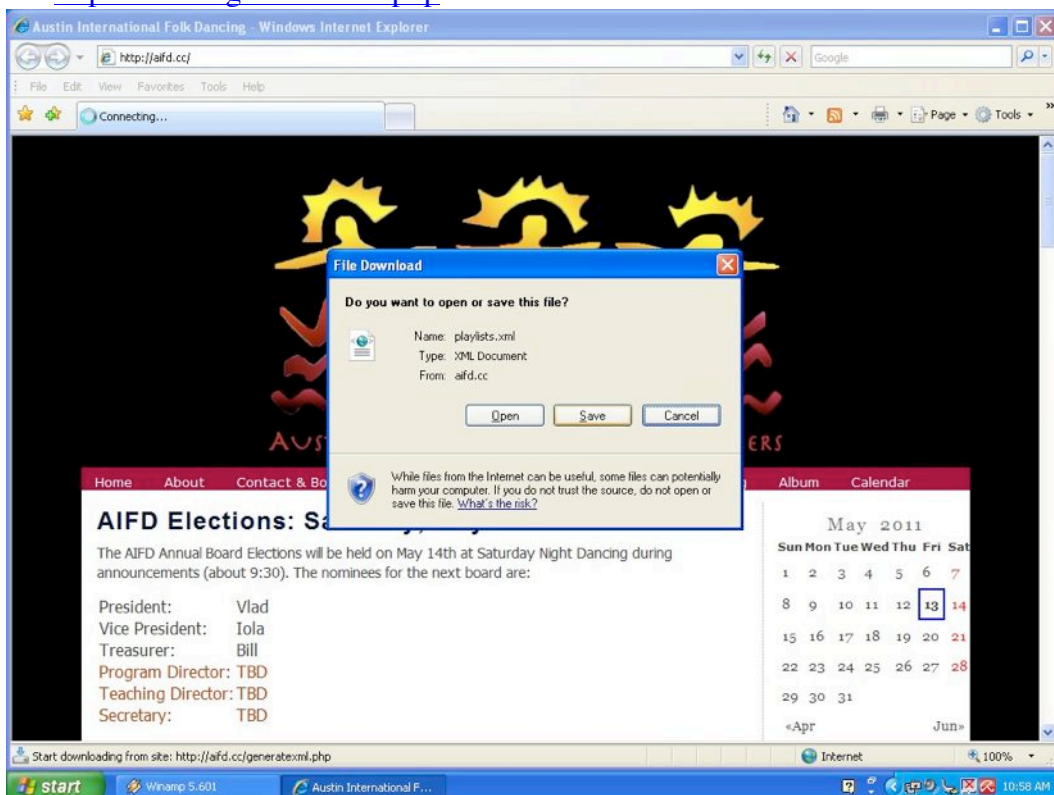
- ❖ Use FileZilla (program downloadable from <http://filezilla-project.org/>).
- ❖ Enter ftp name, username and password.
- ❖ Back up changes from the external hard drive to the FLAC and Source Recordings folders (i.e., FLAC and source files that were added, deleted or changed).
- ❖ Transferring files (upload or download)
  - ◆ Single file – double-click on icon (automatically queued and transferred).
  - ◆ Folders/multiple files – select, right-click, then click on Upload/Download in the popup menu.



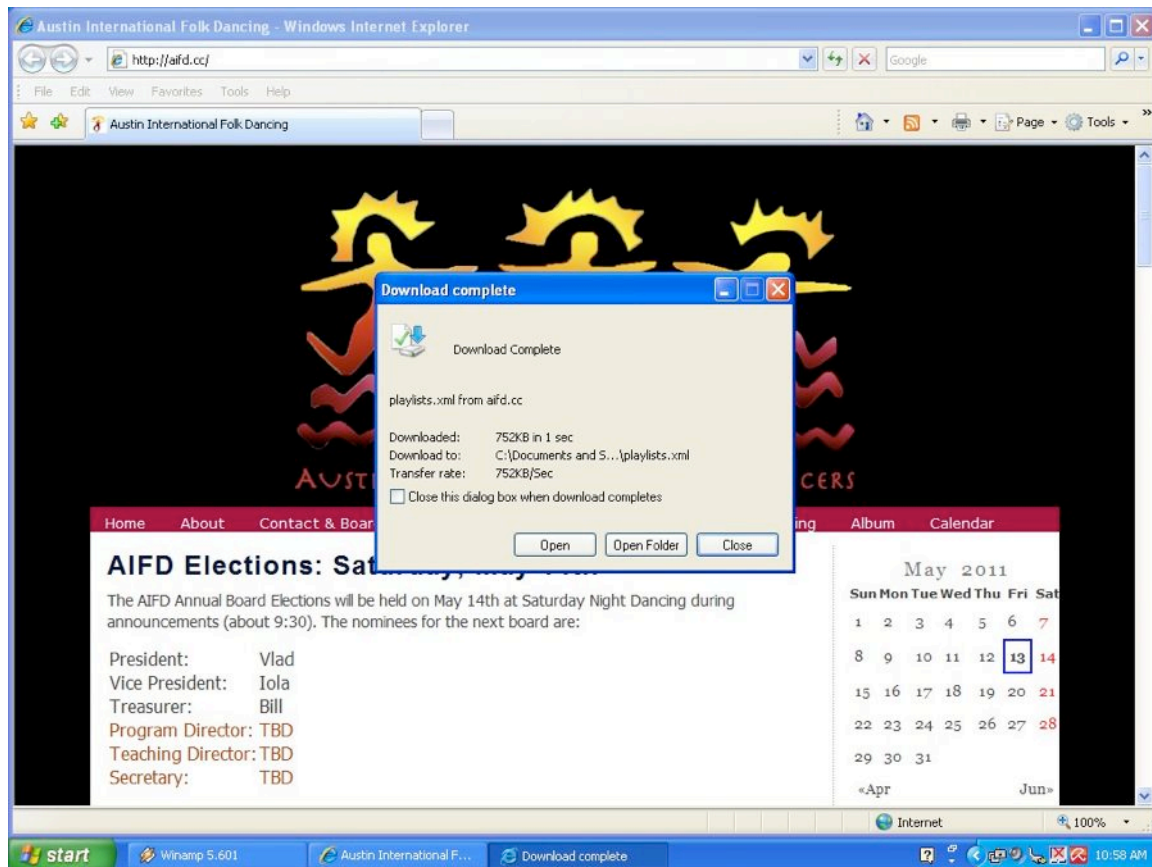
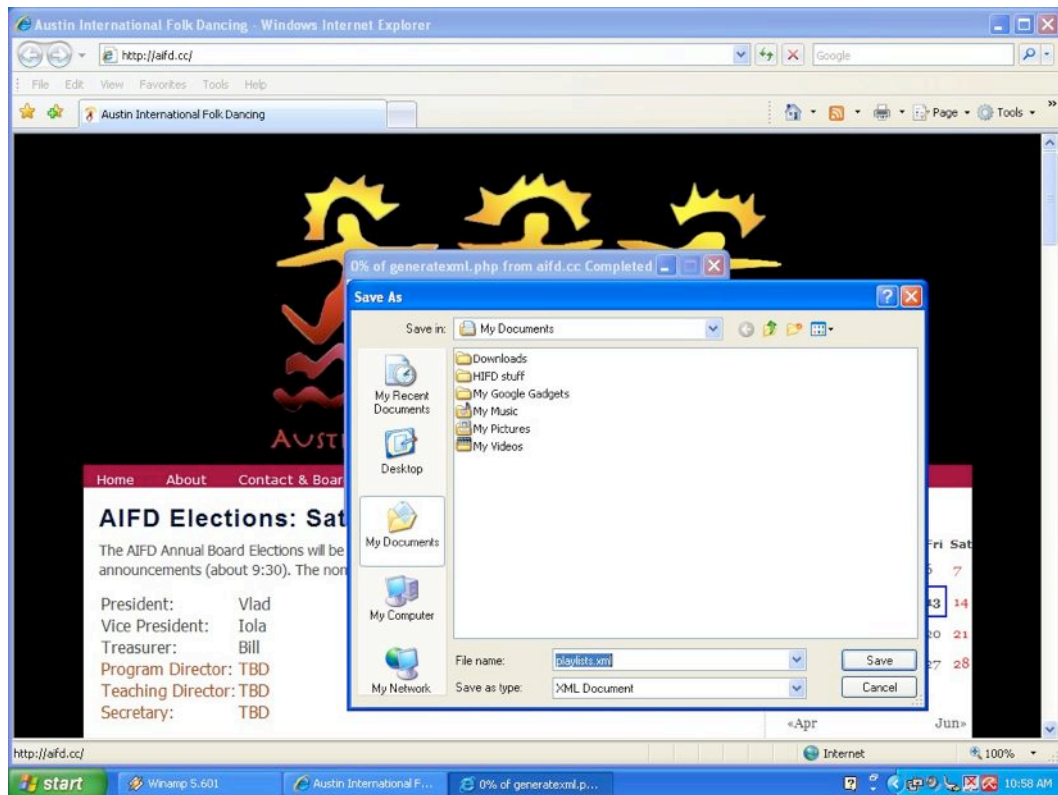
- ❖ Manual – click on file and drag to desired folder, then release mouse button.
- ❖ Queuing – select and click Add to Queue from the popup menu or drag directly into the queue. Click on the  button on the toolbar to start the transfer.

## RESTORING THE "PLAY COUNT" FIELD AFTER RELOADING THE MUSIC LIBRARY

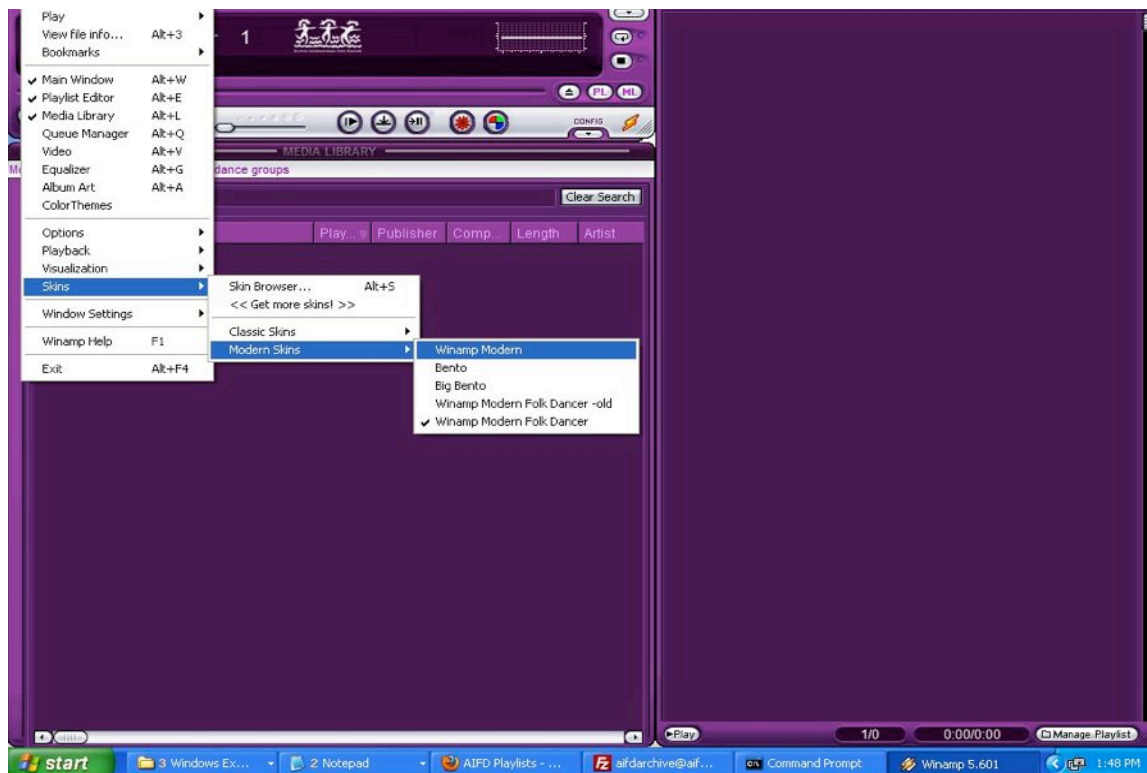
1. Download and save the XML play count file from the AIFD website:  
<http://aifd.cc/generatexml.php> .



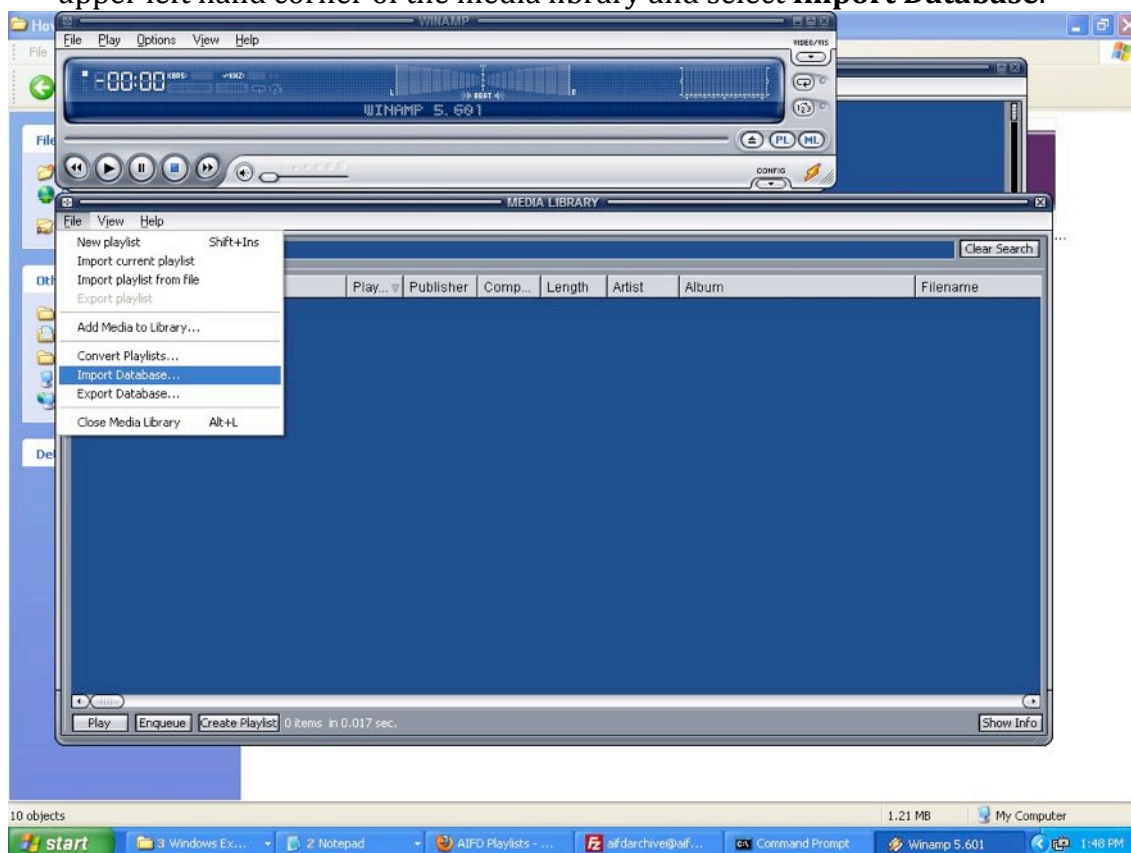




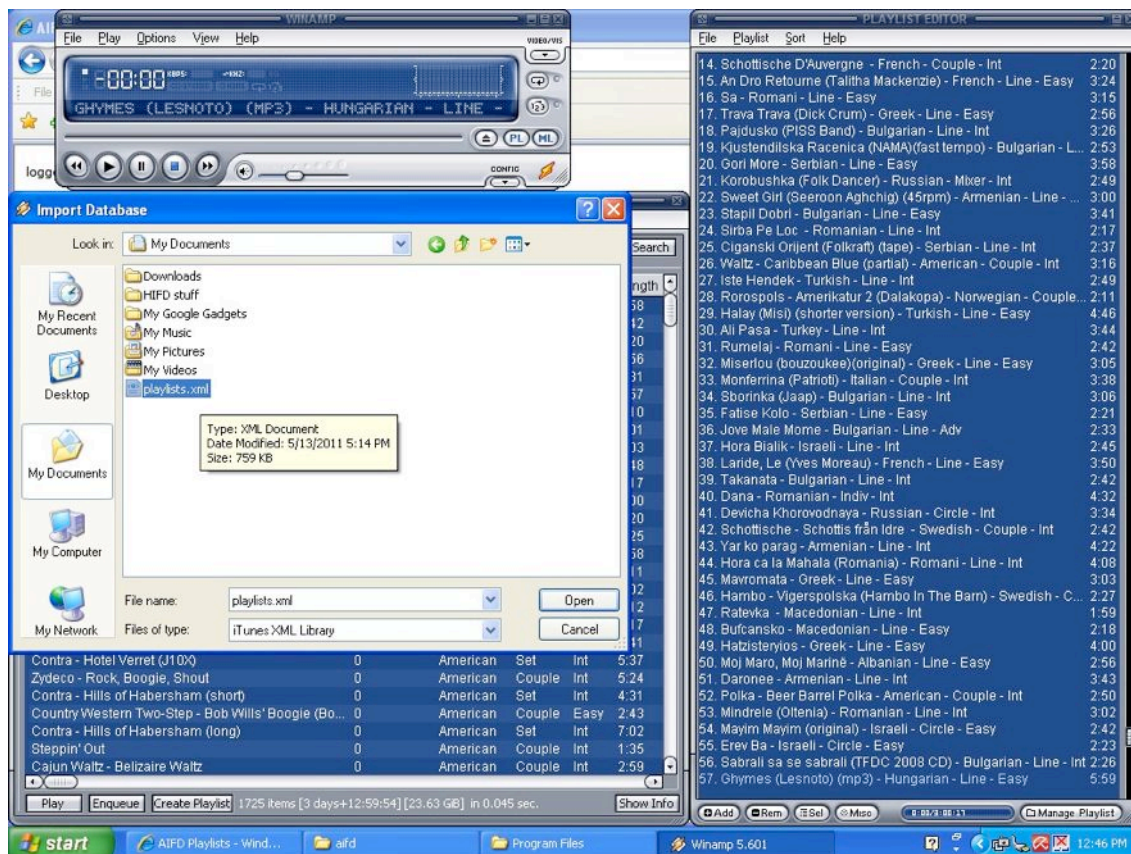
2. Open Winamp and change the skin back to "Winamp modern" by clicking the doodad in the upper left hand corner of Winamp and navigating to Skins --> Modern Skins --> Winamp modern.



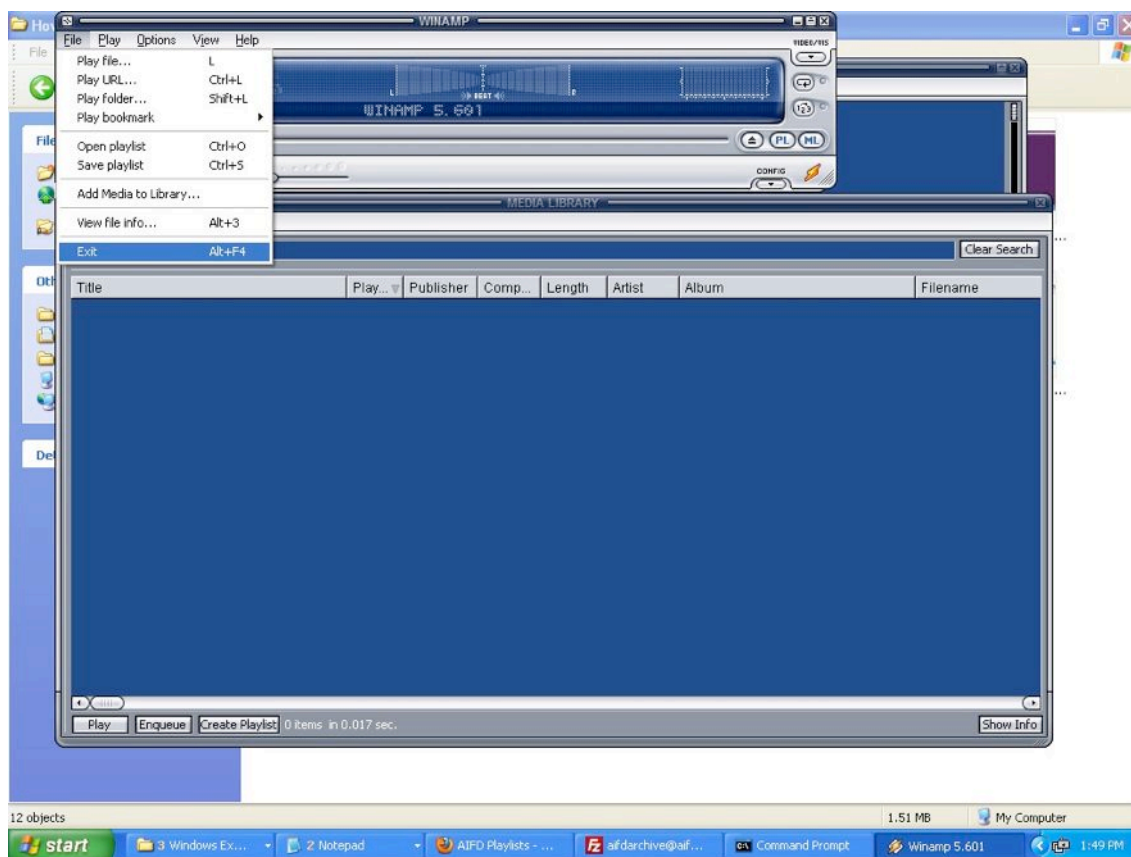
- Once the skin is changed, there are more options available. Click the doodad in the upper left hand corner of the media library and select **Import Database**.



- Navigate to the file you saved in step one and Open it.

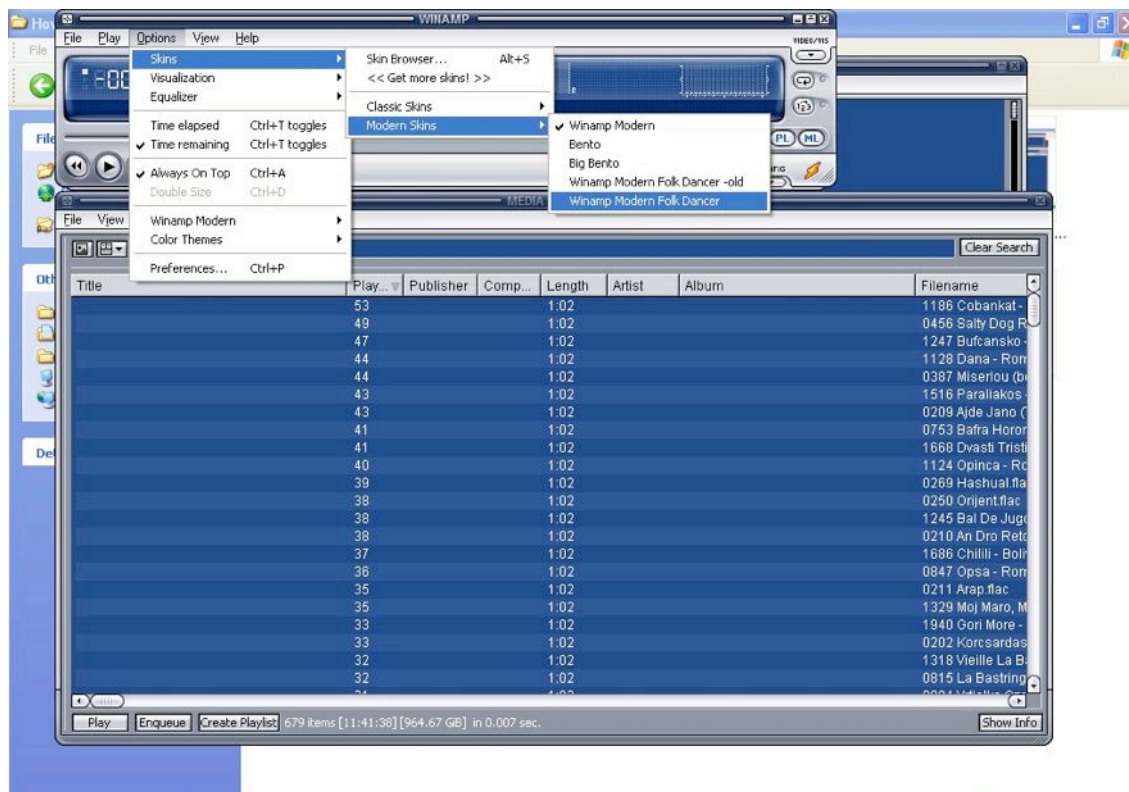


5. Now, exit Winamp and restart it.



6. After Winamp starts up again, change the skin back to **Winamp Modern Folk Dancer**.

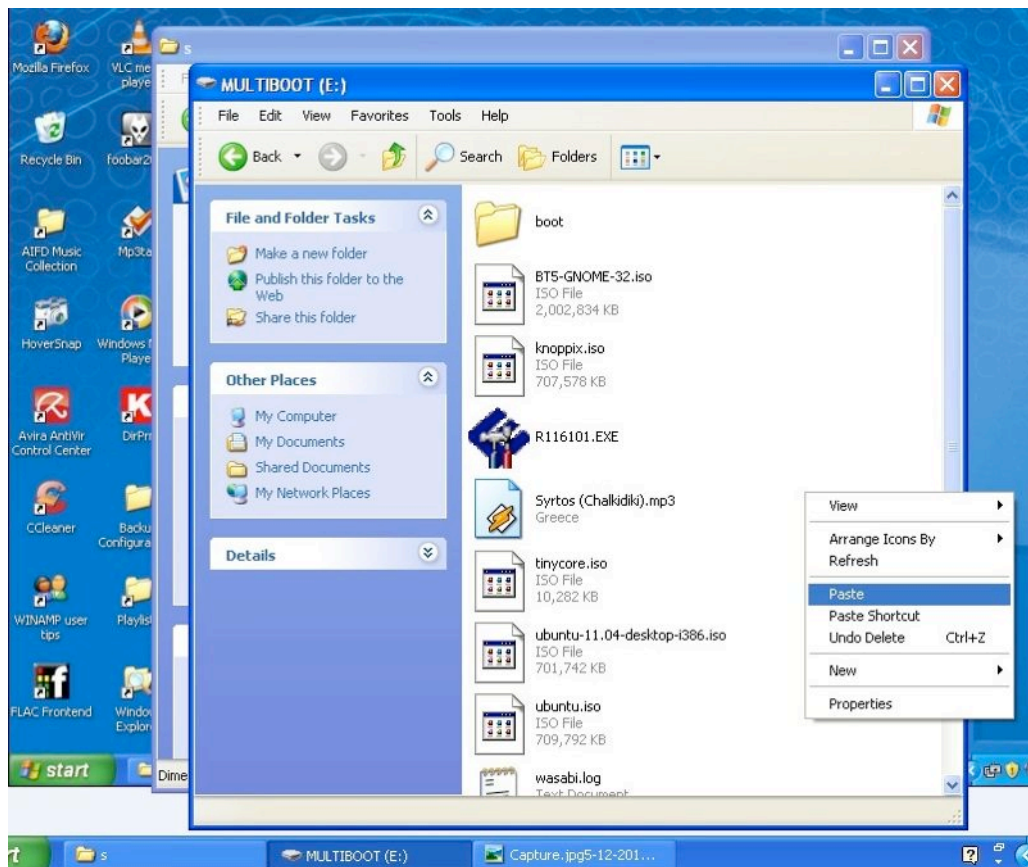
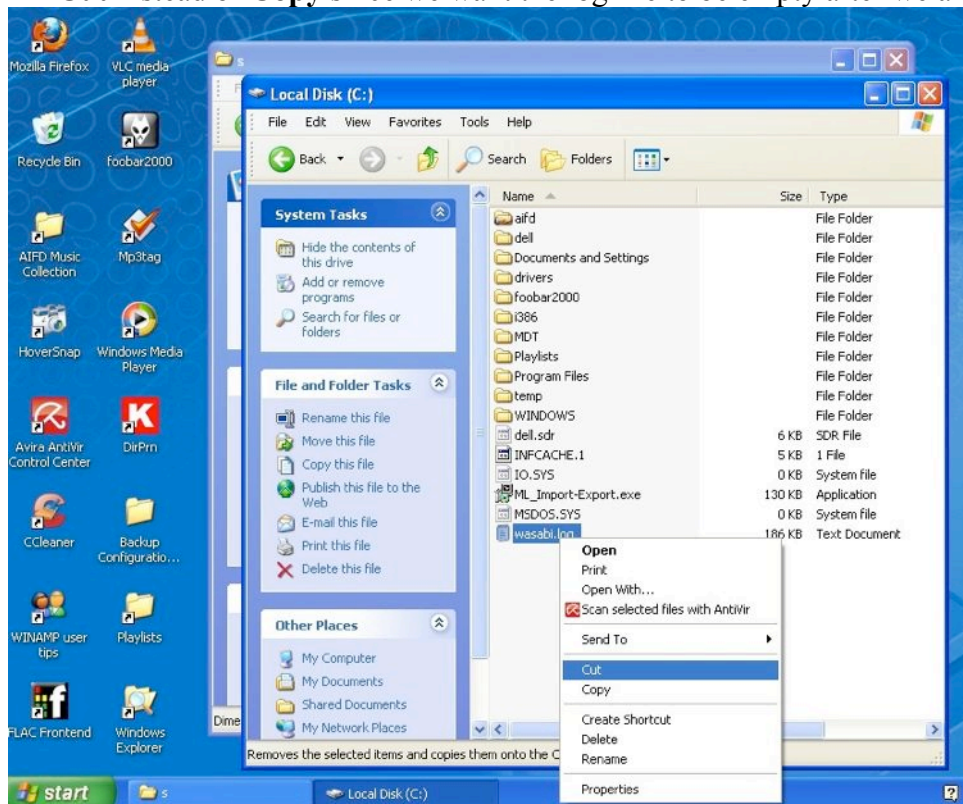




All done! The play counts have been restored.

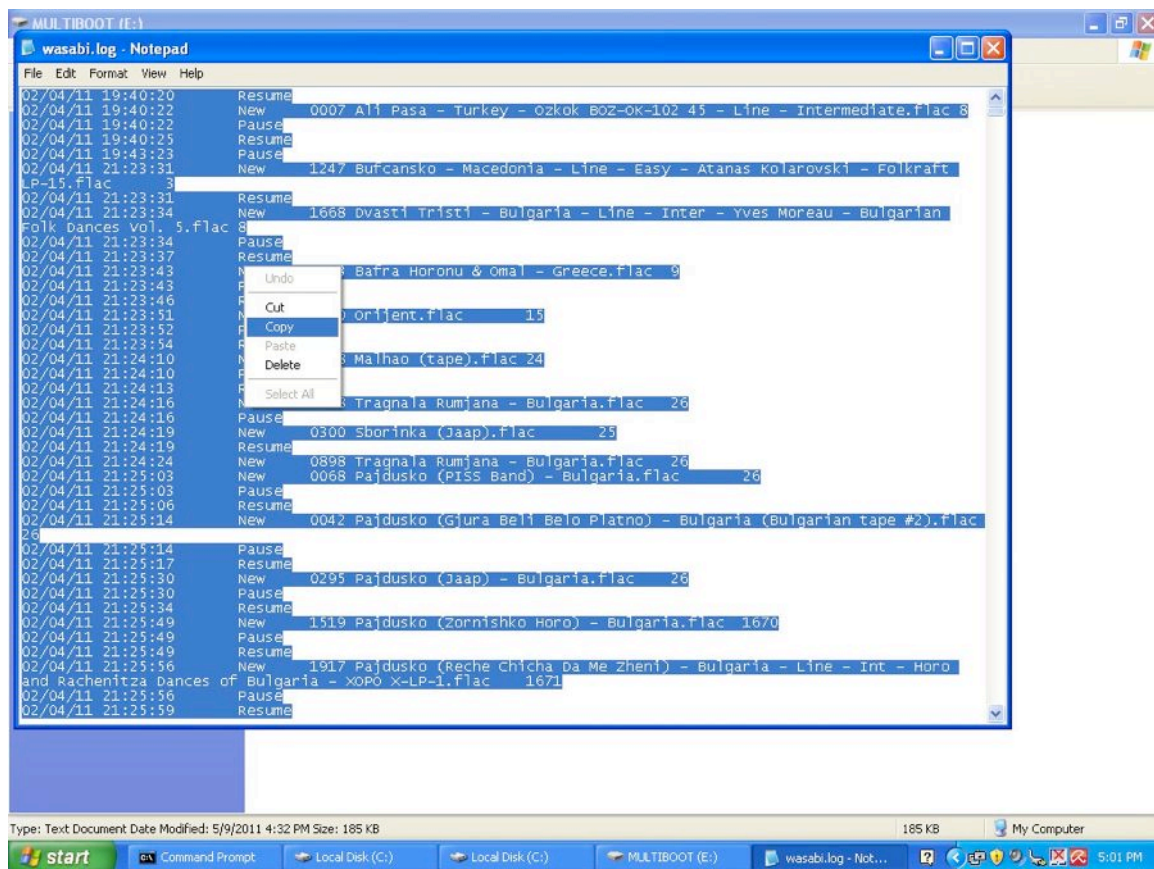
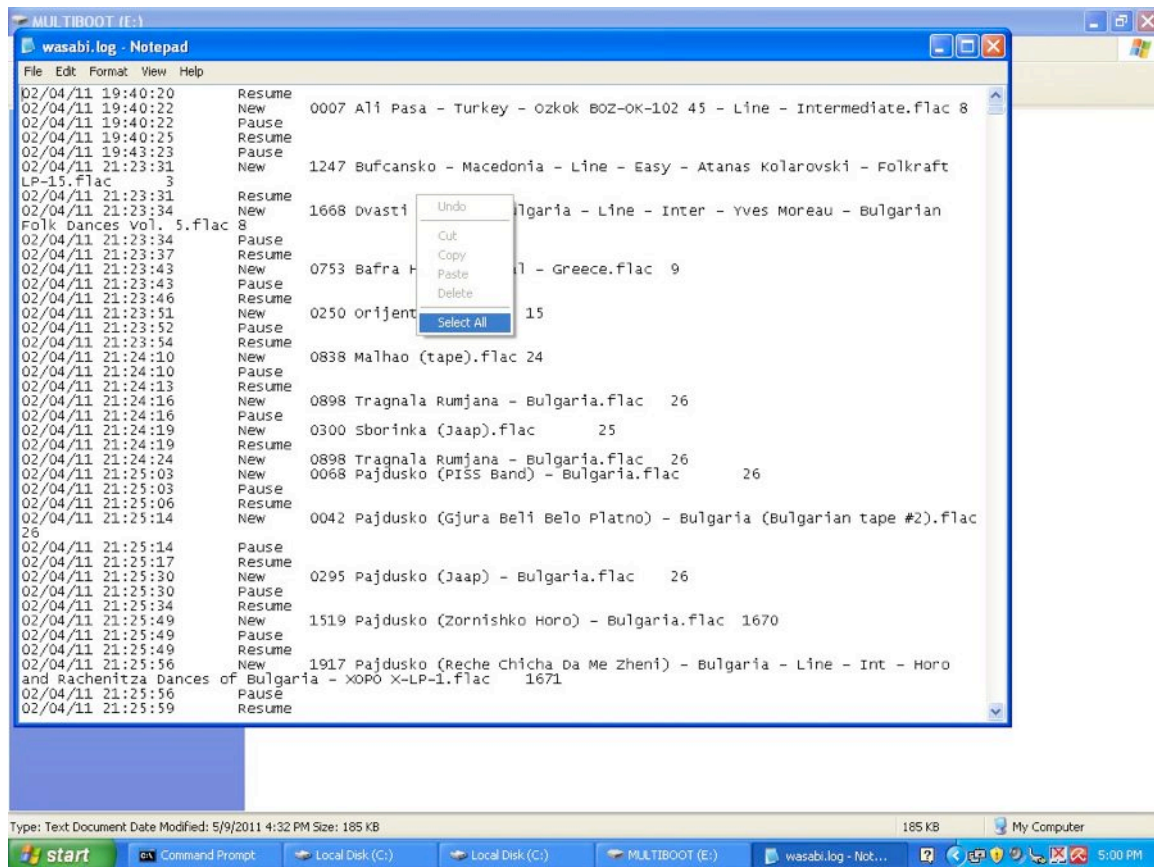
## ADDING WINAMP PLAYLISTS TO THE AIFD WEBSITE

1. Grab the C:\wasabi.log file and copy it to an external storage device (flash drive, etc.). Use **Cut** instead of **Copy** since we want the log file to be empty after we are done with this.

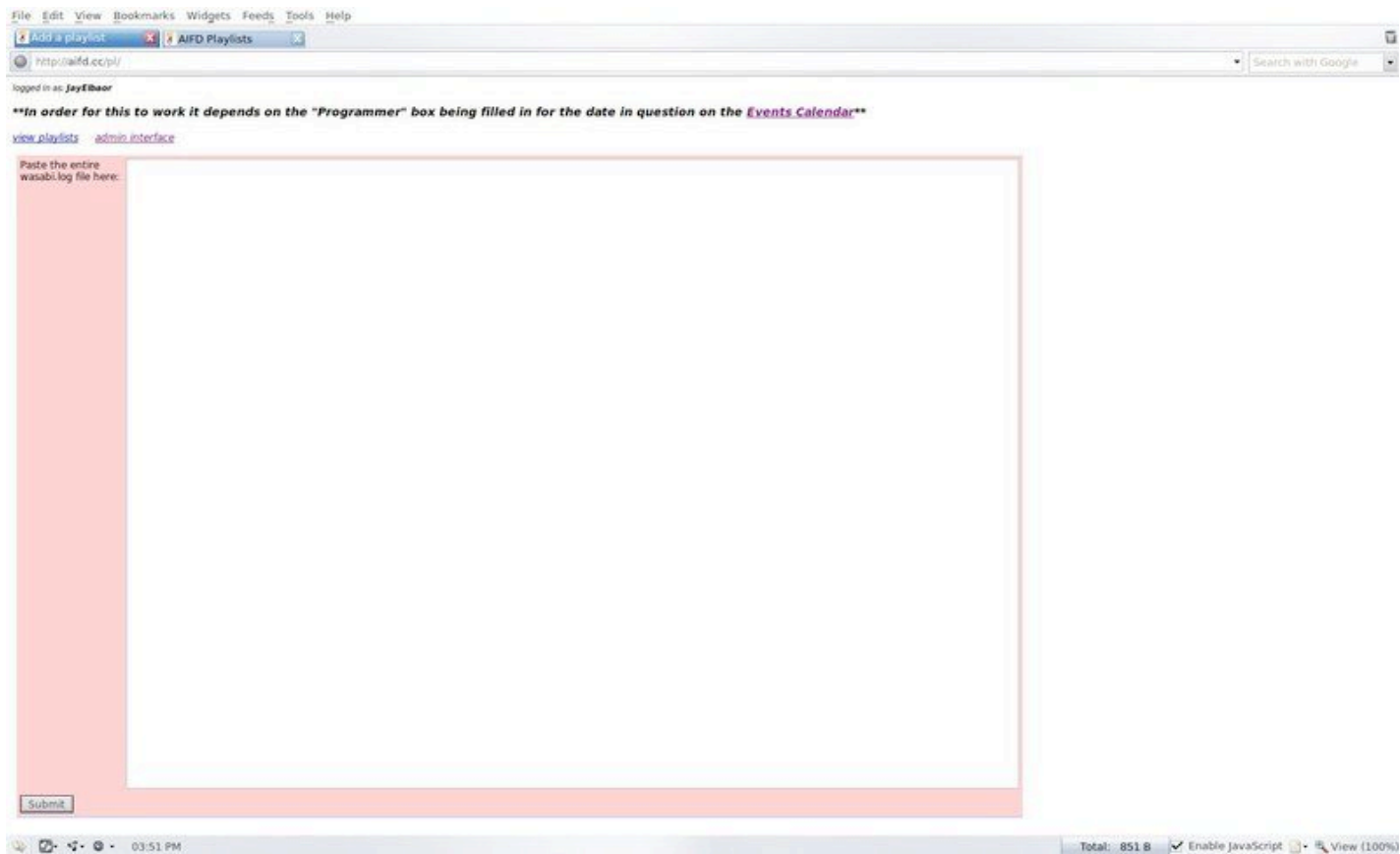


2. On your local PC. Open up the wasabi.log file. Select all of the contents and copy them.

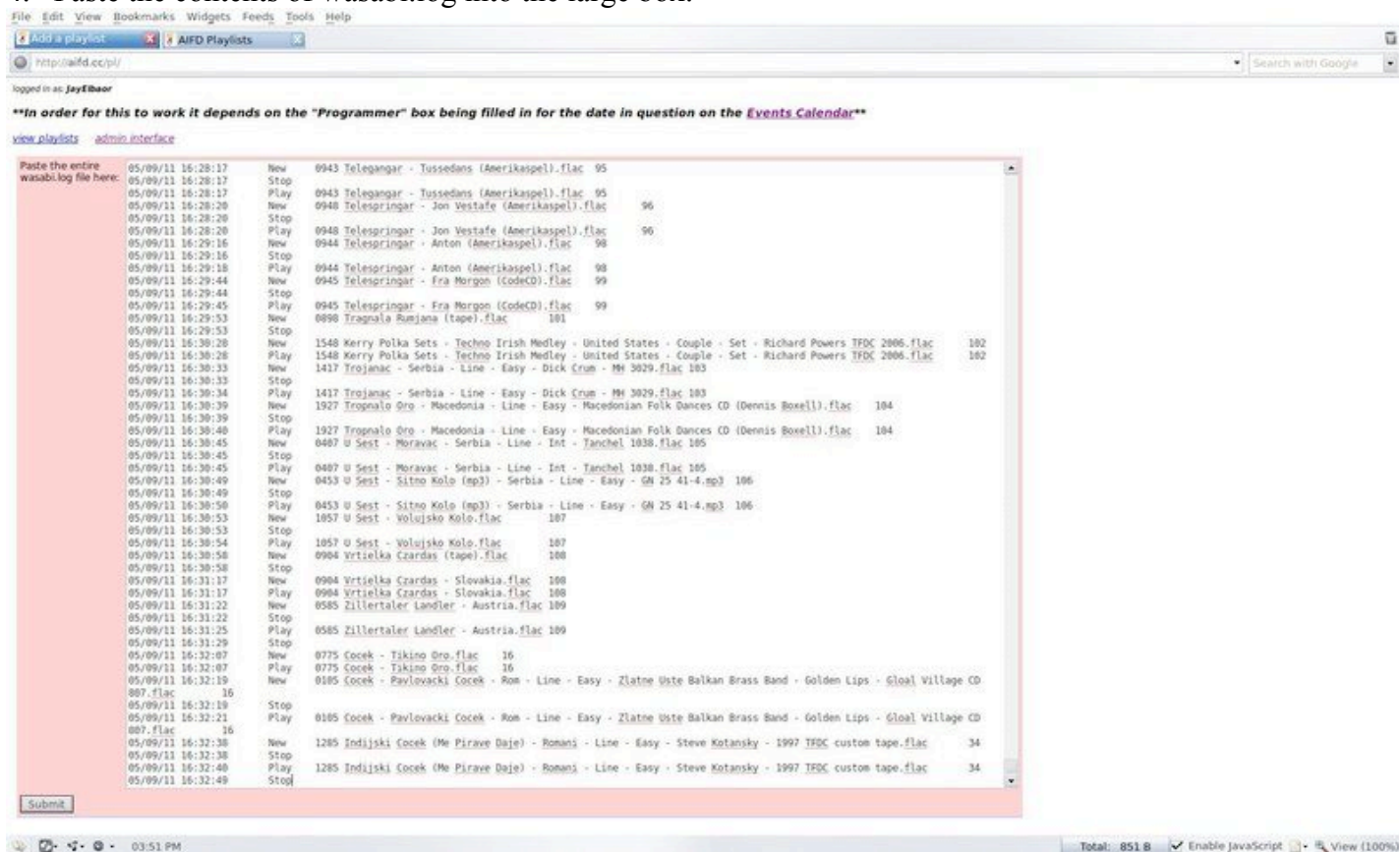




3. Travel to [the playlist website](#). You will need to log in.



#### 4. Paste the contents of wasabi.log into the large box.



5. Click submit and the playlists have been added to the website. If something went wrong, you can always delete any of the playlists using the [Admin Interface](#).

AIFFD Playlists   AIFFD Playlists   Events Calendar < ...   Austin Internation...   Austin Internation...   http://aifd.cc/docs/...

http://aifd.cc/pl/add.php

logged in as: JayElbaor

Successfully added (560 songs)!

Admin Interface

Date	AifdID	Title	Programmer
2011-02-05	2014	Kopanica (Inheritance) - Bulgaria - Line - Adv - The Inheritance 2010	John / Jay
2011-02-05	2000	Hora schioapa	John / Jay
2011-02-05	1215	Lesnoto - Makedonsko Devojce (Kosovsko Lesno Oro) - Macedonia - Line - Easy - Worldtone WT 10002	John / Jay
2011-02-05	1701	Takanata - Bulgaria - Line - Inter - Yves and France Moreau - TEX-08	John / Jay
2011-02-05	1132	Jurelul - Romania - Line - Int - Sonia Dion & Cristian Florescu Romanian Realm Vol. 1	John / Jay
2011-02-05	0447	Pata Pata - South Africa - Indiv - Easy	John / Jay
2011-02-05	1306	Sa - Romani - Line - Steve Kotansky - AIFD 1-12-02 custom tape	John / Jay
2011-02-05	0898	Tragnala Rumjana - Bulgaria	John / Jay
2011-02-05	1940	Gori More - Serbia - Line - Easy - Paul Collins, Orkesta Sloboda Milwaukee.mp3	John / Jay
2011-02-05	0047	Hambo - All The Fleas - Hambo In The Barn	John / Jay
2011-02-05	0060	Mayim Mayim	John / Jay
2011-02-05	1418	Ajzerica - Croatia - Circle - Easy - John Morovich - custom CD	John / Jay
2011-02-05	0893	Tanko Bushi (Coal miners' dance) - Japan	John / Jay
2011-02-05	0324	Trava Trava (Dick Crum)	John / Jay
2011-02-05	1390	Cocok - Ibrahim Rom Line 7-11.mp3	John / Jay
2011-02-05	0250	Orijent	John / Jay
2011-02-05	1701	Takanata - Bulgaria - Line - Inter - Yves and France Moreau - TEX-08	John / Jay
2011-02-05	0297	Pirinsko	John / Jay
2011-02-05	0209	Ajde Jano (Talitha Mackenzie) - Macedonia	John / Jay
2011-02-05	1991	Pajdushko (Village Music of Bulgaria 9 79195-2)	John / Jay
2011-02-05	2014	Kopanica (Inheritance) - Bulgaria - Line - Adv - The Inheritance 2010	John / Jay
2011-02-05	1516	Paraliakos - Greece - Line - Easy - Lee Otterholt TFDC 2006	John / Jay
2011-02-05	1242	Setnja - Serbia - Line - Easy - Nick Bratkovich - International Music - CD-1202	John / Jay
2011-02-05	0447	Pata Pata - South Africa - Indiv - Easy	John / Jay
2011-02-05	0275	Ketri Ketri	John / Jay
2011-02-05	0046	Hora Bialik - Israel - Panorama + LP	John / Jay
2011-02-05	1558	Opa Cupa (Lee Otterholt) - Serbia - Indiv - Adv - Lee Otterholt TFDC 2006	John / Jay
2011-02-05	1215	Lesnoto - Makedonsko Devojce (Kosovsko Lesno Oro) - Macedonia - Line - Easy - Worldtone WT 10002	John / Jay
2011-02-05	0689	Alunelul (Folk Dancer) - Romania	John / Jay
2011-02-05	0415	Promoroaca	John / Jay
2011-02-05	0689	Alunelul (Folk Dancer) - Romania	John / Jay
2011-02-05	0303	Ugros Kiskanasztanc (Great Plain) - Hungary	John / Jay
2011-02-05	0512	Neda Grivne (Banat Tamburitza Orchestra)	John / Jay

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## APPENDIX XI – Austin Hungarian Association Support

**To:** Genevieve Kent, Founder, Austin Hungarian Association

**From:** Vlad Codrea, President, Austin International Folk Dancers (on behalf of the AIFD Board of Trustees)

**Date:** January 16th, 2012

Dear Genevieve,

On Dec 10, 2011 the Austin International Folk Dancers (AIFD) Board of Trustees unanimously approved your request for 501(c)(3) non-profit organization support for the Austin Hungarian Association (AHA). The goal of this agreement is to allow AHA to function under AIFD's status as a 501(c)(3) organization until AHA reaches a sufficient size to seek its own 501(c)(3) status.

The details of this agreement are:

1. AIFD will open a separate checking account for AHA as part of AIFD's current bank account (EIN 23-7426747).
2. AHA will be responsible for any banking fees associated with the creation and/or maintenance of this checking account.
3. In January of each calendar year, AHA will file a financial report for the prior year with the AIFD treasurer. This report will list all of AHA's income and expenses and will demonstrate that all expenses and incomes are associated with legitimate AHA activities and all transactions reconcile with AHA's bank account. This report will be included as a separate page on [http://www.aifd.cc/treasurer/Suggestions\\_retention\\_newcomers.htm](http://www.aifd.cc/treasurer/Suggestions_retention_newcomers.htm). It will also be summarized as part of AIFD's end of year reporting in preparation for filing form 990N with the IRS.
4. AHA will not engage in activities forbidden to 501(c)(3) non-profit organizations, nor will it engage in activities that are outside of the AIFD Charter.
5. If the AIFD treasurer finds discrepancies between the AHA bank register and AHA's records that cannot be resolved, then the AIFD treasurer will present the details of the discrepancy to the AIFD board and request that the account be closed and any balance be given to Genevieve. This would effectively end the relationship between AIFD and AHA.
6. If, during any calendar year, the AHA gross annual income exceeds \$5000, then AHA will apply for its own 501(c)(3) status, and the checking account will be closed.
7. AIFD insurance will not be extended to AHA activities, because the AIFD insurance is solely based on the Saturday night use of HRC.
8. Under no circumstances will AIFD be responsible for any debts incurred by AHA.

The AIFD Board of Trustees is very excited about the AHA and its potential to further the goals of AIFD, and it appreciates your enthusiasm in spearheading it. Please let us know if we can further assist you.

Sincerely,

Vlad Codrea

AIFD President 2011-2012

[president@aifd.cc](mailto:president@aifd.cc)