



Nov 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the ”narrative” for three successful Local Art Agencies (LAA) projects that received NEA funding.

The selected examples are not the entire funded grant proposal and only contain the grant narrative and selected portions. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

We hope that you will find these records useful as examples of well written narratives. However please keep in mind that because each project is unique, these narratives should be used as *references*, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office. You may also find additional information regarding the grant application process on our website at [Apply for a Grant | NEA](#).

Local Art Agencies

California Lawyer for the Arts

Greater Pittsburgh Arts Council

Shreveport Regional Arts Council

California Lawyers for the Arts, Inc. Organizational Information

Mission of your organization:

California Lawyers for the Arts empowers the creative community by providing education, representation and dispute resolution. CLA aims to be a model arts organization, focusing on innovation and collaboration, while providing national leadership in the field of art/law organizations and articulating a role for the arts in community development. We believe that artists and arts organizations serve as agents of democratic involvement and positive social change.

Briefly summarize the background/history of your organization:

California Lawyers for the Arts (CLA) was founded in Northern California in 1974 as Bay Area Lawyers for the Arts to help artists with legal and business problems. We supported legislation advancing the economic interests of artists, such as the California Resale Royalties Act.

In 1980, we launched the nation's first alternative dispute resolution program for the arts, Arts Arbitration and Mediation Services that was later replicated nationally with NEA support. In 1987, we became statewide by joining forces with Volunteer Lawyers for the Arts-LA and we opened our Sacramento office in 1996.

We launched our Arts-in-Corrections Initiative in 2011 in collaboration with the William James Association. Under the auspices of the US Patent and Trademark Office, we started the California Inventors Assistance Program in 2012. In 2014, we opened our Berkeley office, which is now the hub of our statewide legal referral service.

California Lawyers for the Arts, Inc. Project Information

Major Project Activities:

California Lawyers for the Arts (CLA) began its successful Arts-in-Corrections Initiative five years ago in collaboration with the William James Association, with a goal of rebuilding the infrastructure of arts programs in the state's penal institutions. These programs had been largely eliminated in 2003 as our state arts council lost 93% of its state funding. With grants from the NEA, the California Arts Council, and several foundations, our initial two-year demonstration project (2011-13) included evidence-based research conducted by Dr. Larry Brewster that showed how arts programs help with rehabilitation. (Dr. Brewster's report, "California Prison Arts: A Quantitative Evaluation" is attached as a work sample.) In the meantime, the state's penal system was placed under federal court order to reduce severe overcrowding, and a "realignment" that began to reduce the prison population through early releases and other means forced a search for meaningful paths for rehabilitation.

The result was a two-year \$2.5 million contract from the State Department of Corrections and Rehabilitation to the CAC to fund arts programs in up to 19 state prisons and a current commitment of \$2 million per year. In 2015, we held a national conference that was funded by the NEA and others, "Arts in Corrections: Opportunities for Justice and Rehabilitation" that showcased our successful demonstration project and evaluation methodology for the benefit of arts-in-corrections administrators, teaching artists, and others from across the country.

With California's "realignment" of the prison population, many lower-level offenders are now being confined in county jails instead of state prisons. However, the CDCR contract is limited to state prisons and does not include arts programming at the county level. In 2015-16, with the support of the NEA Presenting Program, we are collaborating with five arts organizations to demonstrate the value of arts programming for rehabilitation in county jails in Los Angeles, Sacramento, Fresno, San Francisco and Ventura Counties.

We are now seeking funding from the Local Arts Agencies Program in order to continue this demonstration project in 2017 at several county jails located in underserved, largely rural communities who need both financial support and technical assistance in order to participate. Participating organizations include local arts agencies in Tehama, Del Norte, Sutter, Nevada, Madera and Tuolumne Counties. Current participants include the arts councils of Fresno and Sacramento Counties, whose project staff will be asked to take a mentoring role in helping the next cohort of organizations participate successfully.

CLA staff will provide technical assistance, including a webinar describing the goals of state realignment, in order to help the six participating organizations implement the project. Assistance will include help with recruiting and training artists and outreach to

local sheriffs to gain their support for hosting the programs in their facilities. Visitor centers and common areas within the jails provide potential venues for performances and art showcases. Arts classes will be scheduled for 10 to 12 weeks will include a variety of art disciplines, including theatre, music, visual arts and writing.

Participating residents will complete surveys which were designed by Dr. Brewster with the assistance of Laurie Brooks of the William James Association in order to assess their improvements in life skills and behavior. (Our current survey is attached as a work sample.) A report summarizing the findings will be completed and distributed to legislators, media and statewide associations of public safety officials. Participating local arts agencies will be asked to make reports to their local elected bodies in an effort to stimulate continuing support while raising awareness of the value of the arts.

Schedule of key project dates:

January to February, 2017

Participating local arts agencies meet to discuss project goals and objectives, review templates for artist outreach and training, as well as sample press releases for local media.

Outreach to statewide associations of sheriffs, district attorneys and public defenders begins, seeking opportunities for participation in their statewide meetings to inform them about the project.

March to May, 2017

First cycle of arts programs take place in at least three county jails.

Program evaluation includes surveys of participating residents at the end of their 10 to 12 week programs, as well as interviews with teaching artists, local arts agency leaders and jail staff that coordinated the program.

June to October, 2017

Second cycle of arts programs takes place in at least three county jails, ending with surveys and interviews. Program is represented at statewide meetings.

November to December, 2017

Annual statewide training conducted by Laurie Brooks of the William James Association includes arts agency leaders and artists participating in the county jail programs.

A cohort meeting of local arts agencies participating in the county jail program will review evaluation results and exchange information about best practices, including sustainable funding, artist evaluation, and outreach to media and local elected officials.

Report evaluating the arts programs in county jails is completed by research team and reviewed by Dr. Larry Brewster, principal evaluator.

Intended Audience/Participants/Community: Who will benefit from the project and how?

The beneficiaries of the project will include men and women incarcerated in county jails throughout California, who are largely low-income. They are also disproportionately people of color who have had little or no exposure to the arts in their schools or communities. Due to federal court order, the state has undertaken a realignment of the state prison population that has resulted in a large expansion of the number of inmates in county jails. To reduce the prison population, many convicted persons are being held for longer sentences in county jails; others are being held for long periods of pre-trial detention. But most county jails have limited resources for rehabilitation programs, including the arts.

These programs provide immediate benefits for the participants. Inmates who are engaged in the arts have reported a number of attitudinal and behavioral changes that lead to reduced disciplinary incidents and, one expects, lower rates of recidivism. In addition to helping the inmates through rehabilitation, the benefits extend to their families, their communities, and the general public who benefit from increased public safety and the reduced costs associated with lower recidivism. In addition, artists engaged in this work benefit when they are connected to socially meaningful work that connects them to larger public policy issues.

The participating local arts agencies will also benefit by participating in a state-wide initiative that we hope will enhance their effectiveness in their cities and counties. Through participation in this project, they will reach out to their elected sheriffs and other officials, such as members of their county Boards of Supervisors, raising these leaders' awareness of the value of the arts, and becoming a more visible part of their communities' response to critical public policy issues.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

For the past five years, California Lawyers for the Arts and the William James Association have successfully collaborated to restore arts-in-corrections programs in California as a significant strategy for rehabilitation. As a result of our successful demonstration project in the state prison system, the California Department of Corrections and Rehabilitation awarded the California Arts Council an initial \$2.5 million contract to implement arts programs in 19 state prisons. In 2015-16, we started a demonstration project in the county jails. The proposed project would expand this phase

to include local arts agencies that responded to our initial survey and follow-up interviews with positive interest in participating in the project. We made special efforts to recruit rural counties represented by smaller local arts agencies that need new resources to implement the project and would benefit from the technical assistance and mutual support we propose to provide.

Description of Key Organizational Partners:

Organization Name:William James Association

Proposed or Committed:Committed

Description of Organization:

One of the first arts-in-corrections programs in the nation, the William James Association began the Prison Arts Project in 1977 as a pilot program. WJA is now offering programs in 10 state prisons as a sub-contractor of the California Arts Council. Other programs include The Poetic Justice Project, producing theatre with ex-offenders and the Community Youth Arts Project, a program working with youth in alternative schools and detention facilities in Santa Cruz.

Organization Name:Tehama County Arts Council

Proposed or Committed:Committed

Description of Organization:

The Tehama County Arts Council, a 501(c)(3) was established in 1982 by the Tehama County Board of Supervisors to promote visual and performing arts as well as other cultural endeavors in Tehama County. The TCAC has coordinated, sponsored, funded, produced, and participated in hundreds of local arts events. They have expressed interest in joining this evaluation project and have reached out to the local sheriff's department at the Tehama County Jail to stimulate interest in arts programming.

Organization Name:Del Norte Association for Cultural Awareness

Proposed or Committed:Committed

Description of Organization:

The Del Norte Association for Cultural Awareness is a nonprofit, public benefit corporation founded in 1981 to serve Del Norte County, the northernmost county on the coast of California. Each year, DNACA sends a varying pool of 9 to 15 local artists (representing 12 to 25 different arts media) into to K-8 schools all over the district to give a variety of arts workshops and performance demonstrations. This project will expand their arts education program to the Del Norte County Jail.

Organization Name:Yuba Sutter Arts

Proposed or Committed:Committed

Description of Organization:

Yuba Sutter Arts is a 501(c)(3) nonprofit organization that has been serving its region since 1981. It is the arts agency officially designated by Yuba and Sutter Counties as the local partner of the California Arts Council. Part of their mission is to provide access to the arts in rural and under-served areas throughout Yuba and Sutter counties. Through this project, YSA has committed to implementing and evaluating an arts program in the Sutter County Jail.

Organization Name:Nevada County Arts

Proposed or Committed:Committed

Description of Organization:

Nevada County Arts Council, a 501(c)(3) that facilitates collaborative efforts to promote and sustain the visual, literary and performing arts of Nevada County in order to advance the cultural, social and economic life of our community. A primary organizational purpose of NCAC is educating and inspiring the community about the value of the arts both economically and for quality of life. This project will expand their outreach to include residents in the Nevada County Jail.

Organization Name:Madera County Arts Council

Proposed or Committed:Committed

Description of Organization:

Madera County Arts Council is a 501(c)(3) that has been a partner with the California Arts Council since 1982, through the State-Local Partnership Program. The organization works to support and promote all arts in Madera County. MCAC draws from the expertise of many local and regional partnerships to create the necessary links between the Arts and community development. MCAC is interested in implementing arts programs in the Madera County Jail.

Organization Name:Tuolumne County Arts Alliance

Proposed or Committed:Committed

Description of Organization:

Tuolumne County Arts Alliance became a 501(c)(3) Non-Profit membership organization in 1978. TCAA is designated as Tuolumne County's mandated Public Arts Agency. The goal of the organization is to provide a continuing Arts Education presence and to strengthen our local economy through the arts. TCAA has expressed interest in placing arts programs in the Tuolumne County Jail, and has forwarded information on to the local sheriff's department for input on how to best implement such a program.

Selection of Key Individuals: Briefly describe the process and criteria for the

selection of the key individuals that will be involved in this project.

Key individuals involved in this project have extensive experience with arts-in-corrections programs and evaluation. The successful collaboration between the executive directors of California Lawyers for the Arts and the William James Association, now in its fifth year, has included presentation of a major national conference, outreach to local and state leaders and media outreach, as well as program design and evaluation and a joint presentation at a conference on Arts-in-Corrections held at Rutgers University. Together, they planned and facilitated two state-wide meetings training the expanded cohort of arts-in-corrections providers working under the new inter-agency contract between the California Arts Council and the CA Department of Corrections and Rehabilitation. Our principal evaluator, Dr. Larry Brewster, has been working in this area since 1983, when he conducted his first study that showed that arts programs reduce disciplinary incidents in penal institutions.

Bios of Key Individuals:

First Name:Alma
Last Name:Robinson
Proposed or Committed:Committed
Bio:

Alma Robinson, Executive Director of CLA since 1981, is responsible for the organization's program development and long range planning. As the founding director of CLA's mediation program, she created the program structure for Arts Arbitration and Mediation Services, which was funded as a national model by the NEA in 1980. Later, with support from the NEA Challenge Program, she initiated Arts Resolution Services, a national art/law mediation network that trained staff and volunteer mediators at seven art/law organizations around the country. In 2011, in collaboration with the William James Association and support from the California Arts Council, she initiated successful efforts to restore California's stellar Arts in Corrections program, which had largely been defunded since 2003. A graduate of Middlebury College and Stanford Law School, she was a founding board member of California Arts Advocates and the Museum of the African Diaspora in San Francisco.

First Name:Laurie
Last Name:Brooks
Proposed or Committed:Committed
Bio:

Laurie Brooks, a ceramics artist, has been involved in bringing meaningful arts experiences to incarcerated men, women and youth since she began working with the William James Association in 1989. Executive Director of WJA since 2001, Laurie

has facilitated arts-in-corrections programs for incarcerated men, women and youth since 1989. During the 1990's, she developed programs for the California Youth Authority and Arts in Mental Health. She worked for 12 years with the NEA's Office of Accessibility to establish artist in residence programs in five facilities run by the Federal Bureau of Prisons. She is a graduate of UC-SantaCruz.

First Name:Lawrence

Last Name:Brewster

Proposed or Committed:Committed

Bio:

Dr. Larry Brewster, Professor and Director of Public Administration and a former dean at the University of San Francisco, teaches program evaluation, leadership ethics and organizational development. In 2014, he completed his first evaluation of the arts-in-corrections demonstration programs organized by CLA and the William James Association. His 1983 analysis of the efficacy of arts-in-corrections programs showed the cost savings of reduced disciplinary incidents. He is the author of Paths of Discovery, Art Practice and Its Impact in California Prisons, now in its second edition (Createspace, 2015.)

First Name:Weston

Last Name:Dombroski

Proposed or Committed:Committed

Bio:

Weston Dombroski is the Program Development Coordinator in CLA's San Francisco office. He served as event coordinator for the Arts-In-Corrections Conference in June, 2015. He is the principal liaison with the organizations participating in the current demonstration project in county jails and has recruited organizations for the next phase of this project. He is also developing a curriculum of educational programs for the San Francisco arts community. A musician and a lawyer, he is a graduate of Millikin University and The John Marshall Law School in Chicago.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

We will seek comprehensive media coverage in at least two newspapers and two radio or television stations. We will communicate the results to at least four state-wide associations involved in justice and law enforcement, such as probation officers, sheriffs, district attorneys and judges.

In addition, we will provide updates on various social media networks, including LinkedIn, Facebook, and Twitter. Our planned website upgrade will facilitate easier transmission to all of these platforms for our calendar listings, event postings and news

flashes.

Through our blog space, we have also built an audience of more than 1,000 readers who are learning about our policy goals, including the arts-in-corrections initiative and our broader platform for arts and community development. In this space, we are able to interpret our mission and goals while analyzing relevant current events and sharing organizational updates.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

Inmates engaged in the arts at six county jails in California will complete surveys at the end of their class cycles that have been designed by Dr. Larry Brewster of USF in collaboration with Laurie Brooks of the William James Association. Participants are asked questions to gauge their ability to express emotions, communicate with others, and to evaluate their experience with jail staff and other participants as a result of their engagement in the program. (A sample survey is attached as a work sample.)

Under Dr. Brewster's supervision, our surveys will be initially analyzed by research team, who will then submit the final report to Dr. Brewster for review.

In addition, we will interview jail staff, teaching artists and arts agency leaders to invite them to reflect on their experiences with the arts programs in their facilities, to evaluate program effectiveness and to make suggestions for improvements.

**California Lawyers for the Arts, Inc.
Programmatic Activities**

Representative list of programmatic activities for the past three years/seasons:

2013/2013-14

Title/Work/Program:	Educational Programs - CLA presents seminars and workshops for artists and arts organizations on topics such as contracts, copyrights, trademarks, taxes, and forms of doing business.
Key Artists/Personnel:	Robert Pimm, CLA Chief Learning Officer and Director of Legal Services in the Bay Area Program Coordinator Kyle Cowser in Los Angeles Program Coordinator Llsa Camhi in Sacramento.
# of Classes, Performances, exhibitions, residences, etc.:	90
# of Participants or Audience:	1874
Touring Info:	Workshops and seminars were held throughout the San Francisco Bay Area, and in various locations in Los Angeles and Sacramento Counties.

Title/Work/Program:	Arts Arbitration and Mediation Services - CLA provides alternative dispute resolution services for artists and arts organizations in order to resolve disputes without costly litigation.
Key Artists/Personnel:	Ellen Taylor, CLA Associate Director in Sacramento Program Directors Christina Duran in the San Francisco Bay Area Program Director Robyn Weinstein in Los Angeles..
# of Classes, Performances, exhibitions, residences, etc.:	138
# of Participants or Audience:	623
Touring Info:	Mediations, arbitrations and facilitated meetings were held throughout California. Two mediation training programs in Los Angeles and Sacramento were attended by a total of 61 persons.

Title/Work/Program:	Legal Referral Services -- Clients are matched with attorneys for legal consultations such as protection
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	of intellectual property, contract and lease reviews and forming non-profit corporations.
Key Artists/Personnel:	CLA's legal services are overseen by Robert Pimm, Chief Learning Officer and Director of Legal Services.
# of Classes, Performances, exhibitions, residences, etc.:	
# of Participants or Audience:	823
Touring Info:	Clients are placed with attorneys throughout California.

2014/2014-15

Title/Work/Program:	Arts In Corrections: Opportunities for Justice and Rehabilitation This four day national conference showcased best practices, reviewed current research, and offered insights into new developments.
Key Artists/Personnel:	Alma Robinson, CLA Executive Director Laurie Brooks, Executive Director of the William James Association Weston Dombroski, CLA Program Development Coordinator
# of Classes, Performances, exhibitions, residences, etc.:	1
# of Participants or Audience:	215
Touring Info:	The conference was held at the University of San Francisco and included an art showcase at San Quentin State Prison. Participants came from 22 states and 2 foreign countries.

Title/Work/Program:	Educational Programs - CLA presents seminars and workshops for artists and arts organizations on topics such as contracts, copyrights, trademarks, taxes, and forms of doing business.
Key Artists/Personnel:	Robert Pimm, CLA's Chief Learning Officer and Director of Legal Services in the Bay Area Associate Director Cambra Sklarz in Los Angeles Program Coordinator Llsa Camhi in Sacramento.
# of Classes, Performances, exhibitions, residences, etc.:	80
# of Participants or Audience:	1523

Touring Info:	Workshops and seminars were held throughout the San Francisco Bay Area, and in various locations in Los Angeles, Sacramento and San Diego Counties.
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Title/Work/Program:	Arts Arbitration and Mediation Services - CLA provides alternative dispute resolution services for artists and arts organizations in order to resolve disputes without costly litigation.
Key Artists/Personnel:	Ellen Taylor, CLA Associate Director in Sacramento Program Directors Christina Duran in the San Francisco Bay Area Program Director Alice Reeb in Los Angeles..
# of Classes, Performances, exhibitions, residences, etc.:	124
# of Participants or Audience:	398
Touring Info:	Mediations, arbitrations and facilitated meetings were held throughout California. Two mediation training programs in Los Angeles and Sacramento were attended by a total of 43 persons.

Title/Work/Program:	Legal Referral Services -- Clients are matched with attorneys for legal consultations such as protection of intellectual property, contract and lease reviews and forming non-profit corporations.
Key Artists/Personnel:	CLA's legal services are overseen by Robert Pimm, Chief Learning Officer and Director of Legal Services.
# of Classes, Performances, exhibitions, residences, etc.:	
# of Participants or Audience:	636
Touring Info:	Clients are placed with attorneys throughout California.

2015/2015-16

Title/Work/Program:	Arts in Corrections Demonstration Project CLA is leading a demonstration project that is evaluating arts programs in the San Francisco, Los Angeles, Ventura, Sacramento, and Fresno county jails.
Key Artists/Personnel:	Amie Dowling - USF, SF County Wayne Kramer - Jail Guitar Doors, LA County

	Craig Rosen - Poet, Ventura County Lilia Chavez - Fresno Arts Council Erika Kraft - Sacramento Metropolitan Arts Commissi
# of Classes, Performances, exhibitions, residences, etc.:	5
# of Participants or Audience:	60
Touring Info:	Arts classes in a variety of disciplines have been organized and are being presented by local arts agencies and arts organizations in counties throughout California.

Title/Work/Program:	Educational Programs - CLA presents seminars and workshops for artists and arts organizations on topics such as contracts, copyrights, trademarks, taxes, and forms of doing business.
Key Artists/Personnel:	Robert Pimm, CLA's Chief Learning Officer and Director of Legal Services in the Bay Area Program Coordinator Melissa Sherman in Los Angeles Program Coordinator Llsa Camhi in Sacramento.
# of Classes, Performances, exhibitions, residences, etc.:	62
# of Participants or Audience:	864
Touring Info:	Workshops and seminars are held throughout the San Francisco Bay Area, and in various locations in Los Angeles, Sacramento and San Diego Counties.

Title/Work/Program:	Alternative Dispute Resolution Services - CLA offers arbitration and mediation services through its Arts Arbitration and Mediation Services program, resolving disputes without costly litigation.
Key Artists/Personnel:	Ellen Taylor, CLA Associate Director in Sacramento Program Directors Bonnie Kneitel in Sacramento and the San Francisco Bay Area Associate Director Alice Reeb in Los Angeles..
# of Classes, Performances, exhibitions, residences, etc.:	94
# of Participants or Audience:	404
Touring Info:	Mediations, arbitrations and facilitated meetings were held throughout California. Two mediation

	training programs in Los Angeles and Sacramento were attended by a total of 42 persons.
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Title/Work/Program:	Legal Referral Services -- Clients are matched with attorneys for legal consultations such as protection of intellectual property, contract and lease reviews and forming non-profit corporations.
Key Artists/Personnel:	CLA's legal services are overseen by Robert Pimm, Chief Learning Officer and Director of Legal Services.
# of Classes, Performances, exhibitions, residences, etc.:	
# of Participants or Audience:	752
Touring Info:	Clients are placed with expert attorneys throughout California.

Programmatic activity notes: provide any notes about your programmatic activity.

Special Efforts:

In 2012, we launched the California Inventors Assistance Program under the auspices of the US Patent and Trademark Program to provide pro bono legal assistance for artists and inventors applying for patents. A total of 191 income-qualified persons have been placed with patent attorneys.

CLA began an international educational program in 2012. Excursions to Cuba have included legal seminars as well as art tours. "Lights on Paris: Intellectual Property and Cultural Policies in the Digital Age," held in 2014, provided a unique opportunity to learn how artists' rights and royalties are administered internationally. Total attendance was 102 persons.

Through Spotlight on the Arts, we have provided paid arts internships for low-income high school youth since 1993 in San Francisco; 30 were placed in summer, 2015. In Sacramento, we started Youth Mediators in Schools, an arts-based peer mediation program that has trained 91 students in two middle schools since 2013.

Greater Pittsburgh Arts Council
GPAC
Project Information

Major Project Activities:

[Note: We use the phrase “people with disabilities” throughout this application, but acknowledge that some people prefer identity-first language (i.e. disabled people). Each preference has important reasoning unique to each individual.]

Since 2011, GPAC has coordinated a multi-faceted, regional initiative that helps the arts and culture sector welcome people with disabilities as visitors and patrons, artists and performers, employees and volunteers. Prior to that, only a few area organizations consistently made both their facilities and programming accessible for people with disabilities. In response to a suggestion and funding from FISA Foundation, a local disability funder, GPAC created a program to spur greater, more lasting accessibility improvements. The momentum of this program over the last five years demonstrates how a coordinated, collaborative effort by artists and organizations representing a range of disciplines and budget sizes can make significant progress toward a more inclusive and equitable community. The core components of the program – workshops, a peer network, training sessions, and advising – are described below.

WORKSHOPS: Each year, GPAC provides three or more workshops that focus on a specific aspect of accessibility and feature local and/or national presenters. The workshops foster learning and action through an educational environment that facilitates dialogue and content that is practical, doable, and non-threatening. As community knowledge grows, GPAC remains cognizant that new organizations and individuals are joining the movement, and that successful accessibility programming requires a balance of beginner topics with more advanced ones. GPAC selects topics based on workshop attendee surveys as well as advice from leaders in the field and people with disabilities. Workshops are hosted at GPAC’s offices or at accessible venues of various GPAC member organizations.

ACCESSIBILITY PEER NETWORK: This group serves dual purposes as both a network for people in the arts and an “advisory committee” of people with disabilities. Arts administrators, artists, and people with disabilities are part of this network that meets 3 or more times per year to share updates, challenges, and ideas for collective action. A Facebook group for the network, currently with around 100 members, provides a space for all involved to share resources. Each year, GPAC provides 8-12 peers with scholarships to attend the Leadership Exchange in Arts and Disability (LEAD) conference presented annually by the Kennedy Center.

TRAINING: GPAC offers special training when needed to bridge gaps in regional capacity that we uncover as the initiative grows. For example, GPAC hosts periodic

training sessions on American Sign Language (ASL) interpretation for performance and audio description for theatre and dance. The demand for people with these skills is growing because more arts groups provide these services and several trained individuals have left Pittsburgh.

ADVISING AND ACCOMMODATIONS SUPPORT: The largest growth area for our work over the last year has been providing accessibility technical support and advising. GPAC staff member Anne Mulgrave assists many arts groups through staff trainings, support for artists and performers with disabilities, and accessibility assessments, and by answering countless organization-specific questions. We have learned that as people in the arts continue to integrate accessibility into their work, they often encounter unexpected challenges and sometimes get stuck. Having someone to call or email with a question or concern makes it easier for them to solve the problem and move forward. GPAC also provides reimbursements for organizations and artists offering accommodations for the first time or who receive an unexpected request for accommodation. Those who request support commit to creating an accommodations policy and participating in other components of the program.

Schedule of key project dates:

Support is requested for programming (workshops, meetings, training, technical assistance, etc.) during the 2017 calendar year.

Intended Audience/Participants/Community: Who will benefit from the project and how?

This project serves individuals from the arts sector and people with a variety of disabilities who engage with arts and culture. (These categories are not mutually exclusive.)

People from the arts sector benefit by gaining knowledge, resources, and a network that supports their efforts to increase accessibility.

For people with disabilities, the initiative increases opportunities to participate in a wide range of arts and culture experiences from being an audience member for contemporary dance or a visitor in museums, to a performer in immersive theater or a sculpture in a visual arts class, to an arts manager on staff. Access to these experiences is an ADA-mandated civil right, and this program is working to make that promise an ever-increasing reality. Evidence of appreciation of these efforts within disability communities was received in 2014 when GPAC received a "Community Hero" Award from our region's largest disability organization, Community Living and Support Services.

It's our strong belief that any program intended to benefit an identity group that has less societal privilege (e.g. people with disabilities, people of color, women and trans people, etc.) must be created and coordinated consistently with leadership that represents those identities. By having arts managers with disabilities as lead strategizers, by including people with disabilities in our peer group and as presenters in our workshops, by facilitating opportunities for relationship building between arts people with typical abilities and people with disabilities, we continue to adhere to the notion of "Nothing About Us Without Us."

The intended long-term impact of this initiative is to help change social attitudes toward disability in the arts and beyond. Growing inclusion in the arts helps normalize disability by making this type of diversity visible at places and events where people go to have fun, be social, build community, and learn.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

Partners are selected primarily for their shared interest in increasing accessibility. FISA Foundation provides funding, expertise, connections, and significant partnership in all aspects of the program. The Pittsburgh Cultural Trust works with us on community-wide issues such as designing a data collection instrument, hosting audio description trainings, and in 2016 co-hosting the LEAD conference in Pittsburgh. City Theatre hosts accessibility equipment (for open captioning and audio description) that is available for free use throughout the region, and they have co-presented several workshops. The Allegheny Regional Asset District (RAD) partners with GPAC and adapted their annual grant application to include questions and requirements about accessibility. In 2013, RAD also began providing grants for accessibility projects which has been a pivotal development for this regional initiative. Workshop host venues have included the Senator John Heinz History Center and others.

Description of Key Organizational Partners:

Organization Name: Allegheny Regional Asset District

Proposed or Committed: Committed

Description of Organization:

The Allegheny Regional Asset District (RAD) is a special purpose unit of local government that provides grants from half of the 1% Allegheny County Sales Tax. RAD's initiative, Regional Assets Are For Everyone, highlights the efforts organizations

are making to include all citizens in their activities and encourages organizations to make additional accommodations for people with disabilities and provides support for accessibility projects.

Organization Name:City Theatre
Proposed or Committed:Committed
Description of Organization:

City Theatre's mission is to provide an artistic home for the development and production of contemporary plays of substance and ideas that engage and challenge a diverse audience. City has been a leader in accessibility for years with consistent offerings of open captioning, ASL, and audio description. They have also produced multiple productions that include actors with disabilities.

Organization Name:FISA Foundation
Proposed or Committed:Committed
Description of Organization:

FISA Foundation provides funding, expertise, connections, and significant partnership in all aspects of the program. Most importantly, they provide connections to individuals in the disability community. The mission of FISA Foundation is to build a culture of respect and improve the quality of life for three populations in southwestern Pennsylvania: women, girls, and people with disabilities.

Organization Name:Pittsburgh Cultural Trust
Proposed or Committed:Committed
Description of Organization:

Team members at the Pittsburgh Cultural Trust are important partners and leaders in accessibility work. As Pittsburgh's largest presenter and venue manager, their work affects a large number of patrons as well as many organizations that rent their performance spaces.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

STAFF: The program is managed by Anne Mulgrave and Tiffany Wilhelm who have both been involved with the program since its inception. Anne is a long-time advocate for people with disabilities and acts as a bridge connecting people with disabilities to the arts. Tiffany designs, oversees, and evaluates many of GPAC's programs.

PRESENTERS: Each workshop includes two or more of the following: an expert on the accessibility topic, a person with a disability, a case study from a local organization, and/or an artist with a disability. Several of our past speakers have represented more

than one of these elements. Throughout the workshop series in 2015, 7 presenters with disabilities were part of our four workshops. GPAC selects topics and presenters based on attendee surveys as well as input from people with disabilities involved in our Access Peers Network. In addition, each year at the LEAD conference, we meet speakers who we then bring to Pittsburgh.

Bios of Key Individuals:

First Name:Anne
Last Name:Mulgrave
Proposed or Committed:Committed
Bio:

Anne Mulgrave, Manager of Grants and Accessibility, joined GPAC in November 2012. Anne manages the Increasing Accessibility initiative as well as GPAC's grant programs. Prior to joining the staff, Anne was a program officer at FISA Foundation where she managed the regional initiative to increase accessibility to the arts for people with disabilities. She earned both a J.D. and Master of Public Policy and Management from the University of Pittsburgh. In addition, Anne has deep ties with the disability community as a person with a disability, the sister of a man with Down Syndrome, and the daughter of founding advocates of the disabilities rights movement of the 1970's.

First Name:Mitch
Last Name:Swain
Proposed or Committed:Committed
Bio:

Mitch Swain became the first CEO of GPAC in 2006. He was selected after helping the organization through a merger, and has overseen its growth since. Mitch is Chair of Citizens for the Arts in PA and is a member of the US Urban Arts Federation. Previously, he was Director of Shared Services for the Pittsburgh Cultural Trust, Executive Director of the Columbus Jazz Orchestra, and General Manager of Columbus Percussion Center. Mitch has a BS from Ohio University in Org Communications.

First Name:Tiffany
Last Name:Wilhelm
Proposed or Committed:Committed
Bio:

Tiffany Wilhelm, Deputy Director, joined GPAC in 2007 and oversees programs, development, and planning. Previously, she was ED of the Central WI Children's

Museum in Stevens Point and taught in the Arts Management program at University of Wisconsin Stevens Point. She recently participated in the first national cohort of social justice facilitation training through artEquity and has coordinated programming around equity and inclusion for the national Association of Performing Arts Service Organizations (APASO). She has an MFA in Arts Management from Florida State University. Tiffany provides oversight, direction, and evaluation to the accessibility program.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

GPAC promotes this program through its website, emails, social media, and personal outreach by GPAC staff and partners such as the Allegheny Regional Asset District, FISA Foundation, arts organizations, etc. In addition, GPAC continues to strive to ensure that all promotion and outreach reflect our focus on accessibility. These efforts include updating our website, social media, and publications to include images of people with disabilities, ensuring that our electronic documents are screen-reader friendly, and generating large-print collateral among other changes. A Facebook group, that includes a growing number of arts administrators, artists, and people with disabilities, provides a space for all involved to share events, articles, and resources that other participants in the initiative may find valuable.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

GPAC's primary outcome is: More people with disabilities are engaging with arts and culture in the Pittsburgh region.

GPAC tracks progress with surveys to individuals who participate in any aspect of the program. At least 50% of respondents will indicate an increase (either slight, some, or significant) in engagement with people with disabilities as a result of their efforts to increase accessibility and promote their accommodations. (In 2015, 81% of respondents indicated increased engagement with patrons with disabilities.) The surveys also ask respondents if they gained skills, knowledge or connections that will help them improve accessibility and to offer suggestions for future topics. GPAC is also beginning to gather data from the Peer Network on the actual numbers of people with disabilities who are engaging with arts and culture entities across the community. To our knowledge, this is a first-of-its-kind regional accessibility data collection effort.

no significant short-term or long-term debt aside from its office lease and equipment rental and has had a clean audit every year of its existence.

**Greater Pittsburgh Arts Council
GPAC
Programmatic Activities**

Representative list of programmatic activities for the past three years/seasons:

2013/2013-14

Title/Work/Program:	Access Workshops 2013: Accessibility as an Asset; Customer Service & Accessibility; Creating an Accessibility Plan; Audio Description for Theatre
Key Artists/Personnel:	Anne Mulgrave, GPAC; John McEwen & Robert Carr, NJ Cultural Access Network; Lucy Spruill UCP/CLASS; Chaz Kellem, Pittsburgh Pirates; Betty Siegel, Kennedy Center
# of Classes, Performances, exhibitions, residences, etc.:	4
# of Participants or Audience:	178

Title/Work/Program:	All professional development workshops, peer groups, and networking events for artists and arts administrators
Key Artists/Personnel:	Tiffany Wilhelm, Christiane Leach, David Pankratz, Larry Castner from GPAC
# of Classes, Performances, exhibitions, residences, etc.:	84
# of Participants or Audience:	3207

2014/2014-15

Title/Work/Program:	Access Workshops 2014: Customer Service; Emergency Evacuation; Performers with Disabilities; Accessible Workshops & Meetings; Accessibility 101; Marketing to People with Disabilities; Theatrical ASL
Key Artists/Personnel:	Anne Mulgrave, GPAC; Sally Garrison, Tempe Center for the Arts; Ann Lapidus & J.G. Bocella, artists with disabilities; Mimi Kenney Smith, VSA of Pennsylvania; Karen Goss, Mid Atlantic ADA
# of Classes, Performances,	7

exhibitions, residences, etc.:	
# of Participants or Audience:	294

Title/Work/Program:	All professional development workshops, peer groups, and networking events for artists and arts administrators
Key Artists/Personnel:	Tiffany Wilhelm, Christiane Leach, David Pankratz, Larry Castner from GPAC
# of Classes, Performances, exhibitions, residences, etc.:	106
# of Participants or Audience:	4635

2015/2015-16

Title/Work/Program:	Assistive Technology Field Trip; Basic Programmatic Accessibility; Website Accessibility; Understanding Autism Mini-Conference; Audio Description for Theatre
Key Artists/Personnel:	Anne Mulgrave, GPAC; University of Pgh Human Engineering Research Lab grad students with disabilities; Jared Smith, WebAIM; Roger Ideishi, Temple University; Vanessa Braun, Pittsburgh Cultural Trust
# of Classes, Performances, exhibitions, residences, etc.:	4
# of Participants or Audience:	161
Touring Info:	In 2015, GPAC hosted fewer local workshops than in 2014, but instead presented on accessibility at 6 regional and national convenings with participants totaling over 200.

Programmatic activity notes: provide any notes about your programmatic activity.

Other programmatic highlights included:

Grants to artists and organizations

2012-13: reviewed 184 grant applications; awarded \$271,942 to 122 grantees

2013-14: 235 applications; \$255,329 to 129 grantees

2014-15: 293 applications; \$258,029 to 146 grantees

Volunteer Lawyers for the Arts and Business Volunteers for the Arts

2012-13: 52 cases or projects matched; 1,246 hours valued at \$280,845

2013-14: 73 projects; 860 hours, \$152,750 value

2014-15: 96 projects; 948 hours, \$227,468 value

Audience development

2015-16: launched Artsburgh.org, a comprehensive regional events website; 20 organization participants in Audience Builder Co-op (partnership with TRG Arts) initiative

Research

2015-16: Released "Culture Counts" report on health of the arts and culture sector in greater Pittsburgh

**Shreveport Regional Arts Council
SRAC
Project Information**

Major Project Activities:

Nick Cave is completing an eight month Residency that has empowered more than 50 Northwest Louisiana (NWLA) Artists to hear and interpret the stories of the residents of four Social Service Organizations (SSO) that save lives and shelter the homeless, and are located in the blossoming new UNcommon Cultural Community, Shreveport Common. In addressing the work in Shreveport, Nick Cave - Artist, Sculptor, Performer, Educator, Social Change Engineer, Mind-Blowing Motivator - says of himself, "I am SIMPLY and most IMPORTANTLY a messenger!" The culminating work is a theatrical/digital media performance titled "AS IS" that features 50 "beaded blankets" – artworks - made by Artists, SSO Residents, and 2,500 community members – each blanket tells a story!

SRAC's goal is to ensure that the NICK CAVE residency leaves an indelible mark on the identity of Shreveport Common by commissioning NWLA Artists to "rethink the residency" by designing and fabricating artistic, one of a kind, frames that transition the "beaded blankets" into outdoor highly visible public artworks that are installed throughout the 9 blocks that comprise Shreveport Common; and are activated through a QR Code with an APP that shares the story of each blanket as told by performing artists. The project will culminate in a "Beaded Blanket Trail" that motivates residents and visitors to discover the vibrancy of Shreveport Common, and as one SSO Director puts it, "Nick Cave's 'AS IS' has made us realize that we are a part of something bigger than us!"

Major Project Activities include:

- Professionally encase 20 of the "Beaded Blankets" – along with the printed story and the names of each contributor to the blanket - in a UV coated, protective Plexiglas shroud.
- Produce a "Call to Artists" for the design and fabrication of the aluminum or steel frame surrounding the 20 Plexiglas encased "beaded blankets;" transitioning each "blanket" into a new work of art. Performing Artists are included in the "Call" and will be selected to perform and record the stories of the "blankets."
- Convene a Selection Committee, chaired by Academy-Award winning Director/Author/Illustrator William Joyce with out-of-region artists and participation from residents – who created the blankets - of the four SSOs.
- Commission selected artists to create the artistic metal framework around the encased "blankets." Artists will have access to remaining beads and memorabilia from the Residency. The framed "blankets" are in two sizes: 4' x 8' and 8' x 8'.
- Commission Performing Artists to perform/record the stories of the "blankets."
- Create an APP activated by a QR code for each framed "blanket;" visitors and residents will use the APP at each "blanket" on the "Beaded Blanket Trail."
- Include the Film Documentary of 'AS IS' on the APP to tie the new Artworks to the original residency project.

- Install – with help from the City of Shreveport - a “Framed Blanket” at accessible by car, walking, biking throughout Shreveport Common, at outdoor sites determined by the SSO residents.
- Create and promote a biking/walking tour throughout Shreveport Common that includes both digital and print maps and stories of the blankets.
- Program School Tours of the “Beaded Blanket” trail through Shreveport Common with a hands-on activity engaging participants in creating one 72” beaded strand so that one continuous “beaded blanket” is in process in Shreveport Common.
- Promote/Educate the community about the fact that NICK CAVE, NWLA Artists, and SSO Residents spent 8 months creating a work that forever changed how we think about one another, and taught us to accept one another, “AS IS.”

Celebrate the Opening of the “Beaded Blanket Trail” with a gathering of everyone who contributed to the original blankets (more than 3,000 people), SSO Residents, Artists, and Storytellers who perform the stories of the blankets.

Schedule of key project dates:

January – February 2017: Develop the Call; Roster Artists Review /Approval

March 1 – Distribute the Call

April 8 – Deadline for Entries

April 17-22 – Convene the Jury to make selections; Jury also suggests design revisions

May 13 – Final Designs are received

May 20-27 – Final Review and Selection

June 10 – Contracts are distributed/fabrication begins

October 7 – Frames are completed & delivered; Narration of Stories completed

October 10 – November 10 – “Framed Beaded Blankets” are installed at 25 venues and APP is programmed; flyer is produced.

November 12 - 18 – Grand Opening

December 3 – 15 – Programmed School and Community Tours begin

December 30 – Project Complete

Intended Audience/Participants/Community: Who will benefit from the project and how?

“NICK CAVE BLANKETS SHREVEPORT” is intended to attract, engage, and educate the following audiences:

1. The 600 under-served, otherwise homeless, residents of Shreveport Common who live in SSOs or in Affordable Housing – affirming that their 8 month participation in creating the “Beaded Blankets” alongside Professional Artists – created works of Art worthy to be seen by thousands of awed audiences.
2. The 250 potential market-value occupants of mixed use retail/housing to be built in the next two years.
3. The 100,000 tourists who travel to Shreveport annually for major Sports activities,

Mardi Gras, Casinos, and Festivals.

4. The 75,000 students in Caddo and Bossier Public, Private, Charter, and Home School Associations who will tour the “Beaded Blanket Trail” through Shreveport Common and learn diversity and inclusion as they study “AS IS by NICK CAVE.”
5. The 650 “self-declared” Artists in NWLA whom SRAC seeks to populate Shreveport Common by garnering opportunities to produce Public Art, Arts Programming, Arts Sales/Markets, and to live and work in Shreveport Common.

The national Artists and Arts Patrons who are beginning to see the strength of the Shreveport area Arts community through articles about the NICK CAVE Residency published in *JUXTAPOZ*, *High Fructose*, *New York Times*, *USA Today*, *Dallas Voice*, *Dallas Arts Patron Magazine*, and the *Dallas Morning News*.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

Shreveport Common is a revitalization initiative that sprang to life after an arsonist’s fire destroyed the SRAC offices. The Mayor challenged SRAC to take the lead – putting artists at the helm - to develop Shreveport’s first downtown cultural community. An 18-month professional, grassroots planning process, and subsequent 4 year implementation plan brought 30 partners to achieve 36 strategies representing a \$100M investment in this long-neglected 9-block area linked to the HUD Choice Neighborhood. These partners have pioneered Shreveport Common since 2012; already investing \$40M in development. Partners are the 4 SSOs - neighbors critical to the success of this authentic, creative, diverse, sustainable community; Professional (Roster) Artists who forge policies for Artists’ Housing, Entrepreneurial Training, Public Art and UNcommon Programming; and the City of Shreveport and the Downtown Development Authority whose expertise catapults change!

Description of Key Organizational Partners:

Organization Name:PROVIDENCE HOUSE

Proposed or Committed:Committed

Description of Organization:

Providence House helps 78 families with children transition to independent living from homelessness due to family violence or abdication of the bread winner. Commits to participate in National Artist Residency projects in Shreveport Common. A designated liaison will organize resident participation on the “Blanket” Selection Committee and work with NWLA Performing Artists to perform and record the stories of the “blankets” created by residents during the Nick Cave residency.

Organization Name:VOA MCADOO

Proposed or Committed:Committed

Description of Organization:

The VOA McAdoo Center is an affordable, independent-living home with 24/7 support for 45 residents with mental or physical disabilities. Commits to participate in National Artist Residency projects in Shreveport Common. A designated liaison will organize resident participation on the “Blanket” Selection Committee and work with NWLA Performing Artists to perform and record the stories of the “blankets” created by residents during the Nick Cave residency.

Organization Name:VOA LIGHTHOUSE

Proposed or Committed:Committed

Description of Organization:

The VOA Lighthouse is an after school program for 50 “at risk” students. Commits to participate in National Artist Residency projects in Shreveport Common. A designated liaison will organize resident participation on the “Blanket” Selection Committee and work with NWLA Performing Artists to perform and record the stories of the “blankets” created by residents during the Nick Cave residency.

Organization Name:MERCY CENTER

Proposed or Committed:Committed

Description of Organization:

The Mercy Center is home to 15 otherwise homeless people who are AIDS/HIV Positive. Commits to participate in National Artist Residency projects in Shreveport Common. A designated liaison will organize resident participation on the “Blanket” Selection Committee and work with NWLA Performing Artists to perform and record the stories of the “blankets” created by residents during the Nick Cave residency.

Organization Name:NWLA Professional Artists Roster

Proposed or Committed:Committed

Description of Organization:

The NWLA Juried Artists Roster is comprised of Artists deemed “professional” by National Critics. These Artists are policy makers for the Arts. Over 195 strong this professional Artist leadership team is led by Mimi Webb, President. The group meets monthly with SRAC to set policies and advise the development of the Arts in NWLA. In addition, the NWLA Artist Roster serves as the connector and the voice in disseminating information about Artist services administered by SRAC.

Organization Name:DOWNTOWN DEVELOPMENT AUTHORITY (DDA)

Proposed or Committed:Committed

Description of Organization:

DDA will promote Nick Cave Blankets Shreveport Common via weekly eblasts to 5,000 downtown business/employees and a weekly column of “top picks” in THE TIMES and in FORUM NEWS. DDA also provides the use of their staff and Lift for hanging signs and banners for Shreveport Common Events.

Organization Name:CITY OF SHREVEPORT

Proposed or Committed:Committed

Description of Organization:

Mayor Ollie Tyler lists the revitalization of Shreveport Common as a priority project in her 2015 Strategic Plan for Shreveport. Mayor Tyler provides leadership and the Director of Shreveport’s Public Assembly and Recreation (SPAR) chairs the Shreveport Common Board. SPAR facilitates Public Art installation with matching funds for Artist fees, planning and coordination, physical set up and maintenance. The City follows through with assistance/incentives to interested Developers.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

Nick Cave will select 25 (from 50) “beaded blankets” best representing the Project. NWLA Artists (10 counties) will respond to a CALL developed by Josh Porter, SRAC’s Public Art Director; approved by Roster Artists. Eligible Artists are registered on the Artists’ Directory showcasing Work Samples, Bio and Artist Statement and will submit “to scale” designs. William Joyce, Artistic Director for SRAC’s ARTSPACE, chairs the Jury, with Residents from the SSOs who beaded blankets, and out of region Artists. 25 artists - or artists submitting multiple designs – will be selected to create the art frames. Advisors to the process are the Directors of SSO’s, Director of Shreveport Public Assembly & Recreation, Twin Engines Digital Design – commissioned to design Art Apps for Public Art Projects; and Daryl Cooper, owner of Regal Plastics - assisting SRAC with diverse projects involving plastics, glass, foam, etc, to oversee the Plexiglas encasing of the blankets.

Bios of Key Individuals:

First Name:Nick

Last Name:Cave

Proposed or Committed:Committed

Bio:

Nick Cave is an artist but foremost a messenger. Cave is completing a year-long residency in Shreveport creating “AS IS” to be performed March 20, 2016. He has worked with 50 regional artists and the residents of 4 Social Service Organizations to create 50 beaded blankets which will be woven into the performance, along with music,

dance and spoken word, to tell the stories of the residents. Cave will select 25 blankets to become Public Art Installations throughout Shreveport Common.

Nick Cave is best known for his Soundsuits that mask race, gender and class forcing spectators to indulge in his pieces with judgement or social connotation. He is currently Chairman and a professor of the Fashion Department at the Art Institute of Chicago. He has received many of awards and has public collections at the Smithsonian Institution, San Francisco Museum of Modern Art, among others.

First Name:Josh

Last Name:Porter

Proposed or Committed:Committed

Bio:

Josh Porter is completing preparation for the final performance of Nick Cave's "AS IS" on March 20, 2016 at Shreveport's Municipal Auditorium. Porter has recently completed the fabrication and installation of Shreveport's first public art bike racks, "Art the Dalmatian"- a 19' sculpture designed by Academy Award-Winning Directors, William Joyce & Brandon Oldenburg, fabricated by JUNOWORKS; and THE FLAME, a 20' LED lit metal sculpture atop the Artists' Tower/Apt. Porter has brought SRAC national acclaim for his set designs and production direction of SRAC's biennial fundraiser, Christmas in the Sky. Porter will oversee the CALL to Artists for the Nick Cave Blankets Shreveport Common Project and the development of the "Blanket" frames to installation.

First Name:William

Last Name:Joyce

Proposed or Committed:Committed

Bio:

Bill Joyce is Artistic Director for artspace - SRAC's 30,000 sf center for the creation of all art disciplines and forms. Joyce curates 4 major Exhibitions annually featuring National Artists, and 10 smaller exhibitions showcasing the art of NWLA Artists. Joyce will chair the Nick Cave Blankets Shreveport Common Jury with Residents from the SSOs who beaded blankets, and out of region Artists. The Jury will award 25 artists – or artists submitting multiple designs – commissions to create the art frames for the Nick Cave Residency Blankets.

Joyce has achieved worldwide recognition as an author, illustrator and pioneer in the digital and animation industry. His children's books are loved globally. He has worked with nearly every major film studio including BlueSky (Epic), Disney (Meet the Robinsons, Rolie Polie Olie), Dreamworks Animation (Rise of the Guardians), Twentieth Century Fox (Robots) and Pixar (Toy Story). Bill has won many awards, including 5 Emmy Awards and an Oscar.

First Name:LaToya

Last Name:White

Proposed or Committed:Committed

Bio:

LaToya White has served since 2009 as the Program Director, for The Mercy Center, a 24-hour permanent supportive housing program for formerly homeless individuals living with HIV/AIDS located in Shreveport Common. She holds a Bachelor's Degree in Psychology. LaToya is on the Board of Directors for Shreveport Common and one of 30 partners in this revitalization project.

First Name:Shelly

Last Name:Ragle

Proposed or Committed:Committed

Bio:

Shelly Ragle, SPAR Director, is the Mayor's designated Chair of the Shreveport Common Board responsible for implementing the Vision Plan. Ragle also oversees the Public Art Program for the City of Shreveport. Ragle will be an advisor to the Nick Cave Blankets Shreveport Common project and will facilitate the creation and installation of these new Public Art works with matching funds for Artist fees, planning and coordination, physical set up and maintenance. Completed projects include the renovation of the Central Fire Station and Hose Tower; property acquisition; design of the CommonLink Transportation HUB; and the production of UNSCENE! Ragle has served 3 Mayors as the SPAR Director for more than 14 years. Ragle has her Masters of Human Service Administration from Louisiana State University-Shreveport.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

Building upon the phenomenal national media presence for the production of "AS IS" by NICK CAVE, SRAC will promote the "Beaded Blanket Trail" as follows:

1. "Beaded Blanket" Teasers filmed and promoted through Social Media in the same way that Nick Cave has been producing Teasers to promote "AS IS."
2. Media Event to Open the "Beaded Blanket Trail."
3. Face Book page for the "Beaded Blanket Trail."
4. Ads placed in JUXTAPOZ, USA TODAY, Dallas Morning News, and with Regional Travel Blogs.
5. Flyers placed in all area Hotels, Casinos, Tourist "Carts," the Shreveport Regional Airport, and all 25 venues in Shreveport Common.
6. The interactive "BLANKET APP" that tells the story of each "Beaded Blanket" with a smart phone and QR code.
7. Marketing partnership with the Shreveport-Bossier Convention and Tourist Bureau
8. Monthly Trolley Tours through Shreveport Common.
9. School and Community "interactive" Tours engaging the community in building a blanket (96 beaded strands make one 4' x 8' blanket).

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

The goal of “NICK CAVE BLANKETS SHREVEPORT” is to transform “Beaded Blankets” into highly accessible, appreciated works of Art that share the stories of the Residents of Shreveport Common’s SSOs while branding the iconic downtown neighborhood as UNcommon. Wendy Bencoter, Shreveport Common Project Director, tracks the infusion of artists, progress of the Portfolio of 36 Strategies, and improvements to Shreveport Common. Bencoter has earned a Master’s Certificate in Creative Placemaking. Measurements include:

- 1.Counting/Tracking participation by the QR code use to link to the APP.
- 2.Counting “likes” on the “BEADED BLANKETS” Face Book page.
- 3.Counting scheduled School and Community Tours and the # of participants.
- 4.Counting the 72” beaded strands created during the Tours.
- 5.Site counts by residents/owners/occupants at each of the 25 Venues.
- 6.Garnering credibility through Public Art Review and other publications.

SRAC has an "Arts Forever Fund" valued at \$247,428 and managed by the Community Foundation of NWLA.

**Shreveport Regional Arts Council
SRAC
Programmatic Activities**

Representative list of programmatic activities for the past three years/seasons:

2013/2013-14

Title/Work/Program:	Shreveport Common VISION PLAN IMPLEMENTATION: Creative Placemaking initiative involving 30 partners advancing 36 Strategies to transform a 9-block blighted niche into an UNcommon Cultural Community
Key Artists/Personnel:	Gregory Free, Historic Preservation Designer; Wendy Benscoter, Creative Placemaking specialist; Roster Artists – 100 prof. Artists who develop Arts Policy; Arts Congress, 600 NWLA Directory Artists
# of Classes, Performances, exhibitions, residences, etc.:	200
# of Participants or Audience:	20K/yr

Title/Work/Program:	Artists Entrepreneurial Training - Semi-Annual 40-hour training program equips Artists to earn 30% of their income from the creation & distribution of their Art.
Key Artists/Personnel:	Arts Council of New Orleans, Michael Graham, , Neil Johnson, Bryan Buckner
# of Classes, Performances, exhibitions, residences, etc.:	6/yr
# of Participants or Audience:	300/yr

Title/Work/Program:	UNSCENE! An UNprecedented quarterly series w/ renowned artists collaborating w/ local artists to create new works that 'shed light' on the authenticity, diversity, & creativity of Shreveport Common.
Key Artists/Personnel:	Wayne White Puppet Parade; JR's INSIDE/OUT; Homer Flynn "The Residents;" Steve Olsen Skateboard Sculptor; Theresa Andersson,

	musician; NOLA AIRLIFT; Rich Table- SF, Culinary Art; Nick Cave, "AS IS."
# of Classes, Performances, exhibitions, residences, etc.:	15
# of Participants or Audience:	15K/yr

Title/Work/Program:	ART, The Dalmatian – 19' tall fiberglass and LED lit, nightly light show within an iconic Dalmatian that references the "historic" protection of fire fighters; now, protecting artists & audiences.
Key Artists/Personnel:	William Joyce, Brandon Oldenburg, and fabrication by JUNO Works- Denver
# of Classes, Performances, exhibitions, residences, etc.:	3
# of Participants or Audience:	1M/yr

Title/Work/Program:	OPENING for Artist's Tower/ Apartment; transforming Fire Hose Tower into an Arts Apartment hosting renowned visiting artists like Wayne White, Nick Cave, Dennis McNett; and for use by NWLA Arts Orgs.
Key Artists/Personnel:	Gregory Free – Designer; Leblanc & Young & Assoc. Architects; Costas Daphnas – Musician for Opening; Nick Cave, Dennis McNett, Wayne White, Steve Olson
# of Classes, Performances, exhibitions, residences, etc.:	3
# of Participants or Audience:	2,200

2014/2014-15

Title/Work/Program:	The BIG SCENE – UNSCENE! Quarterly event with Makers Fair, Art Parade, and UNveiling of Caddo Common Urban Greenspace Design and Residency with Steve Olson, Skateboard Revolutionary and Artist.
Key Artists/Personnel:	Steve Olson 255 Creative Makers 10 NWLA Bands 2 Dance Organizations Bruce Allen - Design Jim Hayes - Design

	Brady Blade – Musician/Design
# of Classes, Performances, exhibitions, residences, etc.:	22
# of Participants or Audience:	8,000

2015/2015-16

Title/Work/Program:	Dennis McNett – Wolfbat Residency at ARTSPACE & ArtBreak Fest teaching “STEAM” Learning through creation a 60’ x 15’ tall STEAMship and installation “CONJURING THE RED” based upon Historic Shreveport.
Key Artists/Personnel:	Dennis McNett Jeromie Journell Catherine Nelson
# of Classes, Performances, exhibitions, residences, etc.:	8
# of Participants or Audience:	78,000

Title/Work/Program:	COMMON CULTURE WEEK A biennial week featuring Critical Review for 300 Artists through Reviews of Exhibitions, Digital and “hard” Portfolios, Studio Tours, and a pairing of Artists and Collectors.
Key Artists/Personnel:	3 Professional Critics: Robert Pincus, Ph.d – Visual; Anne Marie Welsh – Performing, Thom Ward – Literary; Lauren Smart – Visual; 300 area Artists
# of Classes, Performances, exhibitions, residences, etc.:	40
# of Participants or Audience:	3,500

Programmatic activity notes: provide any notes about your programmatic activity.