



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 five successful Presenting and Multi-Disciplinary Works 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](#).

Presenting & Multidisciplinary Works

Association of Performing Arts Presenters, Inc.,
APAP

Guilford Performance Lab
Vermont Performance Lab

Lotus Fine Arts Production, Inc.,
Lotus Music & Dance

New Hazlett Theater for the Performing Arts
New Hazlett Theater

Yerba Buena Center for the Arts
YBCA

Association of Performing Arts Presenters, Inc.
APAP
Organizational Information

Mission of your organization:

The Association of Performing Arts Presenters (APAP) is the largest service organization and industry advocate for performing arts presenting. Our mission is to develop and support all aspects of the presenting field and the professionals who work within it. This is accomplished through our annual conference every January in New York City, professional and leadership development programs, re-granting programs, online and print resources and networking opportunities, and advocacy.

Briefly summarize the background/history of your organization:

In 1957, a group of 35 campus presenting professionals (called concert managers at the time) founded the association, which was renamed in 1989 as the Association of Performing Arts Presenters (APAP). APAP's mission to champion the live performance experience and support its constituents in the presenting industry is accomplished through the annual conference; year-round professional and leadership development opportunities; online access to information, resources and interactive exchange with colleagues; and, advocacy efforts. Membership in APAP is open to any organization or individual that operates in the performing arts, presenting, or touring industries (i.e. presenting organizations, artists, producers, artist agents/managers, educators, state arts agencies, service organizations, students, and consultants).

Association of Performing Arts Presenters, Inc.
APAP
Project Information

Major Project Activities:

The Association of Performing Arts Presenters (APAP) requests a grant of \$100,000 to increase and sustain leadership and other professional development opportunities for artists working in the performing arts presenting field. APAP learned, from its 2015-2016 Innovation Lab, that artists, as a sector, have historically limited participation in APAP's programs and services. Through local community workshops convened with arts organizations and other stakeholders, regional think tanks, and a national forum on conflict and culture, APAP also learned that artists and arts organizations need to be directly involved in planning and partnering activities driving community development, sustainability, and unification across diverse populations. APAP identified three key strategies for artists to gain the level of knowledge, confidence, and network of support necessary to plan and partner effectively with other leaders in their community.

"Artists in Communities" workshops: In 2015, APAP conducted one-day workshops in Missoula, MT and in Durham, NC, 3-hour think tanks at Western Arts Alliance, Arts Midwest, and Performing Arts Exchange conferences, and a full-day forum at the 2016 APAP|NYC conference – all focused on the potential role of artists and arts organizations (particularly those representing diverse populations) in transforming and unifying communities facing conflict and cycles of violence in these challenging times. These events identified the need for artists to affirm their value as community service providers, and as potential collaborators with other arts and cultural providers, and non-arts sector partners. Artists need to develop greater capacity for this work alongside colleagues across the U.S. APAP will train four diverse professionals from among its leadership networks based in different regions of the country – each to conduct a minimum of two workshops within his/her region. Invited participants will include artists, arts organization leaders, and colleagues from non-arts sectors active in community-based planning and partnerships. The workshop agenda will be modeled on APAP's experiences as indicated above. Honoraria will be provided for liaisons residing in each community to assist with identifying and inviting participants. The trained facilitators will also prepare a summary of information, ideas, and lessons learned from each workshop. The above will be compiled and shared in an online "Artists in Communities" resource center that APAP will establish as part of its peer networking platform (APAP|Community) in addition to other channels (e.g. monthly webinars, Inside Arts magazine, and the APAP|NYC conference program).

Leadership Fellows Program (LFP): The LFP is designed as an applied leadership learning experience. The 18-month program includes a five-day Intensive on the University of Southern California (USC) campus in partnership with USC's Arts Leadership Program, additional convenings with Fellows at two APAP|NYC annual conferences, and a three-day retreat at USC one year later. Each Fellow is responsible

for an action learning project based on a complex challenge or issue drawn from current work. Scholarships will be provided for artists to participate in this important professional and personal growth opportunity (Cohort III begins June 2017).

Artists Institute and APAP|NYC 2018 Annual Conference Program: Scholarships will be provided for artists to attend the Artists Institute - a series of workshop experiences to help artists acquire and directly apply new knowledge and skills to more effectively engage with community leaders and stakeholders. The APAP|NYC professional development program will include sessions that focus on the role and value of artists as colleagues, collaborators, mentors, and leaders within the arts presenting ecosystem.

Schedule of key project dates:

- Leadership Fellows Program (LFP) five-day Intensive (June 4-11, 2017)
- “Artists in Communities” facilitators training and communities identified (July-August 2017)
- “Artists in Communities” liaisons contracted and dates scheduled (August-September 2017)
- “Artists in Communities” workshops take place (November 2017 – April 2018)
- “Artists in Communities” summary reports/online resource center completed (June 2018)
- Artists Institute (January 11-12, 2018)
- LFP Cohort III Meeting (January 12-15, 2018)
- APAP|NYC Annual Conference (January 12-16, 2018) – over 70 professional development sessions
- LFP Cohort III Retreat (June 2018– exact dates TBD)

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

APAP is committed to ensure inclusivity, equity, and capacity-building opportunities for artists as core members of the presenting community. The intended beneficiaries of the leadership and professional development activities described herein are, in addition to artists – presenters and others who are integral to community-based programs - in geographically and culturally diverse areas across the U.S. APAP is committed to ensuring the participation of a cross-section of individuals who reflect the diversity of their community (i.e. based upon gender, age, race, individuals of color and/or identifying from the LGBT, individuals with disabilities, or other factors). The current two cohorts in the Leadership Fellows Program (50 individuals total) comprise a diverse network of professionals with the passion and commitment to advance our field. As part of the Innovation Lab process, APAP acknowledged that artists have historically remained on the fringe of benefitting from its programs and services due to the

organization's membership model and targeted re-granting programs. The prototype convenings and a pilot reduced membership offer for artists, coupled with a commitment to recruit artists for the new leadership and professional development programs, has resulted in significantly expanded engagement with and contributions by artists across the APAP community and the broader presenting.

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

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

Ken Foster, director of the Arts Leadership Program at USC's Thornton School of Music, co-directs the Leadership Fellows Program with APAP's Scott Stoner. Ken has proven to be an extremely capable leader and educator who brings much to the LFP. Liz Lerman and Marc Bamuthi Joseph will assist with curriculum design and co-direct the inaugural Artists Institute at APAP|NYC 2017. Both served on the faculty of the LFP and both are engaged with nationally-known projects and initiatives that are advancing the performing arts field. The facilitators for the "Artists in Communities" workshops (e.g. Carlton Turner) will be selected to reflect APAP's commitment to issues of diversity, equity, and access - at the core of building healthy and stable communities. Geographically dispersed facilitators and community liaisons will be chosen from among APAP's large pool of alumni of its Emerging Leaders Institute and the LFP.

Bios of Key Individuals:

First Name:Kenneth
Last Name:Foster
Proposed or Committed:Committed
Bio:

Co-director, APAP Leadership Fellows Program and currently Director of Arts Leadership Program and associate professor, Thornton School of Music, University of Southern California. Previously executive director of San Francisco's Yerba Buena Center for the Arts for ten years. More than 30 years of experience as an arts administrator, curator, educator, and arts presenter – known for nurturing long-term relationships with artists and growing audiences.

First Name:Marc
Last Name:Bamuthi Joseph

Proposed or Committed:Committed

Bio:

Chief of Programs and Pedagogy, Yerba Buena Center for the Arts, Bamuthi is one of America's vital voices in performance, arts education, and artistic curation. Named one of America's Top Young Innovators in the Arts and Sciences, he is the artistic director of the 7-part HBO documentary Russell Simmons presents Brave New Voices and an inaugural recipient of the United State Rockefeller Fellowship, which annually recognizes 50 of the country's "greatest living artists."

First Name:Liz

Last Name:Lerman

Proposed or Committed:Committed

Bio:

Choreographer, MacArthur Fellow awardee, and professor, Herberger Institute for Design and the Arts. She founded Liz Lerman Dance Exchange in 1976 and cultivated the company's multi-generational ensemble into a leading force in contemporary dance until 2011. Recent work included artist-in-residence at Harvard University; creator of Healing Wars (2014), and investigation of the impact of war on medicine; bringing together methods and finding artists and scientists.

First Name:Scott

Last Name:Stoner

Proposed or Committed:Committed

Bio:

Project director and vice president, Programs and Resources, APAP. At APAP, he is responsible for the organization's grants, leadership, and annual conference programs. As vice president for Education at VSA and Director of National Education Programs at The Kennedy Center, he also focused on professional development and founded ArtsEdge (one of the first educational websites). Served as a teacher and therapist in both private and public schools, co-founded a public charter school in Washington, DC., and established an artist-in-residence program for cancer patients in Washington, DC hospitals and for wounded warriors at Walter Reed National Military Medical Center.

First Name:Carlton

Last Name:Turner

Proposed or Committed:Committed

Bio:

Executive director of Alternante Roots, co-founder and co-artistic director of the group M.U.G.A.B.E.E. (Men Under Guidance Acting Before Early Extinction) – a Mississippi-based performing arts group blending jazz, hip-hop, spoken word poetry and soul

music with non-traditional storytelling – member of Progress Theatre Ensemble. Serves on the Appalshop board, advisory member, National Theater Project (NEFA), and Catalyst Initiative.

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

APAP has established a section on its apap365.org web site to provide updated information and resources in conjunction with its leadership networks (Emerging Leaders Institute, Leadership Development Institute, and the Leadership Fellows Program), including the Connecting to Community online toolkit plus other leadership resources for artists. APAP promotes and publicizes the APAP|NYC conference and other programs via its online member services network, social media, and at regional arts conferences. The continuing work and outcomes of APAP's leadership programs is also disseminated each year through articles in Inside Arts magazine, webinars, and on the APAP|Community network.

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.

An evaluation design is in place for the Leadership Fellows Program (LFP) that includes an extensive survey completed by every Fellow following the five-day Intensive, the retreat at the end of the first year, and ongoing feedback and progress reports on each Fellows' action learning project. A synopsis plus resources and collateral materials developed for each of the 25 action learning projects will be archived and accessible to the field online. An overall evaluation of the LFP per cohort will be completed at the end of each 18-month period, including an evaluation of the action learning projects. APAP conducts on-site and online evaluation surveys for all aspects of the APAP|NYC conference each year, the results of which are presented to the Board and to the membership. The January 2017 Artist Institute will also include an evaluation survey to be completed by participants and progress documented via the online APAP|Community platform.

**Guilford Performance Lab Inc
Vermont Performance Lab
Organizational Information**

Mission of your organization:

VPL's mission is to support the development of new performance works and to connect creation and presentation of contemporary performance with residents of the communities we serve in rural southeastern Vermont. VPL is part artist's community, part presenter, and part community arts organization. By combining elements from each of these traditionally separate fields, VPL organically melds creative process, performance, and audience engagement.

Briefly summarize the background/history of your organization:

VPL's innovative Lab Program was created in 2006 as a new resource in the performing arts field for regional and national artists to focus on the creative process in relation to community. Over the past ten years we have grown to provide opportunities for collaborative research with scholars, students, local experts and community members; access to state-of-the-art dance and recording studios, community spaces and non-traditional performance sites; and support and facilities for choreographer-composer collaboration. Each year the Lab Program supports six to ten artist/projects through artist residencies that support various stages of the creative arc from research and development to fully realized productions. Our most recent development in the Lab Program supports local artists who are working and living within 60-miles of VPL's home base in Guilford, VT. VPL embraces diversity, innovation and experimentation and seeks artists whose practice aligns with our values and approach.

**Guilford Performance Lab Inc
Vermont Performance Lab
Project Information**

Major Project Activities:

This year through our LAB WORKS Program, VPL is making a deep commitment to artists tackling challenging social issues and topics in their work. Through strategic partnerships, we seek to create a mode and body of practice that deeply integrates artistic, social, and academic dimensions to bring awareness to important societal issues and engage the emotional and intellectual core of community participants in ways that challenge conventional thinking. With half of our artists selected from New England and Quebec, we are cultivating a stronger ecology for dance in our region by increasing our investment in dance-makers from our local area. The LAB WORKS program supports artists at all stages of the creative arc from research to development and production residencies.

LAB WORKS ARTIST AND PROJECTS

VPL will support a production residency and preview for Cynthia Oliver's new project "Virago Man Dem." This work has been researched and developed at VPL through previous residencies and explores the complexities of representation of the masculine in visual imagery and performance with collaborators. The work will be presented at New England Youth Theater (NEYT) in Brattleboro, VT.

VPL will support Native Alaskan choreographer Emily Johnson's new multi-year project "Then a Cunning Voice and a Night We Spend Gazing at Stars" through a two-part residency that will include storytelling, quilt-making and community building and will involve astronomy, stargazing, sky study, social practice and theater. The residency will culminate in two evenings of outdoor performances at the Guilford Fairgrounds.

VPL will work with artists from Everett Dance Theater of Providence, RI to bring "THE FREEDOM PROJECT" to Southern VT and support the creation/development of a companion performance installation piece "Paved With Souls." Everett's multimedia physical theater works to interweave gripping personal stories, evocative imagery, and athletic choreography in an examination of mass incarceration in America. Final production will be held at NEYT and will incorporate Freedom Cafes as a public forum for discussion.

Composer Chris Giarmo will join VPL for a production residency that will engage LGBTQ youth in his work to record the music for a solo, live theatrical and musical performance to be performed in New York City at PS122 under the moniker "Boys Don't Fight." Giarmo will perform excerpts at VPL's Open Lab.

Ain Gordon will return to VPL for a week-long production residency for a new theater

piece, “Radicals in Miniature,” a work researched and developed in VPL’s Lab that links undergraduate coursework at Marlboro College with a community oral history project focusing on radical and gay movements of the 1960s/70s and how they manifested in Southern VT. Gordon will collaborate with composer/performer Josh Quillen and dramaturge Talvin Wilks and the work will be shown at Next Stage Theater in Putney, VT during VT’s 2017 Pride Weekend.

VPL will host local Greenfield, MA artist Sara Smith for a two-part research and development residency to support Smith’s research inquiry into the intersections between science, spirituality and dance. Public events will include a series of public talks and films on art and science related to Smith’s research. She will return in August for a week-long development residency and an early work in progress showing.

VPL will host one VT-based artist and two Montreal-based artists to be selected through our new dance residency exchange with Studio 303 in Montreal, Canada that supports regional artists working in New England and Quebec. As part of their week-long residencies, artists will receive studio time, professional development, project management/commissioning support, and the opportunity for informal showings that provide an outlet to share work in progress, allowing artists to get feedback through facilitated feedback sessions.

Schedule of key project dates:

2017

FEB-APRIL

Sara Smith: research residency (1 artists, 5 research visits)
Partner: Marlboro College

MARCH

Emily Johnson: development residency (3 artists, 5 days)
Partner: Marlboro College

Everett Dance Theater: development residency (5 artists, 6 days)
Partners: Just Schools, Marlboro College, Vermonters for Criminal Justice Reform

MAY

VT artist (TBA): development residency (4 artists, 6 days)
Partners: Marlboro College, Studio 303

Montreal artist #1 (TBA): development residency (3 artists, 6 days)

Partners: Marlboro College, Studio 303

Chris Giarmo: production residency (4 artists, 6 days)

Partners: Guilford Sound, GMC

JUNE

Cynthia Oliver: production residency (8 artists, 6 days)

Partners: Vermont Partnership for Fairness & Diversity, Guilford Sound

Ain Gordon: production residency (5 artists, 6 days)

Partners: GMC, CineSLAM, Rockingham Arts & Museum Project

JULY

Everett Dance Theater: Engagement residency (2 artists, 4 days)

Partners: Youth Services, Just Schools

AUGUST

Sara Smith: development residency (3 artists, 5 days)

Partners: TBA

Montreal artist #2 (TBA): development residency (3 artists, 6 days)

Partners: Studio 303

SEPTEMBER

Everett Dance Theater: Production residency (6 artists, 5 days)

Partners: Youth Services, Just Schools, Vermonters for Criminal Justice Reform

Emily Johnson: Production residencies (5 artists, 6 days)

Partner: Marlboro College

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

VPL serves the approximately 30,000 residents of eight towns and villages that comprise our neighborhood in rural southeastern Vermont. As an organization working with a small and geographically dispersed population, we seek to situate artistic creation and presentation in the mainstream of community life and to connect with the full demographic spectrum of residents (e.g. public school students, farm families, retirees, professionals, trades people, college students, teen mothers, seasonal residents), most of whom would not ordinarily have opportunities to engage with contemporary performance and its creators. In the course of extended and repeated artist visits VPL

residencies 1) engage and represent marginalized segments of the rural communities we serve, 2) demonstrate how the performing arts can excavate and illuminate community issues, and 3) engage ordinary people with the research and development of substantive new performance work.

Activities will engage the widest possible demographic spectrum of people living in the small towns and rural villages we serve. By situating residency activities in connection with an array of community organizations (schools, LGBTQ and social services agencies, community centers, libraries, etc.) VPL overcomes many social, geographic, economic and cultural barriers that conventionally circumscribe participation in the arts. Workshops and in-progress events are free of charge and modest admission (\$10-\$15) is charged for presentations of completed works. VPL's strategy of experiential immersion (engaging the public directly in artists' creative process, whether as participants, co-researchers or witnesses) yields the benefits of receptiveness to, understanding of, and connection with the artists and the disciplines they are working in. The result is conversancy with the arts as a medium of exploration, expression and civic dialogue.

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

Oliver's work will involve the VT Partnership for Fairness & Diversity in co-hosting forums and post-performance discussions with artists. Everett will collaborate with Youth Services, the Just Schools Project, Vermonters for Criminal Justice Reform, and Rockingham Arts and Museum Project to include the community in workshops, public forums, and trainings prior to final production. Giarmo will partner with Guilford Sound for production and Green Mountain Crossroads (GMC) to link the work to our local LGBTQ community. Gordon's work will be linked with CineSLAM: VT's LGBTQ Short Film Festival and the launch of GMC's Rural Queer Oral History Project. Smith, Johnson, and Everett will all work with Marlboro College to engage with undergraduate students on research and social practices in dance through a class being co-taught by Dance Faculty, Kristin Horrigan and VPL Director, Sara Coffey. VPL and Studio 303 are collaborating on a regional dance exchange.

Description of Key Organizational Partners:

Organization Name:Marlboro College (MC)

Proposed or Committed:Committed

Description of Organization:

Marlboro College (MC) is a deliberately small liberal arts college (300 students) offering a student centered approach to education that is structurally and culturally different from other colleges. Unfettered by generic course requirements, students work

with faculty and advisors to create individualized courses of study. MC's studio and theater facilities, small scale, and curricular flexibility enable faculty and students to support and engage with visiting artists in a variety of ways.

Organization Name:?Studio 303

Proposed or Committed:Committed

Description of Organization:

Studio 303 promotes the evolution of live art, prioritizing the development of emerging practices in contemporary dance and interdisciplinary performance. Their vision is advanced by new initiatives in order to adapt to the changing needs of artists, as well as the public's appetite for new discoveries. Serving as an incubator of emerging practices and artists, and as a catalyst for young creators, Studio 303 supports creation/production residencies, professional development, and presentation.

Organization Name:Just Schools Project

Proposed or Committed:Committed

Description of Organization:

The mission of Just Schools Project is to transform schools and communities through restorative practices and social justice. They work with schools and other community organizations to provide a wide range of training, facilitation, consulting, and advising to support schools, organizations, or groups to transform responses to harm, build community, and address social justice issues. They promote this work in the region through facilitated community discussion and a monthly e-newsletter.

Organization Name:Green Mountain Crossroads (GMC)

Proposed or Committed:Committed

Description of Organization:

GMC (Brattleboro, VT) supports rural LGBTQ communities in becoming stronger, healthier, and more visible. They maintain a community events calendar, organize events, workshops, performances, and support groups, and host a website that provides resources/referrals for health and well being. This work builds community, conversation, and identity of rural LGBTQ people, and increases connections among LGBTQ communities. Director HB Lozito has spent over 15 years organizing in the LGBTQ community.

Organization Name:CineSLAM LGBTQ Film Festival

Proposed or Committed:Committed

Description of Organization:

The CineSLAM film festival brings together films from across the country and around the world and allows an intriguing glimpse of the diversity of life, struggles and triumphs of LGBTQ people and their allies in short narrative, documentary and art video formats.

It is programmed by Guilford, VT resident and Emmy-Award winning filmmaker, John Scagliotti, who created the first LGBTQ television series, *In the Life*, which has been shown on PBS for over 20 seasons.

Organization Name: Youth Services of Windham County

Proposed or Committed: Committed

Description of Organization:

Youth Services of Windham County helps families thrive by strengthening relationships and support systems to advance healthy development of children, youth and families. Serving an average of 2,000 clients per year, YS helps young people gain the skills necessary to lead constructive lives within the community. YS provides support for issues ranging from challenges of growing up to homelessness, substance abuse or trouble with the law. All clients receive services regardless of ability to pay.

Organization Name: Rockingham Arts and Museum Project

Proposed or Committed: Committed

Description of Organization:

The Rockingham Arts and Museum Project in downtown Bellows Falls, VT works to revitalize the community by developing awareness of the arts, creating vitality in the community with the arts, and demonstrating that the arts favorably impact the local economy. Their approach to revitalization and sustainability creates effective partnerships that blend listening and action, always guided with creativity and entrepreneurial spirit.

Organization Name: Guilford Sound

Proposed or Committed: Committed

Description of Organization:

Guilford Sound is a newly constructed 5,000 sq. ft. professional recording facility in Guilford, VT. The sound quality of the performance rooms and the control room accuracy was realized by Francis Manzella Design. The facility and expertise of the staff make GS one of the Northeast's premier recording studios. With a newly built housing facility in Guilford that includes a full kitchen and living space, GS provides a retreat-like setting where artists can develop their work.

Organization Name: VT Partnership for Fairness & Diversity

Proposed or Committed: Proposed

Description of Organization:

The VT Partnership for Fairness & Diversity envisions VT as an epicenter of diversity, inclusion, and equity thought and practice. Their vision resonates with the collective aspirations of scores of partners and the state's long history of fighting for social

justice. By addressing policy, cultivating leadership, and holding trainings and conferences, the Partnership works in VT to strengthen inclusive and equitable practices as a means to eliminate prejudice and discrimination of all kinds.

Organization Name:Vermonters for Criminal Justice Reform

Proposed or Committed:Proposed

Description of Organization:

The mission of Vermonters for Criminal Justice Reform is to work for a more restorative and effective criminal justice response. They support efforts to re-allocate spending from prisons to job training and education; end the "War on Drugs"; expand alternatives to incarceration; eliminate racial bias in the criminal justice system; end the state's use of private prisons; reduce the collateral consequences of conviction; and support successful re-integration for those leaving prison.

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

All project artists have been selected after extended planning conversations (i.e., over the course of three months to a year or more) with VPL Director Sara Coffey. Artists were identified based on the following criteria: 1) Artists who are recognized regionally or nationally for their artistic excellence and innovation; 2) Artists whose subjects and themes are relevant to residents of the rural communities we serve; 3) Artists whose R&D process and temperament can embrace substantive public participation. 4) The potential of the residency to further the artist's artistic and career development; 5) Representation of voices not ordinarily heard in the rural communities VPL serves. Local New England artists chosen for out collaboration with Studio 303 must work and live within 60-miles of VPL's home base in Guilford, VT.

Bios of Key Individuals:

First Name:Sara

Last Name:Smith

Proposed or Committed:Committed

Bio:

Sara Smith is an interdisciplinary choreographer. Sara has received support from The LEF Foundation, Durham (NC) Arts Council, Maine Arts Commission, Mary Duke Biddle Foundation, and the NC Arts Council, residency fellowships from The MacDowell Colony and Yaddo, and a 2015 creative research fellowship from The American Antiquarian Society. In 2014, she was a MA Cultural Council choreography fellowship finalist. Sara's work has been seen and heard at venues throughout the US. She was a resident choreographer at Ur from 2003-2005. She has been a visiting artist at Amherst College, the Five College Dance Department, Hampshire College,

Hollins University, Maine College of Art, Marlboro College, Mildred's Lane, and Sarah Lawrence College. Her collaboration with Karinne Keithley on Montgomery Park, Or Opulence, won a 2011 "Bessie" award. From 1998-2003 she was editor of Body/Language journal, and in 2011 founded KINEBAGO, a publication devoted to New England dance and performance.

First Name:Emily

Last Name:Johnson

Proposed or Committed:Committed

Bio:

Emily Johnson is an artist who makes body-based work. Originally from Alaska, she is of Yup'ik descent. Emily received a 2014 Doris Duke Artist Award and her work is supported by Creative Capital, Native Arts and Cultures Foundation, MAP Fund, a Joyce Award, the McKnight Foundation, NEFA, and The Doris Duke Residency to Build Demand for the Arts. Emily is a Fellow at the Institute for Advanced Study at the University of Minnesota, a 2014 Fellow at the Robert Rauschenberg Residency, a 2012 Headlands Center for the Arts and MacDowell Artist in Residence, a Native Arts and Cultures Fellow (2011), a MANCC Choreographer Fellow, a MAP Fund Grant recipient, McKnight Fellow (2009), and a 2015 Artist in Residence at Williams College. Emily and her collaborators received a 2012 "Bessie" Award for "The Thank-you Bar." Her recent work, Niicugni, toured 10 cities in 2013 and her work, SHORE toured Minneapolis, New York City, Seattle, San Francisco, and Alaska through 2015.

First Name:Ain

Last Name:Gordon

Proposed or Committed:Committed

Bio:

Ain Gordon is a 3-time Obie Award-winning writer/director/actor, a 2-time NYFA recipient and a Guggenheim Fellow in Playwriting. His 2003 work; "Art Life & Show-Biz; A Non-Fiction Play," is published in Palgrave Macmillan's "Dramaturgy Of The Real On The World Stage." Gordon appeared in the original Off-Broadway cast of Spalding Gray: Stories Left To Tell and toured the production to numerous venues. He wrote for NBC's "Will & Grace." His work has received supported from Jerome, Greenwall, the NEA, NYSCA, AT&T, MAP, ART NY, Mellon, Foundation for Contemporary Performance Art, and NPN among many others. He is a former Core Writer of the Playwright's Center (MN), was the inaugural Visiting Artist at the Pew Center for Arts & Heritage (PA), and is an Artist-In-Residence at NYU Tisch School of The Arts and a Resident Artist at The Hermitage (FL). Gordon is Co-Founder of the Urban Memory Project and has been Co-Director of Pick Up Performance Co(s) since 1992.

First Name:Cynthia

Last Name:Oliver

Proposed or Committed: Committed**Bio:**

Cynthia Oliver has danced numerous companies including the David Gordon Pick Up Co., Ronald Kevin Brown/Evidence, and Bebe Miller Co. A woman of Caribbean descent, Oliver's work is a melange of dance theatre and the spoken word, and incorporates textures of Caribbean performance with African and American sensibilities. Oliver is a "Bessie" award winning choreographer whose work has been presented nationally and internationally. Awards and honors have included a Dance Theater Workshop/Bessie Schonberg First Light Commission, a Creative Capital award, a Faculty Research, Creative Research and Arnold O. Beckman awards from the University of IL School of Fine and Applied Arts, an IL Arts Council grant in Choreography, NEFA Touring support, NPN Creation funding, and a Rockefeller MAP award. In 2009, Cynthia was nominated for the prestigious CalArts Alpert Award and was named a University Scholar at the UI. Oliver holds a Ph.D. in Performance Studies from NY University.

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

VPL will publicize our season and single-events through social media, print, web, and VPL's and partners' direct mail lists of approximately 5,000 contacts. Our promotional efforts include a robust social media and online presence, and we will enlist local and regional public radio stations to help publicize many of our events. We have good relationships with local media outlets, and perhaps most important in our rural context, a committed network of community "influencers" who advocate and give credibility to our work beyond the conventional arts demographic (i.e., an active grapevine).

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.

Our principal performance measurement is the degree to which artists accomplish work that furthers development of new work. At the early research phase evidence may include emergence of conceptual, structural or strategic elements that will shape the work; at the presentation/production end, we will look for public performances that show the complete work, positioning it to enter an artists' repertoire and tour. Another substantial indicator of success will be the number of community members engaging in our events and the depth with which participants interact with the developmental processes and experiences they engage in (for instance, informal conversations and Q&A events). In 2017 we estimate 1,605 public participation contacts over 47 events and 295 artist-days of activity. Over time we are seeing a growing perceptiveness and

discrimination in the ways our audience relates with visiting artists and the aesthetic challenges their works present.

**Guilford Performance Lab Inc
Vermont Performance Lab
Special Items**

Special Items: Submit any items specified for your discipline that are relevant to your particular project.

**Sara Coffey
Founder + Director
Vermont Performance Lab**

Over the last ten years Vermont Performance Lab (VPL) has developed and promoted a model of creative residency that links development of contemporary performance works with citizenship and cultural access – a model that capitalizes on the distinctive (and often overlooked) assets found in rural communities across America. These assets include curiosity and openness toward artists and creative experimentation, a wealth of under-used spaces available for incubation and/or non-conventional presentation, a thirst to see professional level performance work, and numerous partner organizations that are eager to connect their constituencies with substantive artistic experiences. The combination creates a rich soil for artists to directly engage with community members in the course of creative research and development, and for the community to see itself reflected in the artists' process and work.

Beyond VPL's pioneering approach to embedding creative processes in the rural context, we are committed to a socially engaged curatorial outlook. As Director I seek out artists from diverse places (geographic, cultural, aesthetic) who have a track record of artistic rigor, an eagerness to engage ordinary people in the issues and processes of their creative research, and the capacity to help us build an informed audience for contemporary performance. The large number of works spawned at VPL that have gone on to tour regionally, nationally and internationally offers evidence of the artistic vitality and integrity of our approach.

The artists proposed for our 2017 LAB WORKS project include artists who are deeply engaged in social practice and their art-making and artists from our home region in Northern New England and Quebec. We select these artists for their ability to inform, challenge, delight and engage our rural audiences. These artists have been selected based on the high artistic quality of their work and the social relevance of the content. **Cynthia Oliver's** inquiry into the "black male" will foster important conversations around race in our own community; **Ain Gordon's** research into our local counter-culture movement will bring important visibility to some of Vermont's underwritten history; **Everett Dance Theater** is engaging with incarceration in America – an issue that is often thought of as an urban one, yet deeply impacts many rural communities like ours; **Chris Giarmo** is connecting LGBTQ youth to a live theatrical and musical performance; and **Emily Johnson's** residency is the first phase of a unique multi-year project linking

Vermont and Native American textile and star-gazing traditions with community action and performance. And I am thrilled that we are increasing our commitment to our local dance ecology and supporting four emerging dance-makers from Vermont, Massachusetts and Quebec as a way of building more fertile territory in our home region.

At this significant point in our development, I am particularly pleased with the work VPL has done to strengthen our relationships with local community organizations, deepen our partnerships with Marlboro College and Guilford Sound, and develop ties with several new partners including the Just Schools Project and Vermonters for Criminal Justice Reform in connection with Everett Dance Theater's project. Our partners help ground VPL artists and projects in the community, bringing attention to civic issues and enabling us to engage with a broader spectrum of residents and issues in Windham County.

VPL's LAB WORKS program strengthens the artists' creative process and, in our rapidly evolving rural communities, offers local residents inspired perspectives on the changing circumstances of their day-to-day lives and new understandings with which to negotiate them. In addition to supporting the creation of nine new performance works, this project will deepen the understanding and involvement of our existing audience, connect us with new cohorts in the towns we serve, and position artists as vital and inspiring presences in community life.

Artist Statements

Cynthia Oliver

Since 1991, I have been creating experimental dance-theatre performance works that explore the complicated nature of contemporary blackness, femaleness, Afro-Caribbean and African American expressive cultures. My work has been a study in this Africanity, from the urban to the contemporary island experience. I am interested in the ways Africanist world-views manifest in cultural practices performed by people of the diaspora. I have an extensive background in contemporary dance from Africanist and Euro-American cultural frameworks as well as a deep involvement in avant garde theatrical traditions by black women in North America. These practices have created in me an enduring interest in experimental work that articulates a layered and complex choreography via non-linear narratives, movement and text and have deepened my considerations of the performative components of black subjectivity.

With VPL, I am building this new work, *Virago-Man Dem*, in the two research and development residencies, one which has already taken place in the summer of 2015 and another which will take place in the summer of 2016. The third and culminating process will take place in the summer of 2017 and will bring together all of our production elements of choreography, music and visual design in a preview to our fall 2017 New York premiere. I am collaborating on this project with artists whom I have worked with before - Bessie winning composer Jason Finkelman, costume designer Susan Becker,

John Jennings, graphic comic artist and associate professor of Visual Studies at SUNY Buffalo, and the cast of dancers - Duane Cyrus, Niall Noel Jones, Jonathan Gonzalez and Shamar Watt, who are both seasoned veterans and new comers to my work. *Virago-Man Dem* is supported by an organization that has ushered other mid-career artists through similar transformative processes. My time with VPL and its surrounding communities will afford me the space and concentrated time to explore and develop this work, alter and deepen my creative practice, the dream of any artist.

Everett Dance Company (Aaron Jungels, Artistic Director)

Everett is a multi-disciplinary performance arts incubator. Encompassing a Company, Stage and School, our ensemble of artists create, perform, teach and mentor new generations of artists within a diverse community. At the heart of the organization is the belief that the arts can transform lives across cultures, generations, and economic backgrounds, and create a more just, equitable and joyous future.

Four years ago, in response to the affects we saw in our home community, the ensemble committed itself to using our artistic practice to examine issues related to mass incarceration in America. While exploring this topic, it became apparent that our communities were hungry to share their experience of one of the greatest civil rights issues of our time. We began to ask: how can we as artists assert our ability to make change, and how can performance play a role in this changemaking? After two years of research, rehearsals and learning about the needs within our own community, we premiered the *Freedom Project*.

Everett and VPL share a deep belief in the important role that artists have to play in society. We are both very interested in the similarities and differences that may exist in the ways that urban and rural communities experience and view incarceration. At VPL we will research and develop *Paved with Souls* (working title), a new performance installation and return in September to perform the *Freedom Project*. Everett's extended residency is a great opportunity for us to learn how different communities in Vermont are currently grappling with these issues. VPL has an impressive cohort of community partners who are already deeply engaged in working on incarceration and who will provide valuable insights as we at Everett continue and expand our own work.

Everett is deeply committed to this work and thrilled at the opportunity to partner with VPL.

Sara Smith

Living just south of the Vermont Performance Lab, I have been able to watch first-hand how with their support, visiting artists have created artistically strong, original works in the context of community engagement. I have been continually impressed by the unique way that VPL combines true support for the development and research phase of performance making with an outreach and audience-building program tied directly to the work itself. It's very inspiring, and mirrors my own interest in pairing immersive research

process with public-facing performances meant to encourage conversation and contemplation.

My current project, *Florence Rice Hitchcock and the Theory of the Soft Earth* combines dance with computer animation and mock documentary to explore ideas of interconnectedness and indeterminacy. It tells the story of a fictional nineteenth-century geologist who has dreams of twentieth-century science. Embedded in this invented biography is an idiosyncratic history of scientific thinking from the Enlightenment through the late twentieth century, including the evolving understanding of the role of uncertainty in how the universe functions, and the effects of humans on the earth and other species. The performance quotes heavily from historical sermons, scientific treatises, and letters and diaries, as well as containing purely invented elements as it asks scientific and spiritual questions about our relationship to the earth.

I believe so strongly that imagination is a vital component of critical thought and that access to artistic process has the potential to transform how people perceive and act in the world. I am looking forward to developing my work with VPL in a way that not only includes a performance, but that allows community participation in my creative process and in thinking through questions related to the performance.

Partner Statements

Marlboro College, Kevin Quigley, President

I write to enthusiastically support VPL's proposal to the NEA for funding to support artist residencies in Southern Vermont. The College is excited to continue the longstanding VPL-Marlboro College partnership to connect VPL's artists with our undergraduate students and faculty.

Marlboro College is a small liberal arts college devoted to self-directed learning, creativity, and place-based education while also providing a global perspective. Due to our small size, we can work closely and flexibly with an artist in ways that involve a significant number of our college community members in this partnership. The college is the cultural center for our region, sponsoring up to 200 free events a year in our theater, dance studio, concert halls, gallery, and lecture spaces.

The College provides in-kind studio space and access to College faculty and resources. Last fall we invested \$10,000 in cash resources and an additional \$7,500 in in-kind resources to support artists in residence on Marlboro's campus. We are excited about the prospect of deepening the relationship with VPL artists through the creation of a joint venture: the Center for Performing Arts and Social Practice. We have tasked Professor Brenda Foley and Chief of Staff Sean Conley to advance this partnership. For its part, the College will develop curriculum material, a sustainable partnership model, as well as providing \$10,000 in cash and \$5,000 in in-kind resources.

These VPL-sponsored residencies present us with a rich opportunity to work with accomplished artists and to engage students and the College community in a dialogue around social issues, gender politics, local history and environmental issues. We have seen the impact of our creative partnership with VPL on our students, faculty and community, and we are committed to continuing our work with VPL that is rooted in our shared values of community engagement, and focus on research and creation.

Studio 303, Miriam Ginestier, Directrice générale et artistique

I am writing to confirm Studio 303's commitment to embarking upon a new collaboration with VPL to create an international artist exchange between Montreal and New England.

Studio 303 supports live art, prioritizing the development of emerging practices in contemporary dance and interdisciplinary performance. We play a unique role in the milieu, providing tailored opportunities and support to artists in various stages of their careers, in addition to presenting challenging contemporary work. Our artists-in-residence, who often require greater flexibility and creativity in how their practices are supported, have access to a beautiful and equipped 1,800 sq.ft. studio, as well as technical and artistic support, and public feedback sessions as needed. We strive to make efficient use of our organizational and financial resources to have maximum impact as we support artistic risk while helping launch the careers of a next generation of artists.

Over the last three years, Sara Coffey has attended various round-tables and informal presentations at Studio 303's *Spark Studio Series* during the FTA in Montreal. She has generously participated in two editions of *À TABLE*, an intimate occasion for artists to meet presenters and producers. It has been a true pleasure getting to know Sara and the valuable work she does in New England. We clearly share a passion for human-level exchanges between creators, cultural workers, and institutions, and are keen to stimulate the mobility of ideas and projects.

For our second year of this collaboration VPL and Studio 303 will jointly select artists to participate. Studio 303 is committed to supporting the project by raising funds to support artist fees, travel support, artist housing and rehearsal space for these residencies and planning visits.

I am very pleased to be working with VPL to create a grass-roots exchange that is based on both affinity AND proximity, and to build a bridge between New England and Montreal.

Mel Motel, Founder/Director, Just Schools Project

I am writing to express my support of VPL's proposal to the NEA to support its 2017 Lab Works Project. We find VPL's approach to engaging the local community to be quite innovative and exciting in the way that it brings attention to societal issues and engages our community in artists' research and process.

I have been in discussions with Sara Coffey of VPL about Everett Dance Theater's residency that will include multiple visits, research, and development of a new work and presentation of "The Freedom Project," performance works that grapple with mass incarceration in America. Like Everett, we at Just Schools Project see mass incarceration as one of the greatest civil rights issues of our time. Because so much of our work lies at the intersection of education and incarceration, VPL's collaboration with Everett is an excellent fit with our vision.

We are excited to work with Aaron Jungles of Everett and VPL and the possibilities for creatively linking Everett's residency with VPL and the work of JSP to create forums for youth and adults in our community to dialogue around the issues of race, class, education and the criminal justice system and what is going on in our own community.

We plan to coordinate Everett's summer residency with two workshops about the School-to-Prison Pipeline that will engage high-schoolers in Bellows Falls and Brattleboro. Like Everett Dance Theater, we find that sharing stories is as a powerful tool for developing empathy and trust in our social justice work. We also see the value for youth to experience others' stories through the workshop, civic forums, and performances, and see VPL's 3-part residency as a fantastic opportunity to raise awareness, develop empathy, and move people to action.

**Lotus Education and Arts Foundation, Inc.
Organizational Information**

MISSION OF YOUR ORGANIZATION:

For 24 years, Lotus has presented exemplary multicultural programming in fulfillment of its mission: to create opportunities to experience, celebrate, and explore the diversity of the world's cultures through music and the arts. Performances, interactive workshops, and visual arts experiences spotlight international and U.S.-based artists whose work originates from diverse cultural traditions. Lotus delivers year-round activities designed to engage people of all ages, abilities, and backgrounds.

BRIEFLY SUMMARIZE THE BACKGROUND/HISTORY OF YOUR ORGANIZATION:

The only organization of its kind in Indiana, Lotus started as a one-night event in 1994 and now provides year-round multicultural activities that annually serve 20,000+ residents, visitors, and people of all ages, abilities, and cultural and economic backgrounds. Our flagship fall program, the Lotus World Music & Arts Festival, presents 25-30 performers from around the world in a vibrant long weekend of ticketed concerts, free family arts activities and performances, free educational workshops, festival processions, and other events generated via Lotus's strong relationships with community organizations and downtown businesses. Every spring, Lotus Blossoms Educational Outreach nurtures children's curiosity about other cultures by bringing international artist-educators into southern Indiana K-12 schools and by presenting a cultural "bazaar" for young people. Throughout the year, Lotus offers free art projects, concerts, workshops, and more to bring the world to our community.

Lotus Education and Arts Foundation, Inc. Project Information

MAJOR PROJECT ACTIVITIES:

The 25th Anniversary Lotus World Music & Arts Festival (Sept. 27-30, 2018) will celebrate cultural diversity with an international line-up of musicians and visual artists in the heart of downtown Bloomington, IN. Drawing 12,000+ participants over 4-5 days of events in multiple indoor/outdoor venues, Lotus will present 25-30 of the world's finest performing artists alongside a diverse array of multicultural arts experiences that maximize opportunities for people of all ages and backgrounds to experience – many for the first time – artists who embody cultural traditions very different from their own. The Festival includes ticketed components plus a robust schedule of free programs that invite meaningful participation and engage all audiences in community life and multicultural arts, regardless of age, income, background, or ability. The 25th Festival also overlaps with Bloomington's Bicentennial, inviting special celebrations. Proposed Festival activities include:

- **Music Showcases:** The Festival's centerpiece is a packed schedule of 30+ ticketed concert showcases spanning two 6-hour evenings and 7-8 venues. Special opening and closing concerts will celebrate the 25th anniversary. The roster features established musicians and new global talents in a range of traditional and contemporary genres; potential 2018 artists include Les Tambours de Brazza (Congo), Kraja (Sweden), Le Tout-Puissant Orchestre Poly-Rythmo de Cotonou (Benin), Gaye Su Akyol (Turkey), and Tanya Tagaq (Inuit).
- **Lotus Arts Village (free):** This interactive Festival area engages 2,000+ with a full city block of vibrant displays, demos, performances, and hands-on art-making activities. 2018 will showcase community art-making and commissioned art pieces related to the larger Festival theme of "Global Musical Instruments," as well as special anniversary installations (below).
- **Lotus in the Park (free)** gathers 2,500+ people in a city park for a Saturday afternoon of family-friendly live performances, workshops, and make-and-take art stations. 2018 will focus on the City Bicentennial and our "Global Instruments" theme, including partnerships with the City and the Mathers Museum of World Cultures.
- **Art Exhibits (free):** A month-long exhibit of textiles from around the world will draw on our partnership with the renowned Eskenazi Museum of Art at Indiana University and will be displayed at the downtown Ivy Tech John Waldron Arts Center. Lotus is also partnering with the IU School of Art + Design to commission a new, large-scale 25th-anniversary stage backdrop for our largest indoor venue.
- **Street Scene and Special Installations (free):** Parades and performances will occur across the Festival precinct, on city streets closed to traffic and transformed into community gathering spaces. In honor of the anniversaries, Lotus hopes to involve the City and Eskenazi Museum to create large-scale installations such as video "projection mapping" on building facades, interactive digital art, and temporary

sculptural pieces. Lotus will also work with the IU School of Art + Design to create special parade costuming.

Festival activities are designed to maximize participation for all, based on our mission of celebrating diversity and creating community. Lotus is always dedicated to increasing access for populations underserved on the basis of age, background, socio-economic factors, or ability. Outreach is aided by our strong social-service and agency partnerships, downtown location served by public transportation, and ability to take programs "on the road" to specific groups. Prominent pre-event messaging and a dedicated Accessibility Info table on-site send a clear statement that Lotus works hard to accommodate special needs. In all, the 2018 project is expected to benefit a broad range of constituents through opportunities to learn about cultural diversity, participate in free workshops and performances, meet artists, create art, and explore personal creative expression.

SCHEDULE OF KEY PROJECT DATES:

January

- Artistic Director research and discovery for list of possible festival performers
- Festival exhibition research

February

- Preliminary artist selection in collaboration with a consortium of Midwest-based festivals and universities to maximize booking/routing partnerships
- Preliminary venue research and planning, inc. working with City to identify viable downtown tent sites

February-March

- Negotiation with artist lodging and hospitality partners
- Selection of featured local artist for Festival t-shirt and promotional materials
- Confirmation of visual artists and activities for Arts Village and exhibitions

April - July

- Final artist research/selections/contracting for concerts and Park
- Creation of visual arts elements for Arts Village and exhibitions, inc. costuming for parade and stage backdrop
- Venue/tent contract negotiations; securing Festival precinct and permits
- Logistics-oriented committee meetings (Accessibility, Venues, Streets, Volunteers, Artist Hospitality, Merchandise)
- Advance Festival publicity and media relations
- Festival Volunteer recruitment/training (500+ volunteer positions)
- Solicitation/confirmation of Festival corporate sponsors

August-September

- Festival tickets on sale
- Announcement of artist line-up/venues/detailed schedule of events
- Extensive marketing/media/publicity activities
- Final logistical planning, inc. signage/programs/way-finding

September 27-30

- 25th Lotus World Music and Arts Festival (Bloomington, IN)

October – December

Closing out contracts/reporting/final payments

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

Lotus primarily serves residents of south-central Indiana who have limited opportunities to experience multicultural encounters and non-mainstream, sophisticated international performances. Lotus also serves the area's cultural tourism market. The Festival audience numbers 12,000+ and comprises people of all ages, backgrounds, abilities, and incomes.

Lotus establishes broad community access by balancing ticketed events with activities designed for underserved populations. Outreach focuses on economically isolated areas, specific cultural communities, inter-generational audiences, people with disabilities, and students and at-risk youth. Lotus also provides a full slate of free activities in ADA-compliant community spaces, as well as discounts for students and seniors. Our volunteer program includes a ticket exchange, whereby those who assist in Festival production can attend free of charge.

We have learned that the most effective outreach to diverse populations happens through partnerships with organizations who are already deeply engaged with those communities. Each year, Lotus deepens relationships with social service agencies (i.e., Boys & Girls Clubs, Youth Services Bureaus), cultural organizations (museums, folklore agencies), departments at Indiana University and Ivy Tech (music, fine arts, languages, and study centers for specific regions), and other organizations that serve specific demographics (retirement communities, K-12 schools, disability service agencies). Lotus works in tandem with each partner to develop customized, meaningful engagement.

Lotus also connects Festival artists directly with beneficiary populations. For example, in past years, the Algerian ensemble Fanfarai led a workshop for ~50 youth/families from Prism Youth Community (LGBT) and Big Brothers Big Sisters of South Central Indiana. In addition, last year 27 distinct IU departments partnered with Lotus for artist luncheons, class workshops, and sponsorships.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

Lotus has always been dedicated to building lasting community collaborations that have helped expand the depth and breadth of our offerings. The City of Bloomington, Indiana University, VisitBloomington, Ivy Tech Community College, Mathers Museum of World Cultures, WFHB Community Radio, Boys & Girls Club, and Stone Belt have been eager and valued partners for 10+ years. A more recent relationship with the IU Eskenazi Museum of Art will expand considerably for 2018, when the Museum will be seeking creative ways to offer their collections/resources during a closure for renovations.

Our diverse partners help share resources, reach larger audiences, engage underserved populations, and pool creative energy and ideas. Sometimes Lotus brings the expertise and arts-programming model; with other partners, Lotus benefits from concentrated knowledge, resources, and specific points of community penetration. Together, we all work to enrich the lives of Bloomington residents and visitors.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: The City of Bloomington

Proposed or Committed: Committed

Description of Organization:

The City of Bloomington and BEAD, the Bloomington Entertainment & Arts District, is the downtown arts and entertainment destination: galleries, live music, performing arts, over 90 restaurants and 100 specialty shops, parks, hotels, and cozy neighborhoods. This Indiana Cultural District is the location of the Festival, and Lotus works closely with the city on street closings, permits, and approval. The City also assists with promotion and logistics.

Organization Name: ?Indiana University

Proposed or Committed: Committed

Description of Organization:

Indiana University is internationally known as a leading public research university; the Bloomington campus, founded in 1820, attracts students from around the globe who want the ideal college experience: great traditions, a gorgeous campus, international culture, Big Ten sports, and an active academic climate. Lotus works closely with the Provost's office and 30+ individual departments for relevant outreach programming and special on-campus Lotus events.

Organization Name: ?VisitBloomington

Proposed or Committed: Committed

Description of Organization:

VisitBloomington is the official tourism bureau and marketing agency for Bloomington and Monroe County, serving as an information and services resource for leisure travelers and event organizers. Lotus partners with VisitBloomington for publicity, reduced hotel rates, regional advertising support, and tourism projects.

Organization Name: Ivy Tech Community College

Proposed or Committed: Committed

Description of Organization:

Ivy Tech Community College's Bloomington campus mission is to serve diverse communities as a comprehensive community college, providing academic programs and workforce training to ensure students are nationally and globally competitive. Ivy Tech's downtown John Waldron Art Center showcases Lotus's Festival exhibit and provides a community space to celebrate visual art. Ivy Tech Fine Arts students also participate in Lotus visual arts initiatives as part of their coursework.

Organization Name: ?The Mathers Museum of World Cultures

Proposed or Committed: Committed

Description of Organization:

The Mathers Museum of World Cultures offers research and training opportunities for students, educational support and services for Indiana University faculty and school teachers, and family-friendly exhibits and programs. Lotus collaborates with the museum for free arts workshops and performances, as well as for Lotus in the Park hands-on arts activities that reflect world cultural traditions such as African fans and ankle rattles, huichol yarn painting, and Kuba cloth designs.

Organization Name: WFHB Community Radio

Proposed or Committed: Committed

Description of Organization:

WFHB Community Radio serves to celebrate and increase local cultural diversity and to provide an open forum for the exchange and discussion of ideas and issues. A Lotus partner for more than 20 years, WFHB's involvement includes PSAs, artist interviews and live-to-air performances during Festival weekend.

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

Organization Name: IU Sidney and Lois Eskenazi Museum of Art

Proposed or Committed: Committed

Description of Organization:

The IU Sidney and Lois Eskenazi Museum of Art, located on the IU Bloomington campus, offers 40,000+ objects representing nearly every art-producing culture throughout history. Lotus partners with the Museum for community arts engagement events throughout the year. Lotus will work closely with the Museum of Art during the 2018 Festival when the museum is closed for renovations and staff will be investing their time and resources into community opportunities.

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Key Festival administrators include Executive Director Sunni Fass and Artistic Director Lee Williams. Fass is responsible for all executive and financial management of Lotus, overseeing production of all events and spearheading strategies for realizing the Lotus mission in the community. Williams, a Lotus co-founder, handles all artistic programming, researching and contracting performers, and deepening partnerships with world music presenters and networks.

Festival artists are selected on the basis of artistic excellence, geographic diversity, availability, capacity for educational presentations, and affordability. We also consider “fit” with the Festival aesthetic and specific venues, engaging stage presence, unique backstories, and the overall mix of artistic styles, ages, genders, and ambiance.

BIOS OF KEY INDIVIDUALS:

Name: Lee Williams

Proposed or Committed: Committed

Bio including the proposed role in the project:

Lee Williams has worked professionally as a venue booking agent and promoter since 1982. A co-founder of the Lotus World Music Festival, Williams served as Executive Director of Lotus from 1995 to 2013 and shifted into an Artistic Director role in 2014. Under his guidance, the Festival thrived over 20 seasons, becoming a celebrated fixture of the southern Midwest. Williams also spearheaded the creation of the Midwest Consortium, a professional network for world-music presenters.

Name: Sunni Fass

Proposed or Committed: Committed

Bio including the proposed role in the project:

Dr. Sunni Fass joined Lotus as Executive Director in January 2014, following leadership roles at Pentangle Arts (Woodstock, VT) and the Musical Instrument Museum (Phoenix, AZ). Fass first became involved with Lotus in 2001 while pursuing her doctorate in ethnomusicology at Indiana University. Her background offers considerable experience in non-profit arts, project management, and fundraising, as well as a scholarly perspective and strong knowledge of the Bloomington community.

Name: Rowland Ricketts

Proposed or Committed: Committed

Bio including the proposed role in the project:

Rowland Ricketts utilizes natural dyes and historical processes to create contemporary textiles that span art and design. Trained in indigo farming and dyeing in Japan, Rowland received his M.F.A. from Cranbrook Academy of Art in 2005 and is currently an associate professor in Textiles at Indiana University’s Henry Radford Hope School

and local magazines like Bloom and The Ryder. Efforts also involve postering; co-promotions with local businesses, university, and community groups; and outreach to underserved populations via partner social-service agencies. Regional promo (250-mile radius) teams up with the VisitBloomington tourism bureau for media outreach, print/web ads, and editorial coverage.

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.

Staff evaluates program effectiveness and success throughout the project process, as artists are booked, as funding is secured, and as activities occur; we also work collaboratively with VisitBloomington (tourism bureau) and IU students/faculty for evaluation and data-analysis. Quantitative measures include ticket-sale and zip-code data; attendance data for free activities and outreach; artist contracts and scheduling; media coverage and promo distribution/impression data; and web/social analytics. Qualitative assessment tools include audience/artist/partner surveys and feedback, volunteer feedback, marketing surveys during ticket purchase, and on-site tourism surveys. Lotus disseminates outcomes and event reports to sponsors/grantors and via website and notifications to local and regional media. Lotus documents the entire project via photography and video shared via web and social media, and outcomes are also shared with other regional presenters who program world music.

Lotus Education and Arts Foundation, Inc.
Discipline-specific Items

DISCIPLINE-SPECIFIC ITEMS: Submit any items specified for your discipline that are required and relevant to your particular project.

LEADERSHIP STATEMENT

Dear Art Works Selection Committee,

The Lotus World Music & Arts Festival is the flagship event of the Lotus Education and Arts Foundation and is the annual event that most fully manifests the Lotus mission in our community – to create opportunities to experience, celebrate, and explore the diversity of the world’s cultures, through music and the arts. Lotus is unique in the region for its focus on “world music,” creating a rare chance for audiences to broaden their multicultural frames of reference and experience the art and artists of places far removed from their everyday routines.

The 2018 Festival marks our 25th anniversary of this happening; fittingly, 2018 is also the City’s Bicentennial. The Lotus World Music & Arts Festival has been dubbed a Bloomington “signature event” by the Office of the Mayor, and the Lotus mission is embraced as part of the fabric of our community and frequently cited as a reason people choose Bloomington as a place to live, work and visit.

Accordingly, the Festival is carefully curated each year to embody a vision that blends values of excellence, inclusion, diversity, and access.

First and foremost, Lotus is committed to selecting world-class performers who represent a high standard of musicianship and professionalism, whether established musicians or rising stars. For example, proposed 2018 artist Le Tout-Puissant Orchestre Poly-Rythmo de Contonou (from Benin) first formed in 1966 with a big-band blend of funk, soul, and Afrobeat that continues to thrive and grow as one of West Africa’s most relevant musical forces. On the other end of the spectrum, breaking new female artist Gaye Su Akyol (Turkey) claims equal inspiration from older Turkish singers like Selda Bagcan and seminal Seattle bands such as Sonic Youth. Lotus is noteworthy among festivals for our avoidance of a “headliner” structure in favor of a non-hierarchical line-up that prioritizes audience discovery of the new and often unfamiliar. Financially, this approach also allows our small non-profit budget to accommodate bringing more artists and connecting our audience to a wider range of places and cultures, rather than just a few high-budget stars.

Artist selection also follows an overall framework of inclusion and diversity, striving annually to meet what could be called “4G” criteria: Geography (diversity of countries and cultures), Generation (a mix of older and younger artists), Gender (the many faces of creativity), and Genre (a deliberate blend of musical styles, layered with a mix of acoustic

vs. amplified, traditional vs. contemporary, and instrumental vs. vocal sounds). For 2018, examples of this exciting artistic range include Kraja (Sweden), a female a-capella quartet preserving traditional Swedish folksongs and reimagining poems by Swedish writers; Les Tambours de Brazza (Congo), who create assertive and authentic juxtapositions placing traditional ngoma drums alongside contemporary percussion; and the world-renowned Tanya Tagaq (Canada), who reigns as one of the most powerful voices of the Inuit people and of aboriginal-rights activism.

The Lotus vision of inclusion, diversity, and access also relates to the audience experience. An extensive schedule of free events and outreach invites participants from all economic walks of life. Media editorials have noted the unusually multi-generational makeup of the Festival audience, and there is strong participation by a wide variety of local and regional ethnic/cultural communities. Careful selection of venues ensures the use of a range of public spaces, from large outdoor tents perfect for dancing, to family-friendly city parks for interactive workshops, to intimate churches and art spaces suited for attentive listening and contemplation. All Festival spaces are ADA-compliant. By providing “something for everyone” and multiple points of reference and access, Lotus is committed to drawing the widest-possible cross section of our community into the sphere of world music and providing cultural encounters that will resonate far beyond the Festival weekend.

Sincerely,
Dr. Sunni Fass, Executive Director
Lotus Education and Arts Foundation

PARTNER STATEMENT.

Dear Art Works Program Staff,

The City of Bloomington prides itself on fostering a vibrant community that serves as a catalyst for a creative economy and fine quality of life for its residents. Bloomington makes significant investments in infrastructure and programming that have kept it a community where people want to live and work. We now have the greatest ongoing commitment to arts and culture in the city’s history, including the establishment of an arts and cultural district and the addition of a full-time staff member dedicated to fostering the linkage between the arts, economic development and quality of life.

Historically, the City has provided startup and ongoing financial support for the Lotus World Music and Arts Festival’s free public outreach activities such as Lotus in the Park, the Lotus Arts Village, exhibition space and other special street concerts, performances and parades. The City considers the Lotus Festival and its related activities an anchor asset in its downtown Bloomington Entertainment and Arts District (BEAD).

The impact of the Lotus Festival resonates powerfully in the community and around the world: programming offered on its stages is of the highest artistic quality, highlighting the

best in what world music can offer; arts outreach activities touch the lives of underserved residents in meaningful and lasting ways and enhance global awareness and tolerance; and the Festival's physical setting and street scene environment provide a much-anticipated opportunity for a broad cross-section of the community to come together in joyous street music, parades and impromptu celebrations.

This festival brings in 12,000 attendees over only four days, yet the "spirit" of Lotus manifests itself in Bloomington throughout the year. Festival-initiated elements such as community-engaged artwork and collaborative, cross-disciplinary partnerships spur and nurture artistic output in the community. What the Lotus Festival brings Bloomington is an opportunity through visual arts, music, and dance to celebrate the power of the individual and the collaborative in helping shape our community for the better.

A local government will be most effective in promoting sustainable economic growth by keeping a city livable; that is, making it one of the best places in the country to live, work and visit. The uniquely impactful arts experiences provided by the Lotus World Music and Arts Festival are a key contributor to that livability and one of our most referenced sources of community pride. We in Bloomington are proud to support the Lotus Festival.

Sincerely,
John Hamilton, Mayor
City of Bloomington, IN

**New Hazlett Center for the Performing Arts
New Hazlett Theater
Organizational Information**

Mission of your organization:

The New Hazlett Theater (NHT) is a multi-use performing arts space launched in September 2006 with a mission to provide a nurturing, collaborative environment for artists, leveraging people, space and technology to create and present challenging and dynamic art.

NHT is available for rental use by arts presenters, producers and individual artists for all performance genres. Additionally, the NHT curates and presents a subscription series of new work by emerging artists, the CSA series.

Briefly summarize the background/history of your organization:

NHT is an inspiring and extremely functional venue in a somewhat challenged urban neighborhood, serving as a hub and hotspot for performing arts and creativity. Tucked away in an historic Richardsonian-style building, the New Hazlett Theater is a gem of a raw, blackbox stage. The Theater – considered by many to be the best mid-sized performance space in the City – has fantastic acoustics and sightlines, all production and backstage amenities, is fully accessible for audiences and performers, and is a favorite among small and mid-sized performing arts organizations.

NHT has presented three full CSA seasons, supporting 20 lead artists in 19 projects and bringing the work of over 100 performers, designers and collaborators to the stage. The CSA season 4 will add an additional five projects to the roster. In addition to the CSA series, NHT serves as an incubator for the arts, providing an inspiring atmosphere where creative minds can develop, collaborate, grow and flourish.

New Hazlett Center for the Performing Arts New Hazlett Theater Project Information

Major Project Activities:

NHT is as an incubator for the arts, providing an inspiring atmosphere where creative minds can develop, collaborate, grow and flourish. We operate without ego – our primary purpose is to facilitate creative work, providing assistance, support, and problem-solving skills, helping our artists achieve their goals within their timeframes, abilities and budgets.

Our CSA is based on the Community Supported Agriculture model, a popular way for consumers to buy homegrown, seasonal food directly from a farmer. With the same buy-direct spirit, we launched this program to support local artists, inspired by our own desire to present new work.

As such, this project provides a new path to engagement for audiences, who also fully participate, via the purchase of a ‘share’ from the New Hazlett. They receive a ticket to each performance and know that they have personally contributed to the creation of a new work.

For the NHT CSA program, five performing artists will be selected through a competitive application process and provided with a fully-supported residency through which they will create a new work for performance at the NHT. This program is defining a new approach to the creation and presentation of work, allowing for artists to be artists. Because they are provided with a team to help with technical needs, set design, and publicity, hurdles to creation are removed and they are encouraged and empowered to explore their new ideas and make the work they have been imagining.

Each year, artists vie for a CSA residency via a competitive application process. A panel comprised of local professional artists, all of whom have performed at the New Hazlett, review applications and select semi-finalists. The New Hazlett Theater staff conducts interviews with each artist to determine the final lineup, and we include artists from a range of disciplines – theater, dance, music, performance art, poetry, puppetry, circus.

The main criteria for selection are: Artistic Merit–25%; Work Sample–25%; Feasibility–20%; Depth of Artistic Experience–20%; and Programmability–10% (in terms of overall content of the CSA Performance Series). We encourage innovative and adventurous proposals.

Once selected, the artist will have a performance date between October, 2017 – June, 2018. NHT staff will assist with all production planning, including marketing photo shoots and project announcements, ticket sales and coordination of the educational matinee

program, held the day after the premiere performance.

The Educational Matinee Program features Friday morning performances exclusively offered for school students, and includes customized classroom work centered on creative expression. Students engage in a question and answer session with the lead artists and their creative teams after the performance. Each school visit links the themes of the production to the overall curriculum being studied in the classroom.

Each CSA artist is involved in monthly progress checks, as well as two more extensive consultation conversations, one of which is an on-camera interview about their process and work methodology. The second is a post-performance meeting with NHT staff to discuss outcomes of the projects in their entirety. Feedback is used to tailor subsequent CSA projects and seasons.

“This opportunity has helped me take my creative work to a whole new level and throughout this process I have leaned so much about myself as an artist and the administrative end of art-making.” - Maree ReMalia, CSA performer; creator of *The Ubiquitous Mass of Us*

“. . . Give one brilliant artist/engineer a gorgeous space, high A/V technology, mountains of transparent foil, total creative license, and an audience with no preconceptions to muddle the thing whatsoever, and boom! . . . Your CSA just showed a bunch of excitable young guys what local theatre can be.” – Audience member, David Madden

Please see additional artist testimonials in attachment.

Schedule of key project dates:

The fifth season of the CSA, for which NHT seeks NEA funding, will begin in October 2017 and continue with a performance every other month through June 2018.

- NHT will announce a call for artist submissions in October 2016 at a joint information session on programs for regional artists held the Theater.
- Applications are due December 31, 2016.
- Panel review will occur in January and February; artists will be selected by the end of March 2017, with first project to be presented October 2017.
- April/May 2017 is the timeline for marketing materials, including a photo shoot and season brochure creation

THIS PROJECT TIMELINE STARTS HERE: the CSA subscription campaign will begin in July 2017. Selected artists are provided with up to 40 hours of rehearsal time and one-to-one mentoring with NHT staff and technicians as they develop their work. The needs of each artist are distinct. NHT staff is available for production assistance and trouble-shooting, fundraising guidance, and marketing support. The CSA program is a “facilitated tool-kit” for production of successful creative projects. Each artist works in

real time with a real project, culminating in front of a real audience.

First performances will be in October 2017, continuing every other month through June 2018.

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

Artists, in addition to a stipend, receive two performance nights and one matinee performance at the New Hazlett, as well as rehearsal time, technicians, basic theatrical equipment, and front-of-house staff.

Project development documentation provides artists with a catalogue of materials to review and monitor, providing a mechanism through which they can track their own creative development. Photographic and video documentation helps them continue to promote their work and connect to additional artistic opportunities.

Audiences are guaranteed to see new, high-quality work, and receive the benefit of knowing they are helping to support new artistic talent in Pittsburgh. Students who participate in the matinee program are exposed to contemporary performance works, and they learn connections between artists' work and day-to-day events. Meeting the artists after performances is a benefit for all audience members and it is often one of the most inspiring elements of the CSA program.

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

In addition to the technical and marketing support to each CSA artist and project team in realizing their full production, NHT provides a full complement of photographic and video documentation for each project. Additionally, in a new partnership for this upcoming season, NHT and The Glassblock will create review and feedback tools to further enhance the artists' development and creative process.

Description of Key Organizational Partners:

Organization Name:Renee Rosensteel Photography
Proposed or Committed:Committed
Description of Organization:

Renee Rosensteel Photography has worked in corporate communications in both the for-profit and not-for-profit sectors, including the arts, health care, child service,

disability groups, the military, and aid organizations. The firm approaches projects with a mixture of respect, openness and creativity. Professional staff and equipment are offered at below market rates for every CSA project, along with artist workshops and mentoring in marketing, promotions and media relations at no cost.

Organization Name:The Glassblock
Proposed or Committed:Committed
Description of Organization:

The Glassblock, a newly formed web magazine focusing on arts and culture in the Pittsburgh region, will present a pre-show interview with the CSA artists as well as a round table review of the shows. Publishing a review of the work will allow 1) the artist to use this review for future grants and performance opportunities; and 2) the public to read the review and reflect on their own experience of the show or have their interest piqued to attend a future CSA show or show by that performer.

Organization Name:Jeremy Fleishman videography
Proposed or Committed:Committed
Description of Organization:

Jeremy Fleishman provides the video documentation for the CSA program. Jeremy has been a sound recordist and cameraman, amongst many other things, since the award-winning feature *The Slow Business of Going (2000)*. He has worked on projects as large as the Summer Olympic Games (2004, Greece), as small as a local backyard screening, and many more in between. Currently he lives in Pittsburgh with three cats and works part-time as a tool-librarian.

Organization Name:Pittsburgh Glass Center
Proposed or Committed:Committed
Description of Organization:

The Pittsburgh Glass Center (PGC) is offering time and space for the season four CSA artists to present site specific, augmented performances during the Glass Center's Hot Jam open house sessions. The Hot Jam open house events bring in close to a thousand attendees a session and promise exciting opportunities of exposure and professional development for the participating CSA artists. PGC is a state-of-the-art glass studio dedicated to teaching, creating and promoting glass art.

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

Each individual is part of the staff team at NHT and has extensive experience working with artists in residence creating new works. Artists have not yet been selected; CSA artists are selected through a juried process each year. For 2017 – 2018 season, for

which NHT requests NEA funding , the artists will be selected during winter/spring 2017 and announced in May / June 2017, just at the start of this project funding.

Bios of Key Individuals:

First Name:Rene
Last Name:Conrad
Proposed or Committed:Committed
Bio:

René Conrad, Executive Director – René assumed the lead managerial position at the New Hazlett in 2011. A longtime Pittsburgh resident, she has an extensive background in both for-profit and non-profit management, with expertise in financial and budget management, strategic planning, the development of marketing tactics, and process improvement. She turned to arts management in 2002 and worked for over six years as the Managing Director of Quantum Theatre prior to her appointment to the New Hazlett. She routinely works with artists on creative and fundraising efforts, especially those for which NHT serves as a fiscal sponsor, as well as marketing and public relations strategies.

First Name:Bill
Last Name:Rodgers
Proposed or Committed:Committed
Bio:

Bill Rodgers, Director of Programming – As a visual artist himself, Bill is a passionate supporter of individual artists, and serves as the project manager of NHT's Community Supported Arts performance series. He brings financial, creative and operational management skills honed through five years as the operations and project manager of Artists Image Resource, a non-profit experimental printmaking facility. He has collaborated with hundreds of established regional and international artists, emerging local artists, community organizations, museums and galleries. Having now worked with many clients over the history of the Theater, he has a wide array of past experience and contacts from which to draw. Bill also has an MFA in photography and has taught visual arts classes for the past ten years at several local colleges and universities.

First Name:Scott
Last Name:Conklin
Proposed or Committed:Committed
Bio:

Scott Conklin, Technical Director – Scott has been an integral part of the theater scene in Pittsburgh for the past 8 years and brings a wealth of technical knowledge and

ambition to the New Hazlett. He has worked for various local organizations and universities such as the University of Pittsburgh, Pittsburgh Irish and Classical Theatre, Carnegie Mellon Univeristy School of Drama, Squonk Opera, and the Pittsburgh Playhouse. He looks forward to continuing to make a positive impact on Pittsburgh's technical theater community and the New Hazlett.

First Name:Kelly

Last Name:Flanagan Dee

Proposed or Committed:Committed

Bio:

Kelly Flanagan Dee, Programming and Outreach Manager – Kelly is skilled in non-profit management, community outreach, and creative program development. She is responsible for ensuring the satisfaction of clients and artists, manages our complicated calendar, writes contracts, and handles production logistics and event schedules. And yet she still manages to squeeze in time for what she loves best – meeting with artists and working with them to make sure their projects go off without a hitch.

First Name:Josh

Last Name:Storey

Proposed or Committed:Committed

Bio:

Josh Storey, Marketing Consultant – Josh works with all our CSA artists to coordinate all marketing efforts and handles public relations, website maintenance, email newsletters, print materials, traditional media buys, and social media management. He brings 8 years of experience in communications and arts marketing for Quantum Theatre, the University of Pittsburgh Department of Theatre Arts, and a number of small arts organizations. He works on New Hazlett projects in collaboration with volunteer Corey LeChat, brand strategist for the Big Burrito Restaurant Group.

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

For the CSA Performance Series, we have created a cohesive marketing campaign, including a subscription brochure mailed to 4500 households, in tandem with promotional outreach via social media, public radio underwriting, and a preview of artists at a Gallery Crawl in the main Cultural District in Pittsburgh. We continue to connect with current and potential audiences via newsletters emailed to a database of over 5000 recipients, and via our website, frequently updating the CSA pages with new content from the artists, including interviews, rehearsal video, and photographs. We use MailChimp to promote performance dates and times, along with special artist-price offers. We offer discounted tickets to residents of our Northside neighborhood.

Our promotion efforts for the CSA enable us to develop a stronger audience base of attendees who are loyal to the New Hazlett, for both the emerging CSA artists and the other artists who perform here year-round.

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.

Success for the NHT is linked to artists' experiences and how well the opportunity allows them to experiment, and to reach their goals and audiences. We gather feedback from them throughout their residency at NHT and following their performances. We also track how well the NHT assists them via technical know-how, staff, equipment and resources.

Our goal is to mentor each artist through a project, providing them with the skills to shepherd future projects on their own.

We track the number of artists who apply, and the quality of the applications has steadily increased from year to year, with stronger projects and work samples. We also track expanded audience reach from our enhanced marketing efforts, measured through additions to our database, web hits, and social media contacts.

We track the number of shareholders from season to season, and audience feedback via video interviews and participation in the post-performance Q&A sessions.

**New Hazlett Center for the Performing Arts
New Hazlett Theater
Special Items**

Special Items: Submit any items specified for your discipline that are relevant to your particular project.

Leadership Statement: Rene Conrad, New Hazlett Theater Executive Director

Dear NEA Grant Panelists:

The New Hazlett Theater opened in 2006 with a very broad mission to cultivate the arts. We revived an inspiring and functional performing arts venue, including a main stage considered to be the best mid-sized performance space in the city, built a constituency of small and mid-sized arts organizations who needed a home, and created a hub of creativity in Pittsburgh.

We are, however, only one of several venues available on a rental basis to individual artists and emerging arts organizations. What makes us unique is our commitment to those artists, and our care and passion for providing an inspiring atmosphere where creative minds develop, collaborate, and flourish. If their events aren't successful, we aren't successful.

Although we are still predominantly a much-needed rental facility, we very much wanted to create programming of our own. In 2013, we launched our first CSA performance series. We knew similar programs existed for visual artists, particularly those inspired by the program created at Springboard for the Arts in Minneapolis. Through conversations with Springboard, we've learned they believe we are the only all performing arts CSA in the country.

We have selected this project because we want to expand the opportunities it can create for our artists. We want to deliver so much more. Although a small stipend is awarded, the real appeal to the community of artists who apply is the opportunity to work in the space, with a talented team of devoted professionals who help them make their work. From the moment they walk through the door and meet us, we let them know we're here to help them create. We excel at listening, focus on their vision, and offer fresh ideas about their work without diluting it. Nothing's off the table. No idea is too crazy. Great art can come from that.

Regarding artistic importance to the community, our artists say it best:

"With your support, we created *Birds of America*. Three years later, *Birds of America* led to my nomination as a applicant for the inaugural Julie Taymor World Theater Fellowship for young directors. Last week, I found out I was selected as one of the first fellows. I head to Japan in September to study for one year with traditional puppeteers and some

of the leading contemporary Japanese theater makers. I thought this was a success story that speaks to the important work and opportunities New Hazlett's CSA program creates. There is no doubt, without your help, I would have never had this opportunity. Thank you, thank you, thank you.”

- Zach Dorn

Thank you for your consideration of this project for NEA support. Please contact me at any time with questions or requests for additional information.

Artistic Statement: the program philosophy is outlined in Rene Conrad's leadership statement.

Partner Statement: Dave Bernabo, artist; editor of The Glassblock

My exposure to the New Hazlett CSA performance series consists of creating a performance in the third season, participating in the panel to select the fourth season artists, and working in partnership with the New Hazlett and a new publication, The Glassblock, that I co-founded, to expand the discourse on local arts making.

In approaching the CSA, it is important to note that the New Hazlett is pursuing this program because of a love for art. Many opportunities for artists limit the scope of what can be created. For example, public art opportunities, which generally provide the highest monetary rewards for artists, are often rooted in neighborhood improvement to improve opportunities for commercial ventures. Thus, public art becomes design work instead of creative work.

The New Hazlett CSA sets no content boundaries, which allow the artist room to experiment. That encouragement for experimentation is vital to an artist's growth and at a more macro level, vital to the artistic growth and character of a city.

In approaching my CSA show, The Reduction, I was given an opportunity to meld together my work in dance, music, and installation art to create a hybrid dance/theater piece. I had performed sections of the piece before in a barebones situation, but the CSA provided opportunities to experiment with professional lighting and sound that would have been cost-prohibitive before. The subscription-based program also provided a new audience for my work. From an artist's standpoint, this was a wonderful opportunity to work with a great staff to push my art further. It is a unique opportunity in Pittsburgh.

Acting as a panelist for the fourth season's artists lifted the veil on how the series is curated. A number of panelists reviewed the applications, making arguments for and against certain performers. I was surprised at how civil and thoughtful the conversations were. In the end, I think we selected an intriguing and diverse set of performances that reflect the art that is happening in the city and favor innovation over precedent. It is

important that artists are included in the curation approach to balance bias of preference and personal connections and to share knowledge of the art that is being created in the city, whether visible or in the underground.

Lastly, a common complaint in Pittsburgh is that there is no serious discourse on local arts. The CSA currently runs for two performances, which means local news outlets will not review the shows. Since the CSA performance is often the current pinnacle of a performing artist's career, not reviewing the CSA shows is a wasted opportunity. The New Hazlett Theater and The Glassblock are partnering to present a pre-show interview with the CSA artists as well as a round table review of the show. Publishing a review of the work serves multiple purposes. 1) The artist can use this review for future grants and performance opportunities. 2) A section of the public had the opportunity to read the review and reflect on their own experience of the show or have their interest piqued to attend a future CSA show or show by that performer. 3) The artist can use the review as constructive feedback to edit their work or consider the comments in future creations.

Yerba Buena Center for the Arts
YBCA
Organizational Information

Mission of your organization:

YBCA generates culture that moves people, curating performances, exhibitions, screenings, events, public projects, think tanks and convenings at our center and in our community that are focused on the big questions and stories of today. Through powerful art experiences and deep opportunities for participation, we are committed to kindling inclusive culture that promotes empathy, awakens personal and societal transformation, and reaches for a world fueled by inspiration.

Briefly summarize the background/history of your organization:

Since opening our doors in 1993 YBCA has commissioned and presented more than 400 world premiere performances, exhibitions and films; launched the careers of hundreds of emerging artists; and produced cutting-edge, model education programs. Nationally recognized for our innovative approach to community-centered programming, each year we offer 6 exhibitions, 15 performances, 20 film series (with more than 100 individual films), and 150 unique public programs and community events.

YBCA serves communities throughout the SF Bay Area, with approximately 1,100 members, 400 volunteers, and more than 730,000 people participating in YBCA's programming in 2014/15. According to past surveys, about 62% of YBCA's audience is under the age of 45 and more than 40% earn less than the median household income. To make YBCA increasingly accessible to all, in July 2016 we launched a 'Pay-What-You-Can' membership, leading to the acquisition of 200 new members within the first weeks of the new program.

Yerba Buena Center for the Arts
YBCA
Project Information

Major Project Activities:

The Good Earth Variations, developed collaboratively by YBCA's multidisciplinary curatorial team, will be a year-long immersive exploration of our present and future, both locally and globally, in the context of shifting ecologies, scarce and inequitably distributed water and food resources, and a dramatically changing planet. Through this programming we will guide our community through a look at our world, its beauty and its fragility, its bounty and its scarcity, and the implications for our Bay Area neighborhoods. The project we are proposing includes four main components:

1) In Our Galleries—*Futurefarmers: A Survey in Seed-Time* Exhibition

Since 1995 the Bay Area-based collective Futurefarmers has been making works that address widespread ecological concerns, focusing on offering alternatives to an industrialized and globalized food production system. Led by Amy Franceschini and Michael Swaine, the internationally known art collaborative includes farmers, scientists, designers and artists who come together to produce participatory sculptural art projects that trigger engagement with specific communities. *A Survey in Seed-Time*, curated by YBCA's Director of Visual Art Lucía Sanromán, will offer the first retrospective of Futurefarmers' works from 1995 to 2018, exploring the coexistence of humans and nature and the creation of sustainable food relationships and ecologies, including groundbreaking exhibition formats both in our galleries and in public locations.

2) On Our Stages—Paul D. Miller (aka DJ Spooky) *Arctic Rhythms* Performance

Arctic Rhythms, brought to YBCA by its Director of Performing Arts Marc Bamuthi Joseph, will be a dramatically unique experience of the Arctic for our Bay Area community, featuring issues of our environment including water, ice, climate change and sustainability as told through the eclectic artistry of Paul D. Miller, aka DJ Spooky. Long a legend in the hip-hop world as a master turntablist, Miller is a sonic artist who hears music in almost everything, including the great outdoors. In *Arctic Rhythms*, Miller and a string quartet offer an evocative multimedia trip to the Arctic landscape, juxtaposing images with live and recorded hip-hop, electronic and minimalist music from both his previous work *Of Water and Ice* and new pieces from a recent Sierra Club journey to the Arctic.

3) In Our Screening Room—*The Way of Water* Film Series

Organized by YBCA's Film/Video Curator Joel Shepard, *The Way of Water* explores the power of our most common yet least understood living substance: its rhythms, its effects on the human psyche, its role as a key to life and yet its fragility if treated poorly. Consisting of six programs featuring a dozen artists—including Andrew Noren, Busby Berkeley, David Gatten, Sam Green, Luis Recoder, Sandra Gibson, Lois Patiño, Pat O' Neill, Paul Lazarus, Nocem Collado, Mauro Herce and Kayla Parker—the series will look

at the pictorial aesthetics and the political nature of water. Featured films both use the camera as witness, observing and recording the natural phenomena occurring before its gaze, and as a tool for action, with a goal of creating social change.

4) With Our Community—Civic Engagement Programs

In addition to a series of public programs held in our buildings—from artist talks to hands-on workshops and learning opportunities—we will bring *The Good Earth Variations* offsite into our communities, engaging residents in marginalized SF neighborhoods like the Tenderloin, SoMa and Excelsior. In partnership with Bessie Carmichael Elementary and MLK Middle schools, we will engage 700 K-12 youth, plus their families and neighbors, in an exploration of the environment, urban ecologies, food justice and cultural memory. With a curriculum created and led by YBCA as well as talented Artist-Educators and partner community-based social service organizations, we will empower youth and their communities to find and test solutions to the food deserts facing their neighborhoods.

Schedule of key project dates:

Activities occur in 2017/18 following this timeline:

September 2017 – May 2018

During the school year, YBCA collaborates with its many partners to implement a civic engagement curriculum with 700 K-12 students and their families. Artist-Educators lead more than 60 workshops in schools and also in various community settings. Through this work, intergenerational participants explore intersections between the arts, the environment and food justice, being empowered as change agents for their communities.

Spring/Summer 2018

The Good Earth Variations multidisciplinary arts programming occurs, including the three-month-long Futurefarmers exhibition in our galleries, titled *A Survey in Seed-Time*; a week-long series of performances with Paul D. Miller aka DJ Spooky, titled *Arctic Rhythms*; and a month-long *Way of Water* film series in our screening room. Throughout these months, the featured artists will engage our community in a wide range of public programs, including artist talks, Q&As, panel discussions and participatory workshops, among other formats.

June 2018

From the year-long civic engagement curriculum, YBCA and its partners hold community events that share the youth- and community-driven creative projects with San Francisco and the greater Bay Area, demonstrating their food justice solutions for communities including the Tenderloin as well as other under-resourced neighborhoods experiencing a lack of healthy food options.

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

The Good Earth Variations will benefit a diverse cross-section of Bay Area community members from different age groups, income-levels and ethnicities connected to a range of public sectors, including the Arts, Community Organizing, the Environment, Food Justice and Social Service. Though we will focus on engaging underserved residents in San Francisco’s Tenderloin, SoMa and Excelsior neighborhoods in particular, all “Good Earth Variations” participants will be inspired through provocative, compelling, environmentally-focused art experiences and involvement in conversations across disciplines. And, through our offsite work with Artist-Educators Kim Epifano, Precita Eyes and 826 Valencia, plus partners like People’s Kitchen Collective and Tenderloin People’s Garden, among others, we will empower youth, their families and communities as change agents, exploring and testing new solutions to systemic issues like food deserts and lack of healthy food options in the Tenderloin.

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

YBCA has developed many deep relationships with a range of community-based organizations throughout San Francisco, with a particular focus on together building strong community engagement initiatives for *The Good Earth Variations*. Many of these partnerships—including Artist-Educators at Precita Eyes and 826 Valencia, plus nonprofits like People’s Kitchen Collective, Tenderloin Healthy Store Coalition, 18 Reasons and Tenderloin People’s Garden—are centered on our K-12 Youth Arts education programs, creating a curriculum for engaging 700 youth in workshops focused on the environment, food justice and cultural memory. Other partners, like the Sierra Club, Outdoor Afro, San Francisco Cinematheque and The Tenderloin Neighborhood Development Corporation, will work with us to engage diverse intergenerational audiences, providing cross-sector expertise as we collaborate with our community to explore intersections between the arts, creativity, civic engagement and environmental justice work.

Description of Key Organizational Partners:

Organization Name:Precita Eyes Muralists

Proposed or Committed:Committed

Description of Organization:

An inner city, community-based mural arts organization in San Francisco, Precita Eyes Muralists Association seeks to enrich and beautify urban environments and educate communities locally and internationally about the process and the history of public

community mural art. As an Artist-Educator for this NEA project, Precita Eyes and their Mural Director Fred Alvarado will work with K-5 students on a collaborative visual arts project addressing the need for healthy food as a basic human right.

Organization Name:826 Valencia
Proposed or Committed:Committed
Description of Organization:

826 Valencia is a nonprofit dedicated to helping under-resourced students improve their writing skills and inspire teachers to get their students excited about the literary arts. Their services are structured around the understanding that strong writing skills are fundamental to future success. As an Artist-Educator for this NEA project, 826 Valencia and their Program Manager Jillian Wasick will lead K-5 students through 3-week poetry and writing workshops centered on food and cultural memory.

Organization Name:People's Kitchen Collective
Proposed or Committed:Committed
Description of Organization:

People's Kitchen Collective (PKC) works at the intersection of art and activism as a food-centered political education project and cooperative business. PKC has been creating accessible, healthy and loving food spaces since 2007, with a goal not only to fill our stomachs but also to nourish our souls, feed our minds and fuel a movement. For this NEA project, PKC will lead a series of workshops centered on food memory for K-5 youth and their families, deepening intergenerational connections.

Organization Name:Tenderloin Healthy Corner Store Coalition
Proposed or Committed:Committed
Description of Organization:

A food justice coalition located in San Francisco's low-income Tenderloin District, the Tenderloin Healthy Corner Store Coalition is converting convenience stores into grocery stores in order to increase access and availability to fresh healthy food for Tenderloin residents. For this NEA project, teenagers from YBCA's Youth Arts programs will collaborate with the Coalition to create a marketing campaign designed to bring the Tenderloin community to newly created grocery stores.

Organization Name:18 Reasons
Proposed or Committed:Committed
Description of Organization:

18 Reasons is a nonprofit that empowers community with confidence and creativity to buy, cook and eat good food every day. Cooking Matters, a program of 18 Reasons, offers free, six-week-long cooking and nutrition classes to low-income communities throughout the Bay Area. With Cooking Matters, YBCA and its teenage Youth Arts

students will help bring creative cooking and nutrition classes to the Tenderloin Healthy Corner Store Coalition's newly converted grocery stores.

Organization Name: Tenderloin People's Garden

Proposed or Committed: Committed

Description of Organization:

In 2010 a vacant lot plus four low-income housing rooftops were transformed into vibrant and vital community gardens, bringing together hundreds of volunteers of all ages, ethnicities and socioeconomic statuses to grow food and build community. These gardens produce 2,500 pounds of food, which are distributed to over 400 people for free each year. YBCA and the People's Garden will partner to engage community in art and gardening, together advancing healthy food options in the Tenderloin.

Organization Name: The Tenderloin Neighborhood Development Corporation

Proposed or Committed: Committed

Description of Organization:

The Tenderloin Neighborhood Development Corporation (TNDC) provides affordable housing and services for over 3,600 low-income residents in six San Francisco neighborhoods, building community and promoting equitable access to opportunity and resources. As a multi-year partner in YBCA's Civic Engagement work, TNDC staff and residents participate in and deeply influence YBCA's programming with our community.

Organization (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

collaborate on public programs that deeply engage our community in this work.

Organization Name:San Francisco Cinematheque

Proposed or Committed:Committed

Description of Organization:

A partner for YBCA's *Way of Water* film series assisting with content, marketing and community outreach, San Francisco Cinematheque has become one of the most knowledgeable and respected showcases of experimental film and video in the world. Their goal is to make experimental works a part of the larger cultural landscape through three main areas of activity: exhibition, publication and education, presenting 35–50 different programs every year.

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

YBCA's CEO and members of our Curatorial team, including Directors of Performing Arts, Visual Arts, Film and Civic Engagement, are primarily responsible for selecting key individuals. The groundbreaking lead artists selected for this NEA project, from Amy Franceschini and Michael Swaine of Futurefarmers to Paul D. Miller (aka DJ Spooky), have all participated in discussions exploring how their work and their residencies at YBCA can best contribute to immersive participant engagement in this *Good Earth Variations* theme-based exploration. In addition, YBCA project advisor Shalini Agrawal with California College of the Arts, along with partner Artist-Educators Kim Epifano and staff from Precita Eyes and 826 Valencia (listed under the 'Key Partners' section), have been deeply involved in the development of our project's in-school curricula, working with our staff to create innovative youth and community programs focused on art, the environment, food justice and cultural memory.

Bios of Key Individuals:

First Name:Deborah

Last Name:Cullinan

Proposed or Committed:Committed

Bio:

Deborah Cullinan joined YBCA as CEO in Sept 2013. With her stewardship, YBCA has sharpened its mission and vision, regrounding the organization in its origins as a citizen institution and San Francisco's premiere art center built by the community, for the community. Fostering a culture of invitation, Cullinan brings together creative citizens of all kinds to spur societal change. Prior to joining YBCA, she was Executive Director of San Francisco's Intersection for the Arts for 17 years. She is a co-founder of ArtsForum SF; a Board member for California Arts Advocates, Californians for the Arts, MissionHub and The Community Arts Stabilization Trust; and on advisory boards

for The Center for the Theater Commons and The Catalyst Initiative. She received Theater Communications Group's Visionary Leadership Award in Honor of Margo Jones in 2013. With YBCA's Lead Curators, Cullinan will provide leadership, expertise and vision for the multidisciplinary *Good Earth Variations* NEA project.

First Name:Shalini

Last Name:Agrawal

Proposed or Committed:Committed

Bio:

Shalini Agrawal, project advisor for YBCA's *The Good Earth Variations* project and a YBCA Fellow, is adjunct professor at California College of the Arts and Director of CCA's Center for Art and Public Life. As cofounder and principal of MAC Studio, she leads a practice that engages communities through landscape architecture. MAC Studio was recently selected to complete the San Francisco Unified School District Green Schoolyard Initiative for middle and high schools. She is also a cofounder of the Chicago nonprofit Architreasures—recently awarded the AIA Illinois Presidents Award for “significantly advancing the principles of livable communities and promoting the understanding of the architecture profession”—where she created programming that transforms schoolyards and community spaces through participatory design. Agrawal's expertise ranges from architecture, interior architecture, and landscape architecture to art installations.

First Name:Kim

Last Name:Epifano

Proposed or Committed:Committed

Bio:

Bay Area-based Kim Epifano has a 30-year history as an award-winning choreographer, director, performer, vocalist, educator and collaborator. Erasing the boundaries between dance, theater and music, she is acclaimed for her interdisciplinary, site-specific works that welcome new and diverse audiences to the world of dance and create bridges of cross-cultural understanding. Following a career with two of San Francisco's most influential dance companies, Dance Brigade and Contraband, she founded Epiphany Productions in 1997. She has produced over 20 full-length works with a wide array of collaborators, and in 2014 she launched the celebrated San Francisco Trolley Dances, an annual outdoor festival featuring works by Bay Area choreographers specifically created for sites along a MUNI streetcar line. Epifano has collaborated with YBCA as an Artist-Educator for its in-school programming since 2015, and she will continue in this role for *The Good Earth Variations* project in 2017/18.

First Name:Paul D.

Last Name:Miller

Proposed or Committed:Committed

Bio:

Paul D. Miller aka DJ Spooky is a composer, multimedia artist and writer whose large-scale performance pieces immerse audiences in a blend of genres, global culture, and environmental and social issues. His written work has been published by The Village Voice, The Source, and Artforum, among others, and he is the Editor of Origin Magazine. Miller's work has appeared in the Whitney Biennial; The Venice Biennial for Architecture; the Ludwig Museum in Cologne; Kunsthalle, Vienna; The Andy Warhol Museum in Pittsburgh, the Miami/Art Basel fair, and many other museums and galleries. His published works include "Rhythm Science" in 2004, "Sound Unbound" in 2008, and "The Book of Ice" in 2011. He has collaborated with a vast array of recording artists, ranging from Metallica to Chuck D; Steve Reich to Yoko Ono. In 2014, Miller was named a National Geographic Emerging Explorer, an honor recognizing visionaries at the forefront of global problem solving.

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

YBCA promotes its artistic programming through a full range of professional marketing tools, including posters and street banners, press releases, brochures, website content and internally-generated videos, email and social media, plus cross-promotional opportunities with other organizations. For our civic engagement work, YBCA collaborates with organizational partners to jointly determine the most effective methods for sharing specific programs with their different constituencies and networks. In each case, we strategically select promotional strategies that would be most successful within that community's culture. For projects like this one designed to engage historically marginalized communities in the Tenderloin, South of Market and Excelsior neighborhoods, a strategy of grassroots promotion and outreach has proven most effective, asking partners and community influencers to distribute program information through their networks in a more customized, personal way.

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.

YBCA is committed to comprehensive evaluation of its artistic programs, measuring performance by assessing impact in five key areas: artistic quality; depth of audience, youth and community engagement; attendance and audience composition; critical reception; and effectiveness of project logistics. For our evaluations we examine attendance records and participation trends, while also collecting information through evaluation surveys, focus groups, onsite feedback, social networking, and photo and video documentation. For our engagement programming we collaborate with program

evaluator Learning for Action, ensuring this work is deeply rooted in the needs of our local communities. We share our learnings with our community and the field through writings; regional, national and international conference presentations; and through YBCA-produced digital videos, making our work accessible to arts organizations and audiences across the US and beyond.

**Yerba Buena Center for the Arts
YBCA
Special Items**

Special Items: Submit any items specified for your discipline that are relevant to your particular project.

Leadership Statement from YBCA's CEO Deborah Cullinan and the organization's Lead Curators (Marc Bamuthi Joseph, performance; Lucía Sanromán, visual art; Joel Shepard, film; and Jonathan Moscone, civic engagement):

The Good Earth Variations and its multidisciplinary components exemplify what a project at YBCA should be. From our leading edge exhibitions, performances and films, to our groundbreaking civic initiatives and community partnerships, YBCA is where creativity, people and new ideas collide. We see ourselves as a new kind of art center, one that expands and extends its impact beyond its walls. A center that convenes creative souls from all walks of life to instigate actions and spur movement that transform our cities and our lives.

The Good Earth Variations will be central for our 2017/18 program, becoming a key mechanism for inspiring positive community change through art. Through this project we will bring amazing artists in all disciplines into our galleries, stages and screening room, while engaging our diverse community in a vital conversation about the future of our world. From the visual, sonic and performative exploration of the Arctic created by groundbreaking composer Paul D. Miller (aka DJ Spooky); to Futurefarmers' innovative participatory installations that look at humans, nature and sustainable food ecologies; to the compelling experimental films included in *The Way of Water* film series, these artworks all provoke us to consider environmental change, limited resources and the consequences of their inequitable distribution.

Through *The Good Earth Variations* civic engagement work, we will curate highly impactful partnerships that activate our mission outside of YBCA's walls: in schools, in neighborhoods and throughout the civic realm, shaping the future of our city and our region. We will focus these efforts in under-resourced neighborhoods like South of Market (SoMa), the Excelsior and the Tenderloin, one of the only neighborhoods in San Francisco without a full-service grocery store, making access to fresh, affordable food a daily struggle for its 30,000 low-income residents. By continuing our partnerships with Bessie Carmichael Elementary, Martin Luther King Middle School and the San Francisco Unified School District, along with local community-based organizations like People's Kitchen Collective, Tenderloin People's Garden and the Tenderloin Healthy Corner Store Coalition, we will engage more than 700 K-12 students in a year-long *Good Earth Variations*-centered curriculum, empowering youth and their families to explore pressing issues of food deserts, the environment, inequitable urban ecologies

and climate change, collaboratively finding positive solutions to the lack of healthy food options in their neighborhoods.

Together, the various facets of *The Good Earth Variations* project will allow YBCA to serve as a community resource for inspiration and change, and we would be grateful for the NEA's partnership in this endeavor.

Partner Statement from Shalini Agrawal, Director of the Center for Art + Public Life at California College for the Arts in San Francisco:

I submit this statement in support of the Yerba Buena Center for the Arts (YBCA), whose project *The Good Earth Variations* will explore local and global distributions of food resources, present and future scarcity and inequity, climate change, and growing impacts on a changing planet. With this idea-generating theme, YBCA will engage the local Bay Area community and bring an arts-centered curriculum exploring food justice and cultural memory to the communities surrounding two severely under-resourced San Francisco schools.

I have been consulting with YBCA on engagement work focused on youth education, impact and movement-building. As a consultant, I bring over 20 years of experience facilitating diverse communities. Like YBCA and the work proposed for *The Good Earth Variations*, I believe community engagement is the foundation of a practice focused on changing the world, and facilitates mutually-beneficial partnerships with community-based organizations. Dedicated to youth art education, YBCA has consistently demonstrated that the creative process of hands-on issue-based learning empowers youth to find solutions with their community, and is dedicated to equal access and opportunity for youth in arts education and leadership.

In addition, I am honored to be an invited YBCA Equity Fellow to support YBCA's efforts around community engagement and civic engagement strategy. As a Fellow, I will be collaborating with a select cohort of 30 practitioners to explore how equity manifests itself through various practices and disciplines. And I will be working closely with YBCA on projects like *The Good Earth Variations*, defining, understanding and working through the challenges of this landscape of exploration.

YBCA's commitment and dedication to working with communities has informed my interest in partnering with them on a community-based project. They have consistently made this an institutional priority, reflected in many levels of their programmatic engagement. Their civic-minded approach and inclusive programming speaks to diverse communities, and will ripple out to impact broader audiences, from the community attending YBCA exhibitions and programs, to the youth participating in school-based programs. As an institution, YBCA leads with a community-based and issue-based approach that is deeply embedded in their philosophy, which in turn manifests itself in inclusive public programming, community access, and deep community impact.