

**American Documentary, Inc.**  
**AmDoc**  
**Project Information**

**Major Project Activities:**

American Documentary will produce and present POV, the longest-running showcase for independent non-fiction films, featuring in-depth documentary programming for broadcast and online. POV films artfully address critical issues, demonstrate excellence within the form and give voice to diverse perspectives. Through diverse approaches to the form, POV films present new perspectives and challenge prior assumptions. Recent POV films include: *When I Walk* by Jason DaSilva, *American Revolutionary: The Evolution of Grace Lee Boggs* by Grace Lee and *American Promise* by Michele Stephenson and Joe Brewster.

POV coordinates an annual call for entries. Films are reviewed at various stages of production for broadcast consideration. In addition POV staff reviews films at festivals and markets and seeks referrals from industry peers. Each October, POV convenes an editorial advisory committee meeting comprised of independent media professionals and PBS station representatives to assist in curating a final list of films for broadcast consideration. Recent advisory members have included filmmakers Angad Bhalla, Stephanie Wang-Breal, Yoruba Richen and Sam Pollard.

A critical component of POV's programmatic activity is supporting emerging and established filmmakers in addition to providing a national broadcast on PBS. POV gives licensing fees and production grants directly to filmmakers (more than \$800k per year) in addition to providing a range of support and mentorship to filmmakers, including: editorial support, technical and distribution assistance, media training, and community engagement and promotional campaign implementation. Through this robust program of supporting artists, POV ensures that diverse voices have a place in public media. POV has supported the early work of filmmakers such as Natalia Almada, Laura Poitras and the 2013-14 seasons featured first-time feature documentaries by filmmakers Stephen Maing (*High Tech, Low Life*), Jason DaSilva (*When I Walk*), and Martha Shane and Lana Wilson (*After Tiller*).

POV, in collaboration with educators and community organizations, presents over 650 free screenings, workshops and discussions across the country each year. To complement each film, POV creates and distributes free resource materials via POV's website and PBS Learning Media - discussion guides, lesson plans, and resource lists - that are aligned to curricular standards and provide opportunities for further engagement around issues presented in POV films. Digitally, POV produces interviews and live chats with filmmakers, digital tools, games, online resources and blog posts. POV is a leader in reimagining the documentary form for the web and hosts POV Hackathons, which serve as laboratories for filmmakers, developers, and other transmedia artists to create new models for engaging with nonfiction content for the web. Both community engagement and digital efforts aim to connect wider audiences with POV's content to entertain, inform and inspire.

**Outcome Narrative:** Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

POV's primary outcome is creation. POV will work with independent filmmakers to produce and present 14-16 films for national broadcast on PBS that meet the highest standards of creative excellence and expand the documentary portfolio.

To select, produce and present new works, POV provides a range of support for artists throughout the process of creation, including: direct financial support and partnering with filmmakers to access other sources of support; editorial and story structure feedback; technical and logistical support around insurance and legal issues; and access to POV's facilities including a screening room for rough cut screenings. Through this support, filmmakers create new work, refine existing projects and access a range of resources. POV will also support mediamakers who explore the impact of digital media and documentary storytelling at POV Hackathons and create innovative transmedia projects that increase engagement around nonfiction content.

**Performance Measurement:** Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

POV will evaluate performance using a number of different metrics:

- Broadcasts: Station carriage, broadcast ratings, viewer comments, industry awards and nominations;
- Online: Google Analytics, traffic, video starts, blog mentions, links from other sites, 3rd-party video embeds, comments, sharing activity, social media activity, & online surveys;
- Promotion: Quantity (# impressions) and quality of television, radio, print and online coverage;
- Community engagement & education: Screening partner evaluations, audience evaluations, online surveys, educational resources downloads

To disseminate results, POV holds staff-wide meetings to assess outcomes and engages in conversations with key stakeholders--public television stations, foundations, government agencies, independent filmmakers, community organizations and the public-- to inform our programmatic activity and to develop the reach and impact of public media.

**Schedule of key project dates:**

(b) (4) [Redacted]

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(b) (4)

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

Key POV Staff will include:

(b) (6) Executive Director and Executive Producer - responsible for overseeing all POV programming and activities.

(b) (6) Executive Producer, POV Digital - responsible for all POV Digital programming and POV Hackathons.

(b) (6) VP, Programming and Production - works with Kilmurry to oversee the series and works with POV's Editorial Committee on series recommendations.

(b) (6), VP, Community Engagement and Education - oversees all curriculum development and POV events and partnerships.

POV's Editorial Committee - New committee members to be identified. POV seeks a committee that has broad diversity in terms of filmmaking styles and approaches, as well as geographic. In 2014 committee members include filmmakers such as (b) (6)

Filmmakers - most filmmakers will be identified through our Editorial Committee process.

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

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**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

POV will select 14-16 documentaries for broadcast on PBS. To be selected for final consideration, a film is screened and evaluated by at least 4 members of POV's screening committee. POV's production team navigates the process until 30 films are chosen for final review by an editorial advisory committee; POV's staff makes the final selection. While artistic control remains with the filmmaker, POV evaluates each submission according to the following criteria:

- There is an authored or subjective "voice."
- Exemplary filmmaking that takes a bold aesthetic approach.
- Highlights timely issues and has national resonance.
- The film acts as a springboard for dialogue and increases cross-cultural awareness.

- High quality production value that gives depth to the storytelling.
- The film lends itself to online engagement through social media, web applications or other digital tools.
- The film shares a perspective that is not commonly represented in the media.

**Intended Beneficiaries (Audience/Participants/Community):**

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

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POV seeks to serve a range of stakeholders.

1. Public television audiences and stations: As a series broadcast nationally on PBS, POV seeks to provide films that engage the general PBS audience, that reflect the full diversity of the US public, and that bring to light stories that concern marginalized or underserved audiences.
2. Independent filmmakers: POV provides an outlet for the vision of independent documentary filmmakers to reach millions. Through POV's mentorship, the series brings a diverse range of *points of view* to national attention.
3. Community organizations and schools: Through POV's Community Engagement screenings and educational materials we seek to provide a suite of tools that fosters dialogue and local connections around contemporary issues addressed in the films.

Have the intended beneficiaries been consulted in the development of this project?

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Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

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POV consults with stakeholders in a number of ways:

To seek input from PBS audiences we host comment boards on POV webpages. After each broadcast we host live chats via Google+, Twitter and other outlets to provide viewers an opportunity to engage directly with filmmakers and subjects.

Through our Editorial Committee process and participation in panels/workshops we seek to give both PBS stations and filmmakers opportunities to provide input into POV's programming priorities.

Both POV's Community Engagement and Digital teams have advisory committees that provides input on materials and strategy. The Community Engagement advisory committee includes educators and PBS station representatives. In addition, following each POV Community Engagement screening we collect surveys from audiences to ensure that we collect a range of feedback. As we develop curriculum materials we seek input from academics and issue-area experts to provide additional perspectives on the issues covered in the films.

Has your organization worked with these beneficiaries in the past?

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Yes

Briefly describe your previous work with these beneficiaries or relevant work your organization has done

that will help you reach these beneficiaries.

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As a series that in its 27th season on PBS, POV has deep roots in and a history of working with each of these constituencies. Naturally, we recognize that it is incumbent upon us to not take that history for granted, but to leverage in service of future work.

Over the past several years, POV's Community Engagement Network has grown to over 7,000 registered individuals and organizations who we reach out to to seek feedback on our materials and events. POV will continue to build on and communicate with this network - through surveys and conferences - to ensure that our work serves their needs.

POV will be an active participant in the upcoming "Getting Real" conference organized by the International Documentary Association with the goal of looking at how public media can better serve the filmmaking community.

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

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Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

Age Ranges

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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POV activities are free to the public because we believe that it is essential to keep the "barriers for entry" as low as possible. PBS research shows that POV films reach a younger and more racially and geographically diverse audience than other programming.

Through the PBS broadcasts, POV is available for free in 97% of television households. PBS streams all POV films for free after the broadcast for up to 60 days, with additional streaming windows scheduled during the film's license period.

POV's community engagement activities take place on the local level: in classrooms, churches, museums, libraries and community organizations. Curricular materials (lesson plans and discussion guides) are also available for free. Over the past year, there have been 215k+ material downloads, an 187% increase over the prior year and illustrative of community demand.

Finally, with diversity at the heart of our work, POV regularly features a range of stories by and about diverse communities.

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

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**Accessibility:** Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

POV broadcasts are all closed captioned for the hearing impaired. As of 2012, all films streaming on our website are close-captioned. Images on the POV website and newsletter are ALT-tagged with descriptive text for blind Web users. Users can navigate our site with a Web Reader and also listen to the streaming video and audio featured on the site. Transcripts of POV films and transcripts of filmmaker interviews on the site are also available for the hearing impaired. All POV community-based events are open to the general public and AmDoc's facilities and offices are accessible to people with disabilities.

**Bay Area Video Coalition, Inc.**  
**BAVC**  
**Project Information**

**Major Project Activities:**

The Bay Area Video Coalition requests \$100,000 from the NEA to support the National MediaMaker Fellows program. This national program will bring together up to eight geographically distributed social issue media makers over 10 months to enhance their projects through peer and staff feedback, project development opportunities and input from industry partners and mentors. The Fellowship supports the development of nonfiction projects most often bound for the film festival circuit then noncommercial broadcast, but also encourages web-based or multiplatform visual art and nontraditional documentary media that is tailored for galleries and other alternative settings.

Since 1991, the MediaMaker program has provided in-kind training and post-production grants with a focus on supporting emerging artists and underserved communities. In 2011, the program was redesigned as the MediaMaker Fellows, engaging eight Fellows through 10 months of direct support, project development workshops, mentorships, exhibition and distribution opportunities and facility access. For the past 20 years, the MediaMaker program has helped hundreds of artists break into the field with new and important work. Since we've expanded the program to focus on media training classes, mentorship in the navigation of transmedia platforms, community workshoping and screening of works-in-progress and networking activities, Fellows have used BAVC support to develop films and new media projects, including interactive games, transmedia documentaries and mobile apps. These projects have addressed a wide range of issues: animated alternative histories of the U.S.-Mexico borderlands, the nearly-forgotten blues and jazz history at the Bay Area's Russell City music venue, the transformation of visual art by women artists in the 1970's and the legacy of Susan Sontag.

On-site meetings for the National MediaMaker Fellows program will take place in BAVC's San Francisco facility, at two national documentary festivals and in bi-monthly online meetings. Led by BAVC's Director of Independent Media Jason Jakaitis, Fellows will work with mentors who are journalists, nonprofit partners, distributors, interactive developers, funders and curriculum specialists to develop the strongest possible project, including cross-platform experience, and related public engagement strategies once the project is completed.

Fellows will also work together as a creative community, complementing each other's skills and experiences. BAVC has learned from experience that what the Fellows teach each other is as important as the support, training and feedback they receive from mentors. These connections are especially crucial for Fellows working in regions without strong communities of independent media makers—a point that two Fellows in the current cohort, based in Tulsa, Oklahoma and Milwaukee, Wisconsin, made when applying to the Fellowship.

**Outcome Narrative:** Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

Fellowships address the outcome of engaging the public with diverse and excellent art by providing mediamakers access to resources that increase the impact of their projects and increases opportunities for audience engagement. These outcomes are attained by:

(1) developing the Fellows' understanding of emerging technologies for storytelling and targeted audience engagement, facilitating the creation of innovative storytelling that makes a prominent contribution to the cultural landscape; (2) providing Fellows with individualized project feedback from peers and mentors; (3) strengthening outreach and engagement activities for Fellows in collaboration with industry mentors, including ITVS, KQED, and others; (4) and strengthening the field of media maker development by offering opportunities for artistic growth and development in a systematic way that also broadens the experience of makers and creates a dynamic community through convenings at documentary film festivals nationally.

**Performance Measurement:** Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

This year, BAVC will begin conducting anonymous pre- and post-fellowship surveys with the selected Fellows to measure increases in their understanding about distribution, multi-platform storytelling, and methods for increasing the impact of their project.

Other evaluative measures include the number of completed works; number of prototyped works; number of projects that receive additional funding (as well as funding levels); number of screenings and awards for completed work; and audience and community feedback. BAVC documents the program through videos that include interviews with the Fellows and mentors, footage of program activities and media produced in the program. Each Fellow also writes at least one blog post about an aspect of their experience in the program for lessons learned. Documentation is accessible on BAVC's website.

**Schedule of key project dates:**

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

BAVC is one of the most advanced nonprofit media arts centers in the nation, providing extensive media facilities, services and training for artists and the nonprofit sector. BAVC's core mission is to provide diverse, underserved and community-based media makers with access to the technology and training to empower them to share diverse stories through art, education and technology. The MediaMaker team includes key BAVC staff: Director of Independent Media and documentary filmmaker Jason Jakaitis, Community Manager Andy Kawanami, BAVC Executive Director Carol Varney and BAVC Systems Administrator Sarah Willis.

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

**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

The 2015 MediaMaker Fellows will be selected by a panel of six to ten judges chosen for their knowledge of documentary and multimedia and for their commitment to community-based media production. Prior years' judges are affiliated with organizations such as Frameline, Center for Asian American Media, ITVS, San Francisco Art Institute, Active Voice, Matter.vc and the Catapult Film Fund, and are often artists and media makers themselves.

Judges consider the following criteria for each application:

- Does the piece speak about a social issue that is not often talked about?
- Does it use moving image and interactive media in a new way?
- What is the relevance of the story being told?
- How is the production quality?
- Does the applicant bring diverse experience to the creative community?
- Does the project already have at least one funder committed to supporting the project?

**Intended Beneficiaries (Audience/Participants/Community):**

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

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The National MediaMaker Fellows program targets artists at all experience levels who are often excluded from access to emerging media technologies including: rural artists; women; people of color; Native Americans; and low-income artists. As a cohort, the Fellows explore new media, develop audience engagement strategies, workshop their projects and build a network with their fellow artists.

BAVC has repeatedly heard from media artist constituents that the rise of affordable editing software and ability to do post-production work at home has increased their isolation. Past Fellows have told us that the Fellowship is important to them because there are so few places to come together and share ideas and creative concerns in a personal, practical, and supportive way. This need is particularly great for Fellows from outside of the Bay Area. The Fellowship addresses these issues, and in the process, improves the quality of documentary media projects.

Have the intended beneficiaries been consulted in the development of this project?

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Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

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Once selected for the Fellowship the Fellows are able to offer input that helps to shape the program, particularly regarding the kind of resources they will be offered in workshops and webinars. While the duration of the ten-month Fellowship remains the same from year to year, the details of each year are defined to best serve the needs of the specific artists in each year's Fellowships. The workshops, panel discussions, and feedback sessions are all tailored to meet the Fellows' needs based on their applications and in-person consultations.

BAVC's evaluation protocol includes extensive surveys from and feedback sessions with artists who participated in the Fellowship, and that feedback is incorporated into each subsequent year's program design.

Has your organization worked with these beneficiaries in the past?

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No

Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.

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Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

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Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

American Indian or Alaskan Native

Asian

Black or African American

Hispanic or Latino

Native Hawaiian or Other Pacific Islander

White

Age Ranges

Young Adults (19-24 years)

Adults (25-64 years)

Older Adults (65 years)

Underserved/Distinct Groups

Other underserved/distinct group

Describe how the project will benefit the underserved community.

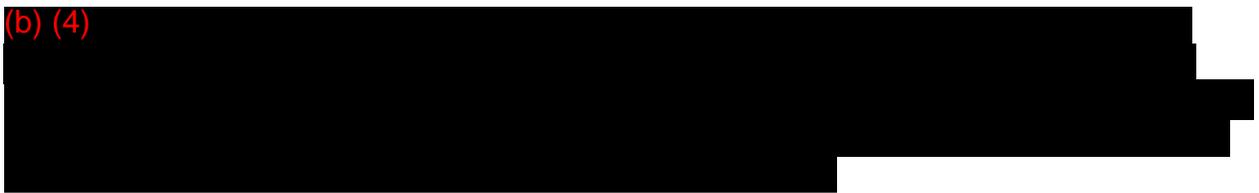
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The National MediaMaker Fellows program targets artists at all levels of experiences, but makes a particular effort to outreach to communities that are most often excluded from access to training in evolving and emerging media technologies. Therefore, the program makes a specific effort to reach out to rural artists, women, people of color, Native Americans, and low-income artists.

As a result of this outreach, the Fellowship often has representation from all of these categories, as it does in the 2014 cohort, and expects to have in its 2015 cohort. Participation in the Fellowship increases the likelihood that the filmmaker will complete the project and find a distribution network for it. Because many of the filmmakers from these underserved communities are creating projects that address issues specific to their communities, increased distribution means larger audiences see these stories, and the challenges faced by the underserved community receive additional attention.

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

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**Accessibility:** Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

BAVC can successfully accommodate individuals with limited hearing, vision or mobility impairments. The

BAVC facility is fully accessible and most MediaMaker activities are conducted in-person or via Skype/Google Hangout, which can be more accessible to individuals with disabilities. BAVC can also provide sign-language interpretation and/or large print materials upon request.

**New World Symphony, Inc.  
New World Symphony  
Project Information**

**Major Project Activities:**

MUSAIC is a premier online classical music resource, with video content ranging from basic “how-to” instruction to master classes, rehearsals to performances, and group discussions and interviews with a variety of music professionals. Topics include instrumental technique, repertoire interpretation, audition preparation, orchestra section leadership, and ensemble skills. The site, to be publicly launched in September 2014, currently has more than 350 videos; another 50 recordings are in the editing stage. We anticipate having well over 500 videos at the start of the grant period.

The site is intended for students, professional musicians, educators, and current and potential audience members. Middle and high school age students would be the youngest users, with content geared toward helping develop fundamental instrumental skills (e.g., *Violin bow techniques; Articulation on the trombone*). Music majors and serious non-majors will find content applicable to their own experiences and challenges (e.g., *Master class: Brahms' violin concerto, 1st movement ; The role of the concertmaster*). Educators can use the videos to inform classroom work and enhance one-to-one studio teaching (e.g., *Choosing Music as a Career; Coaching young string players*). Audience members can progress from the least to the most complicated concepts, and get a behind-the-scenes look at musical creation (e.g., *Becoming an artist; The musician's role in Pierrot Lunaire*). Finally, concert performance videos are essential to MUSAIC since they take ideas explained in instructional videos and show their use in concert.

With broadband technology's capacity for real-time communication, MUSAIC users will be able to initiate conversations with select teachers and students who are featured on the site. Furthermore, MUSAIC will host interactive virtual hangout sessions, which will then be indexed for future access (e.g., *Extended Techniques with Reinbert de Leeuw; Finding Your Musical Mission in a Symphony Orchestra with Michael Tilson Thomas*).

NWS has formed partnerships with nine educational institutions and is exploring other potential partners. These partnerships were crucial during the early development phases, giving students access to MUSAIC in exchange for their unvarnished feedback. Moving forward, partner organizations will be contributing content to the site on a regular basis, strengthening MUSAIC as a potent knowledge resource. On a parallel track, NWS is speaking with professional orchestras that are dedicated to developing online music education.

**Outcome Narrative:** Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

The primary proposed outcome of MUSAIC is to engage the public with diverse and excellent art. The initial project goal was to provide instruction to music students of all ages. Early user feedback, however, indicated the site's appeal extended beyond the originally intended audience. NWS thus has decided to provide access to MUSAIC to anybody with internet access at no cost.

The New World Symphony envisions a strong and secure future for classical music and will redefine, reaffirm, express and share its traditions with as many people as possible. We embrace innovation and experimentation in programming, education, and audience development. MUSAIC takes this notion online, furthering our reach – and expanding our impact – considerably. We believe an informed audience is an engaged audience, one that will use MUSAIC for further opportunities to hear and learn about classical music.

**Performance Measurement:** Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

The following criteria will be used to measure the success of the project:

- Number of visitors
- Frequency of visits
- User ranking of content via use
- Frequency of use of specific content
- Traffic/use by user demographics
- Advertising traffic

NWS' goal is to reach and maintain a consistent audience of repeat visitors. Data will be analyzed to see how each user group employs the site. Select users will be surveyed and/or invited to discussion groups to obtain more in-depth feedback. It remains to be seen which user group(s) will make the most use of our site. By opening access to MUSAIC without limitation, the data collected in the months following the public launch will reveal our core audience.

We will consider presenting any relevant findings about user groups, trends, and site usage at the League of American Orchestras conference, which top-level NWS staff attends annually.

#### **Schedule of key project dates:**

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

Much of MUSAIC's content comes from interactions between NWS Fellows and visiting faculty. NWS chooses faculty based on the knowledge and artistry they can offer our Fellows. They work with Artistic Director Michael Tison Thomas and NWS' Artistic Programs and Musician Advancement departments to provide Fellows with performance training and master classes. Hiring of visiting faculty now include instructors' availability and willingness to be recorded for inclusion in MUSAIC.

Key personnel include Howard Herring (President and CEO), Ayden Adler (Senior Vice President and Dean), Justin Trieger (Technical Director for Distance Education and New Media Initiatives), and Michael Linville (Associate Dean and Director of Chamber Music Activities), who is the project's chief curator.

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

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**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

MUSAIC will consist of recorded teaching moments, performances, lectures, discussions, and interviews. The videos, captured by NWS or partner organizations, will contain information typically available only to those with access to an educational institution. MUSAIC will make them available to any who seek a higher

musical knowledge.

A few examples of MUSAIC video content:

- Master Classes
  - Conducting coaching: Brahms Symphony No. 2; Michael Tilson Thomas
  - Master class: Bach Cello Suite No. 5; Yo-Yo Ma
- Orchestra Excerpts
  - Mahler 5 Opening Trumpet Call; Williams
  - Bass trombone excerpt: The Ride of the Valkyries; John Engekes
- Interviews
  - The importance of new music; Pablo Heras-Casado
  - Style and musical education; Jorja Fleezanis
- Performances
  - Mendelssohn: Symphony No.3 in A minor, Op.56 "Scottish" Mvt. I; Kimbo Ishii-Eto, conductor; Cleveland Institute of Music Orchestra
  - Stravinsky: *The Firebird*; Esa-Pekka Saonen, conductor; New World Symphony

### **Intended Beneficiaries (Audience/Participants/Community):**

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

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When MUSAIC was initially built to educate intermediate music students, we soon realized its wider appeal. Early tests indicated that students of all ages were interested in this resource, as well as music teachers, who find the site's videos useful for their own lessons. Beyond this, NWS knows that many members of its concert audiences are interested in learning more about the intricacies of orchestral music. As technology continues to transform people's social, professional, and education interactions, NWS has gained prominence for using digital tools in the concert hall and for music education. MUSAIC is an example of our intention to create new digital resources for musicians and music lovers around the world.

Have the intended beneficiaries been consulted in the development of this project?

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Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

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In 2013, MUSAIC beta testing began with NWS Fellows and alumni, and with music majors at the University of Michigan. University of Texas music majors were also observed and surveyed to gauge the site's usability. Refinements and upgrades were made based on these user assessments. MUSAIC's first launch phase was in October 2013, at which time NWS' institutional partners were given access to the site. During the second launch phase, invitations were sent to additional music institutions. Currently, feedback is being gathered from the approximately 6,000 users who are evaluating MUSAIC in advance of the site's public launch in September 2014. Testing and refinement will be ongoing as the site continues to grow.

Has your organization worked with these beneficiaries in the past?

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No

Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.

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Both as an organization and through a number of different projects and initiatives, NWS has established relationships with music schools and organizations locally, around the country, and abroad. We will be reaching out to these institutions, encouraging their staff and students to explore and use MUSAIC. We will also promote use of our site through NWS' alumni network.

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

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No

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

- American Indian or Alaskan Native
- Asian
- Black or African American
- Hispanic or Latino
- Native Hawaiian or Other Pacific Islander
- White

Age Ranges

- Children/Youth (0-18 years)
- Young Adults (19-24 years)
- Adults (25-64 years)

Underserved/Distinct Groups

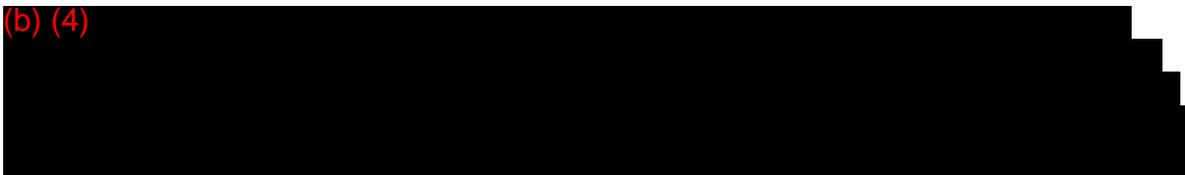
Individuals with Disabilities

Describe how the project will benefit the underserved community.

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

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(b) (4)



**Accessibility:** Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/ labeling, etc.

As an online project accessible to anyone with internet access, there is nothing that would limit any disabled individuals from accessing MUSAIC. The Federal Communications Commission does not currently have accessibility regulations for internet-only video programming, and the nature of our project is such that we don't anticipate any hearing and/or visually impaired individuals using our video-based music program. Following the launch of MUSAIC, if we receive feedback indicating that there is a need for auxiliary communication aides, we will revisit the matter.

**Ragtag Programming for Film and Media Art  
True/False Film Fest and Ragtag Cinema  
Project Information**

**Major Project Activities:**

Funds will be used to produce the 2015 True/False Film Fest (our 12th edition), an international documentary film and art festival. Funds will help cover the costs of travel and accommodation for more than 80 festival guests, printed materials (a 168-page festival program “book” and a richly designed poster and postcards), film shipping, salaries for exhibition staff, and theater rentals. Funds will also be used to support three unique film programs at Ragtag Cinema, each focusing on an area of cinema that is under-represented in our community. More than just a screening, each film will be introduced and followed by a facilitated discussion by a visiting director, other guest, or local scholar). The proposed film programs are:

100 YEARS OF LES VAMPIRES is an archival series exploring the legacy of Les Vampires (Louis Feuillade, 1915), a 10-part series about a gang of French criminals terrorizing the Parisian upper class. Les Vampires went on to inspire many legendary directors, including Alfred Hitchcock, Alain Resnais and Luis Buñuel. Over the course of four weeks, we will screen the nearly seven hour film in segments and will also present films inspired by Feuillade's film. Titles under consideration include Irma Vep (Olivier Assayas), a 1996 film about a director attempting to remake Les Vampires, and Celine and Julie Go Boating (Jacques Rivette), a 1974 masterpiece that at one point pays homage to the film.

HOME BREWED, in its fourth year in 2014, is a film series which highlights independent American cinema, presenting a new film each week during the month of June. This series brings lesser known contemporary American directors to our community, with a special focus on examining the region and/or community where the film and/or director is based. The series will include either visits or Skype discussions with the director or other representative of each film.

Lastly, PASSPORT SERIES brings an emphasis on diversity of contemporary international cinema to our small Midwestern city, featuring 8 different films, each from a different part of the world. Screening over the course of 8 weeks, the series will include visits with at least two guests and Skype discussions as often as international time zones will allow. The Passport Series will continue its tradition of inviting local scholars either from the region or who has studied or taught extensively about the region of origin of each film to lead Q&A sessions after each screening, giving our audiences an enhanced understanding of the cultural references within the film.

In all of our programming, we work to showcase remarkable independent cinema, celebrate under-represented voices, support professionals from minority communities, and bring international artists in contact with audiences. We also always provide free and discounted tickets to students, special youth programming, and opportunities for community conversations and cross-cultural engagement.

**Outcome Narrative:** Briefly discuss how your project directly addresses the selected NEA outcome. You

may also discuss any additional outcomes of your own that you have established for the project.

Our programming serves the NEA outcome of “Engagement”, whereby our work provides public engagement with artistic excellence. Both the festival and cinema engage the public directly with the arts as well as industry professionals, providing audiences with new opportunities to have profound and meaningful film and art experiences. Through a variety of public events, filmmaker visits, and film screenings, our project brings exciting and important films to a broad audience as well as to under-served populations in our community. Each year, the festival and cinema bring hundreds of new films to our community and curate unique art and media experiences for all ages.

Additional outcomes are “Livability” and “Learning” whereby our project strengthens and provides unique educational opportunities for our local community as well as the global filmmaker community.

**Performance Measurement:** Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

Engagement: We collect attendance numbers for every screening; conduct post-film surveys; and solicit feedback via our website. We conduct interviews with key participants and collect quantitative and qualitative data about audience engagement. This year, we worked with the University of Missouri to conduct research on our outreach to students. We plan to continue with similar third-party assessments.

Livability: Ragtag Programming has kept track of its growth and economic impact since the beginning. We work with key local organizations, our city government and the local Convention and Visitors Bureau to track increased revenue growth.

Learning: We conduct interviews and solicit written evaluations about our educational and mentoring programs. The festival directors communicate year-round and track participants in the SWAMI program. Professional development opportunities for artists are evaluated based on artistic growth and career opportunities.

**Schedule of key project dates:**

(b) (4)

[Redacted]

(b) (4)

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

We rely on the expertise of our directors, connections through festivals and professors, and our history of programming to select and attract contemporary filmmakers and critics. Films and guests are selected based on artistic merit, innovation, and impact on the national and/or international cultural landscape. Because of the nature of contemporary cinema, we cannot plan specific filmmaker visits or screenings more than a few months in advance. While we are in communication with and have long-standing relationships with many artists, we can only provide a list of examples. Criteria for selection will also focus on the potential to expand and diversify our audiences and strengthen our community. True/False specifically also looks for innovative documentaries with a cinematic scope that provoke dialogue about the documentary form itself. Each year, True/False staff reviews 1,000+ submissions, attends 10+ international festivals, and solicits work from contacts in the industry.

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

**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

We rely on the expertise of our directors, connections through festivals and professors, and our history of programming to select and attract contemporary filmmakers and critics. Films and guests are selected based on artistic merit, innovation, and the potential to expand and diversify our audiences. Because of the nature of contemporary cinema, we cannot plan specific visits or screenings more than a few months in advance. While we are in communication with several artists and have long-standing relationships with many film professionals, we can only provide a list of examples, not confirmed artists or works. True/False specifically also looks for innovative documentaries with a cinematic scope that provoke dialogue about the subjects as well as the documentary form itself. Each year, True/False staff reviews 1,000+ submissions, attends 10+ international festivals, and solicits work from contacts in the industry.

**Intended Beneficiaries (Audience/Participants/Community):**

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

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We strive to serve all community members by presenting a diversity of programming. Ragtag Cinema is able to attract a broad segment of our community by providing a rich and ever-changing itinerary of films and events. While the festival primarily targets regional audiences, it also attracts an ever-growing number of national tourists. Both the cinema and the festival are committed to enhancing the educational experiences of local youth, emerging filmmakers, and regional professionals. Ultimately, we seek not only to serve all film and art lovers but to also engage the community as a whole about specific issues and ideas that are raised in the work we exhibit.

We believe that through the exhibition and discussion of rich, international, remarkable, and challenging media, our community can be inspired to think, act, and create in a more meaningful, informed way. We hope to inspire greater media literacy, art appreciation, community conversations, and international awareness.

Have the intended beneficiaries been consulted in the development of this project?

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Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

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Ragtag Cinema frequently consults with its 1200+ members about its current and future programming. Several local businesses, city officials, educators, and community leaders work with the cinema to collaborate on specific programming and to support our work. The cinema engages in extensive advertising and outreach, especially when we feel that a film's subject matter might be of interest to a specific population. The festival directors are in constant contact with a wide array of filmmakers, festival directors, curators, other film and art professionals as well as local sponsors and professionals. Our Education Director communicates year-round with teachers, students, and mentors. As in years past, we plan to request written evaluations and in-person meetings with key individuals and groups.

Has your organization worked with these beneficiaries in the past?

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Yes

Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.

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Ragtag Cinema exhibits a diverse program of independent and international films as with multiple screenings/events every day of the year. The cinema partners with the Citizen Jane Film Fest (women's film fest), Lee Elementary, Stephens College, Columbia College, and University of Missouri, and local high schools. Ragtag presents many free screenings of films on important issues and mounts targeted outreach

efforts to engage under-served or under-represented populations.

The True/False Film Fest presents a wide array of films from around the world. Throughout, True/False creates educational programming and professional development opportunities for youth and adults, conducts an extensive outreach to students and minorities, and raises over \$30,000 for the True Life Fund charity. In addition, the festival presents art installations, special events, panels, and 40+ local and national musicians which attract an even broader audience.

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

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Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

- American Indian or Alaskan Native
- Asian
- Black or African American
- Hispanic or Latino
- Native Hawaiian or Other Pacific Islander
- White

Age Ranges

- Children/Youth (0-18 years)
- Young Adults (19-24 years)
- Adults (25-64 years)
- Older Adults (65 years)

Underserved/Distinct Groups

- Individuals with Disabilities
- Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Youth at Risk
- Other underserved/distinct group

Describe how the project will benefit the underserved community.

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The festival and cinema provide free and discounted tickets to students and low-income community members as well as field trips and other special events. We curate a variety of programming - much of which focuses on issues, communities, and ideas that might be of special interest to traditionally underserved groups in our community. The films we show often celebrate alternative and minority perspectives, thereby providing an opportunity for a wider view and a deeper community-wide conversation. We craft programming to make the festival's events as accessible as possible (physically, financially, socially, and otherwise), creating opportunities for a diversity of residents to engage and feel empowered in their community as well as encounter international guests. Students who participate in our programming learn about the art and craft of filmmaking, becoming not only empowered media-makers but fuller participants in the cultural life of their city.

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

(b) (4)



**Accessibility:** Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

We are in full compliance with federal regulations and make our programming accessible to individuals with disabilities. Both theaters at Ragtag Cinema offer moveable seating to accommodate wheelchairs as needed. All proposed venues, lodging, and classrooms are wheelchair accessible and accommodations can be made for other needs. All foreign language films are subtitled, and all films at Ragtag Cinema can be viewed with a special hearing-assistance system. Sign-language interpretation can be arranged by request. During the fest, transportation for those with mobility issues is available. Our local school and community partners provide transportation and assistance for those with special needs. Lastly, the festival provides local aides and interpreters. In 2012, executive director Tracy Lane was recognized by the regional service organization, Services for Independent Living, with the Outstanding Business Leader Award for Accessibility. SIL serves seven counties in Missouri.

**Rooftop Films, Inc.**  
**Rooftop Films**  
**Project Information**

**Major Project Activities:**

The Rooftop Films 2015 Summer Series brings 50+ events to 40,000 audience members in 20 different outdoor settings throughout NYC and beyond. We screen approximately 30 features and 125 shorts in conjunction with Q&As, live music, and other live performance. We demonstrate the richness and diversity of independent cinema from across the United States, showing expressive, socially potent, and innovative work. Almost all of the feature films we screen are world, U.S. or New York City premieres. By screening in relevant outdoor locations, we provide memorable, thought-provoking contexts for the screenings and draw large, diverse crowds of new and returning audience members for films that would not otherwise be seen. In 2013, we hosted free outdoor screenings near the United Nations, including the vitally important American documentary *The Central Park Five*, which tells the full story behind one of the most controversial court cases in New York history. We screened the film just blocks away from where the original incident took place, and our Q and A with the subjects of the film afterwards helped to continue the discussion about New York's complicated history. Following our free screening of *The Brothers Hypnotic*, an electrifying and intimate documentary about an explosive brass band made up of nine African American brothers, we produced a free performance by the band outdoors in Downtown Brooklyn so that the audience could experience the powerful music of the Hypnotic Brass Ensemble and meet the band and the filmmaker. We also presented a special sneak preview of *Cutie and the Boxer*, an Academy Award Nominated feature documentary about two Japanese artists who moved to New York decades ago, and whose tumultuous romance led to many beautifully personal works of art. Prior to the screening audience members could walk through an exhibit of Noriko Shinohara's paintings, and following the film Ushio Shinohara created one of his magnificent "Boxing Paintings" outdoors, for all the audience to see. Our short film programs present works linked by a common thread. Favorite themes include our hallmark *New York Non-Fiction*, *Home Movies*, *Romance*, and *Trapped in the Machine*. Rather than focus on grandiose topics or artistic abstractions, the films offer intimate looks into individual lives and overlooked or misunderstood communities. The Rooftop Films Summer Series will take place at the following locations with venues to be added: in Brooklyn: The Old American Can Factory, Trilok Fusion Center for the Arts, Coney Island Beach, Greenpoint High School for Engineering and Automotive Technology and the rooftops of Industry City; in Manhattan: Open Road Rooftop, Solar One, and the Jewish Community Center; in Queens: Socrates Sculpture Park; in the Bronx: Bronx Terminal Market; in Staten Island: Richmond County Bank Ballpark.

**Outcome Narrative:** Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

Our mission is to engage audiences within a variety of communities by making the experience of seeing independent film as accessible and exciting as possible. By creating an inclusive environment in which to see independent film, we bridge cultural boundaries, creating a platform for dialogue and fostering meaningful connections among neighbors, artists, youth, and the urban space we all share. There are numerous outdoor film screenings in NY and around the country, only we showcase the undistributed work of emerging artists. Rooftop shows work by filmmakers from diverse backgrounds, we collaborate with other festivals and presenting organizations to ensure we screen films made by women, artists of color, youth, and socially conscious filmmakers. Only we connect the content of films with local communities, providing a

unique sense of engagement with the audience. We are a valuable platform for quality independent films by underrepresented artists to be seen by wider audiences.

**Performance Measurement:** Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

While we continue to aim for increased attendance, our main goal is always to go beyond numbers to ensure that we provide all event attendees with the most meaningful and thought-provoking experience possible. This means expanding our collaborations with public figures, community organizations, and audience members. Increased participation in Q&As, positive audience feedback, and involvement of audience members in the organizations with which we collaborates all indicate the depth of programming and its effectiveness in engaging and impacting our audience. Following the Summer Series, all quantifiable metrics, including attendance, web visitors, social media followers, number of press mentions, and increased engagement with partner organizations will be analyzed, compared to the previous year's numbers, and presented to our organization's senior management and board. This information will be used to improve our community outreach and audience development.

**Schedule of key project dates:**

(b) (4)

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

Summer Series film selection process is directed and overseen (b) (6)

We solicit submissions through an open invitation posted online and at festivals and film centers worldwide, and we identify and invite specific filmmakers from other festivals to submit their work. These include Sundance, Rotterdam, Clermont-Ferrand, Berlin, True/False, SXSW, HotDocs, Full Frame, and Tribeca. Rooftop's Board members, along with a national screening committee of filmmakers selected for the unique perspective they bring and their connection to the industry: scholars, programmers, and film experts. The committee includes (b) (6)

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

(b) (4)

(b) (4)



**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

(b) (6)



Key selections of films are made from a diverse pool of 3,000 submissions sent to us each year from around the world. Our process is both open and curated: we solicit submissions through an open invitation posted online and at festivals and film centers worldwide, and we identify and invite specific filmmakers from other festivals to submit their work. Three criteria guide our selection process: the uniqueness of the vision and story, the opportunity to screen under-recognized or undervalued artists or communities, and the overall quality of the film. We favor films that are intimate, personal, and that tell a story with broad significance through the expression of an individual or group. We make special effort to seek out films by artists of color, women, and other groups that are marginalized in mainstream film.

**Intended Beneficiaries (Audience/Participants/Community):**

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

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Rooftop Films anticipates 40,000 attendees in 2015, as crowds have grown steadily for years, up from 15,000 in 2008. Because of the variety of our programming, our locations and our partnerships, we host audiences that represent the true diversity of New York City in terms of race, class, gender, age and interests. A critical benefit of Rooftop Films' screenings is the 50% subsidized ticket price which allows us to keep our single and annual membership ticket prices much lower than commercial venues while still bringing a magical experience of a Rooftop Films film series tailored to the profile of the local community. No one is ever turned away due to lack of funds.

Have the intended beneficiaries been consulted in the development of this project?

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Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

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Our marketing and audience development plans include an exit survey of our audience members at the completion of our 2014 Summer Series. We interview our membership and host a bi-annual crowd-funding membership campaign on the Kickstarter platform which helps us to connect with a national film loving audience. We also plan to interview Rooftop members and Summer Series ticket holders as part of a organizational strategic review being conducted by Rooftop senior management and the Rooftop Board throughout 2014.

Has your organization worked with these beneficiaries in the past?

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Yes

Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.

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Rooftop Films has become a well known member of the New York cultural community, founded on a rooftop by Brooklyn filmmakers close to two decades ago. Since its inception, Rooftop has been serving the greater New York community: hosting screenings, conducting public education events, panels, Q&A and similar community outreach programs in New York and New York State, with additional screenings in Los Angeles. Demand for Rooftop style screenings is growing to other cities throughout the USA and Mexico. During our 2013 Summer Series, we reached an audience of over 37,000 people living in the greater New York area and we expect to continue this rate of audience growth as community based venues for independent films fall to pressure of rising costs of entertainment, rents and urban redevelopment.

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

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Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

American Indian or Alaskan Native

Asian

Black or African American

Hispanic or Latino

Native Hawaiian or Other Pacific Islander

White

Age Ranges

- Children/Youth (0-18 years)
- Young Adults (19-24 years)
- Adults (25-64 years)
- Older Adults (65 years)

Underserved/Distinct Groups

- Individuals with Disabilities
- Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Military Veterans/Active Duty Personnel
- Youth at Risk

Describe how the project will benefit the underserved community.

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Benefiting underserved communities by bringing them the best of independent films, creating a dialogue, and tailoring events to local tastes is one of the pillars of our work. Partners like the Alliance for Coney Island and NY City Council help us to bring specially curated free events to a underserved community like the Rockaways or Staten Island. This grant will enable us to continue to bring artistic excellence to these oft forgotten districts. Our deep, longstanding partnerships with our venues and community organizations help us serve African immigrants in the South Bronx, Asian communities in central Brooklyn, the Latino population in East Harlem, and artists on the Lower East Side, among many other NYC communities in different neighborhoods. We hosted multiple free screenings in East Harlem of *To Be Heard*, a documentary about three Bronx teens who become friends and find their voices through a writing program followed by youth writing workshops in local highschools.

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

(b) (4)

**Accessibility:** Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

Events at eleven of our venues are fully ADA accessible.

**Standby Program, Inc.**  
**Standby**  
**Project Information**

**Major Project Activities:**

The Standby Program's Legacy Preservation Project will assist artists in the preservation of their media art archive by providing collection assessment, consultation, preservation services, and assistance in the development of exhibition documentation for their artwork.

Since Standby began providing media preservation services in a comprehensive manner 15 years ago, an important part of our work has been helping older artists plan for the preservation of and future access to their work. We have also assisted many estates, where decisions are made by necessity, without any input from the artist. We recognize the importance of artists documenting how to present their work while they still have a say in the matter.

Artists often make very specific decisions in their choices of media and the way in which their work is presented. Certain display equipment might be important because of the quality of sound or image it creates, or because the artist has made a conceptual link between a specific piece of equipment and the meaning of the work. Other technologies place a work in time, conveying ideas about the era in which the work was made.

Even though we cannot know what technologies will be available in the future, it is possible for an artist to define what are appropriate and inappropriate methods of displaying specific works. Presentation details should be documented in the form of a user's guide or installation manual, to be referenced by future curators and conservators of the work.

We have selected 4 artists with different practices and work methods to serve as case studies for this project. We will provide them with collection assessment, an inventory of their work and advisement on how to formally document specific pieces. Each artist will also receive 100 hours of consultation and tape digitization at a highly subsidized rate.

Through the experience of working with these selected artists, we will create a guide titled "Preserving Your Media Art Legacy," explaining the issues involved in the preservation of time-based media and how to ensure that art works are properly presented in the future. This document is meant to be a basic primer to managing your artwork. We will provide this in print and online. Guide contents will include: assessing and cataloging a collection; identifying tape formats; prioritizing preservation of materials; rights management; institutional placement; sample templates for cataloging assets and documenting and reproducing installations; and a directory of websites that provide more in-depth information.

This will be followed by 2 workshops in the NYC metropolitan area and one in Buffalo, NY. These workshops will increase artists' awareness of the importance of making decisions now, and provide instruction on cataloging, documenting and preserving their work for future audiences.

**Outcome Narrative:** Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

The project addresses a primary NEA outcome of *Engagement* and a secondary outcome of *Creation* in the following ways:

**Public Engagement:** Standby makes public engagement with artwork recorded on obsolete formats possible. In addition to preserving works of artistic excellence for future audiences, we assist in the rediscovery of obscure or rarely presented work to new audiences. Standby creates new uncompressed, lossless masters and web ready files from the original sources that can be uploaded to the online databases of museums, libraries and other cultural organizations for public access.

**Artist Engagement & Creation:** Artists are given the opportunity to access their past works of single channel pieces or installations, which they are redistributing digitally, restaging or recontextualizing in new

exhibitions. A secondary outcome for many artists is the creation of new works of art from old works and other source materials that we preserve.

**Performance Measurement:** Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

We measure the success of our program in terms of number of artists and audiences served and the number of works preserved using our services. We track all the projects and clients assisted by our program. During the time that artists and organizations are using Standby, we communicate with them regularly. This allows Standby to keep informed of the needs of the community we serve, as well as to assure the continued quality of our services.

(b) (4)

Many of the media art works served by the Standby Program are shown repeatedly in different venues and locations for years after their completion. The long-term distribution of this work results in hundreds of thousands of people throughout the nation and around the world being exposed to projects created and preserved through Standby.

**Schedule of key project dates:**

(b) (4)

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

We have selected artists who we have a working relationship with through our post-production access program and/or through our media preservation program. For this particular project we have focused on older artists who have a significant body of video or audio work that is in need of preservation. We have selected (b) (6) based on their expressed desire to work with the Standby Program in preserving their legacy as artists.

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

(b) (4)

(b) (4)

**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

We will target tapes that are most at risk and anything that the artists are interested in preserving with plans to exhibit or utilize in a new work. Selections include:

Julia Scher's - Predictive Engineering (1 & 2) will be preserved to be used as part of Predictive Engineering 3 to be remounted at SF MoMA in early 2016.

Martine Barrat's 1976 footage of a concert by a group led by saxophonist Dewey Redman at Studio Rivbea, NYC

Renee Tajima Reads Asian Images in American Films: Charlie Chan Go Home by Paper Tiger TV (DeeDee Halleck), 1984 - traces images of Asian women in Hollywood films that promote the myth of Asian women as passive beings available for sexual consumption or as obedient servants.

*Overtaking Piece* by Vito Acconci, 1970, 2-channel audio

Acconci is listening to a reel-to-reel tape deck playing a recording of himself running and counting each step. Acconci starts running, counting his steps again and racing against himself on the recording.

**Intended Beneficiaries (Audience/Participants/Community):**

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

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Standby's Artist Legacy Preservation Project is targeted at older established artists. These clients have substantial collections of works on audio and videotape that are deteriorating and at risk of being lost forever. While our preservation services remain open to a general audience, we have selected four artists to focus on for this initiative in order to document the process and share the results with the larger community.

We are also keenly aware that most artists are continually creating. Another result of this project will be the creation of new work by giving artists access to their older materials that can be repurposed or integrated into current projects.

Have the intended beneficiaries been consulted in the development of this project?

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Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

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Standby has already consulted with the project beneficiaries and will continue to do so through the course of the project. We have selected 4 artists, each with different practices, to serve as case studies for the Legacy Preservation project.

- (b) (4)
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The proposed project evolved out of the working relationships that we've developed with these artists, as well as the recognized need for artists to plan for the preservation and future presentation of their work.

Has your organization worked with these beneficiaries in the past?

Yes

Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.

Standby assisted in the creation of Julia Scher's Predictive Engineering installation (1993) and Predictive Engineering 2 (1998). Predictive Engineering 3 will be remounted at SF MoMA for the opening of their new museum slated for 2016.

(b) (6) has worked closely with Standby on several audio and video projects, most recently for the re-installation in Venice of 3 pieces from the 1970's.

Most recently we worked with (b) (6) The piece documents (b) (6) as they complete (b) (6)

(b) (6)'s video archive came to our attention through (b) (6) who was able to fund the recovery of selected titles important to his research. She has an extensive collection of video documenting New York City in the mid to late 1970's.

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

Race/Ethnicity

Age Ranges

Older Adults (65 years)

## Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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Our goal is to increase artist's awareness of the importance of making decisions about how their work is to be maintained and presented now, while they can, and to assist them in cataloging, documenting and preserving their work for future audiences.

"Preserving Your Media Art Legacy", will explain the issues involved in the preservation of time-based media and how to ensure that work is properly presented in the future. This guide is meant to be a basic primer to managing your artwork. We will provide this in print and online and it will be available as free downloadable guide on an ongoing basis upon it's completion.

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

(b) (4)



**Accessibility:** Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

All our participating facilities, and our administrative offices, are accessible to individuals with disabilities. We comply with section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 in making our programs and activities accessible to all.

## Virginia Commonwealth University Project Information

### Major Project Activities:

The requested NEA funding would support the production of *All Things are Photographable*, a documentary film on the life and work of acclaimed American photographer Garry Winogrand (1928-1984). The first-generation American son of Hungarian-Jewish immigrants, Garry Winogrand was the Walt Whitman of American photography in the second half of the 20th century. Like this poet whom he admired, Winogrand's life and corpus are expansive and "contain multitudes." He was a visual "poet of democracy" whose artistry encompassed the heartbreak, violence, hope and turmoil of postwar America, from the frenzy of its urban core to the alienation of its emergent suburbs. Thirty years on, his most well known photos – of Marilyn Monroe, her skirt blown askew, on the set of *The Seven Year Itch*; Norman Mailer's 50th birthday party; and tourists at Dealy Plaza in Dallas following the Kennedy assassination – remain unforgettable. He captured city streets teeming with women newly liberated from the repressive 1950s, rowdy Texas rodeos, political conventions and angry protests, zoos, parades and celebrity balls. Winogrand exuberantly photographed a period of massive social upheaval, when American mania for self-promotion and wanton exhibitionism was in its infancy.

If you are an American who takes pictures with a camera or on your phone, Garry Winogrand is your visionary ancestor – even if you have never published an image in the pages of *Life Magazine* or hung a print on the wall of the Museum of Modern Art. Once derided by the critics, his "snapshot aesthetic" is today the universal vernacular of contemporary global image making. Decades before digital technology transformed how we make and see pictures, he made hundreds of thousands of them with his 35mm Leica. His ferocious appetite for the visual and the sheer volume of his output were unparalleled before digital photography. When he died suddenly at age 56 in 1984, Winogrand left behind more than 10,000 unedited rolls of film – more than *a quarter of a million* pictures! He produced so many unseen images that it has taken until now for the full measure of his artistic legacy to emerge. Endorsed by his gallery and estate, *All Things are Photographable* is the first cinematic survey of that legacy. The film tells the story of an artist whose rise and fall was – like America in the late decades of the 20th century – both epic and unresolved.

NEA funding will support the costs of production crew, equipment and travel. An outreach component, which falls after the grant period, includes a grassroots tour of museums, camera clubs, micro-cinemas and high school and university photography programs; and the development of a Teacher Resource Kit to extend the film's life in America's classrooms.

**Outcome Narrative:** Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

Widely recognized as a major 20th century photographer, the full measure of Winogrand's impact demands attention. Following the first international traveling retrospective of his work in 25 years, currently on view at the Metropolitan Museum of Art, which includes new images never before seen by the public, *All Things are Photographable* presents his renowned artistic achievements – known and unknown – to this generation of obsessive image-makers and the broader public. The film illuminates the story of how snapshot photography became accepted as a fine art, and how Winogrand and his peers created a new visual language by which photography might be evaluated.

The Project Director Waters Freyer trained as a photographer under (b) (6) who was also one of the curators of the 1988 retrospective. This film is the culmination of her passion for the medium. She has demonstrated excellence with films screened at major venues across the globe.

**Performance Measurement:** Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

The primary methods of project evaluation will take place through the monitoring of national broadcast ratings; educational/home video sales; audience response sheets collected at festival and museum screenings, and website/social media interactions and tracking. Additional tools for evaluation will be incorporated into the *All Things* website, as will free, downloadable educational materials targeted at secondary school and university arts educators. The Project Director will leverage her partnerships with Leica USA, Fraenkel Gallery, and SF MoMA to market the film to camera enthusiasts and photography lovers and collectors to ensure the broadest possible audience. Documentation and dissemination of results will take place across various dedicated social media platforms.

**Schedule of key project dates:**

(b) (4)

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

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

The process for and selection of interview subjects is based on input from Winogrand's gallery and close friends, as well as research into contemporary, critical scholarship on 20th century American photography. The criteria for selection require leadership in the field as a photographer, curator or scholar, and/or a personal connection or working relationship to Garry Winogrand. Key crew members are selected based on the excellence of previously completed works as well as a working knowledge of 20th century and contemporary photography as evidenced by their backgrounds and training. Photographer and Winogrand friend (b) (6) are key interview subjects (b) (6) will serve as advisers, making contact with those most knowledgeable about Winogrand (d)s

work. (b) (6)



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

(b) (4)


**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

Visually, *All Things are Photographable* centers on images made by Winogrand, both iconic and undiscovered. The film will also make ample use of Winogrand's 8mm movies of his family, in addition to the wealth of footage he filmed as he roamed city streets, zoos, airports, parades and iconic 1960s protests. (Hours of this color footage in his archives provide a striking visual contrast to the black-and-white imagery of his photographs). As much as possible, the world of the film will be seen through Garry's eyes, with the selection of photos shaped by the content of the interviews conducted. The film will also include some of the historical images that informed Winogrand's aesthetic and ideas about photography, such as those made by Walker Evans and Robert Frank. Finally, the film will quote those poets from whom Winogrand drew inspiration—Robert Frost, T.S. Eliot and Walt Whitman—and show how these writers influenced his uniquely American artistic sensibility.

**Intended Beneficiaries (Audience/Participants/Community):**

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

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By presenting archival discoveries alongside celebrated Winogrand photographs, *All Things* introduces and defines his legacy for a broad general public, with a special emphasis on arts students, educators and historians, as well as photography and camera collectors. Every two minutes, the global We take more pictures than the whole of 19th century humanity. An analog artist who pored over contact sheets, Garry Winogrand might seem an unlikely harbinger of our time. Yet Winogrand's story is our own: before phone cameras and surveillance made photographers and subjects of us all, he was in the streets, transforming everyday events into trenchant observations on modern life. The expected benefit for artists, educators, historians and the public is a deeper understanding of this self-trained artist to whom we are all creatively

indebted, The final film will be used as an educational tool that contextualizes an influential artist of the pre-digital age.

Have the intended beneficiaries been consulted in the development of this project?

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Yes

Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.

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Project consultation has focused on engagement with historians, curators and collectors of 20th century American photography, especially those with a focus on 'street' photography and 'snapshot' aesthetic central to Winogrand's practice. These consultants include Jeffrey Fraenkel of the Fraenkel Gallery which controls access to the images and image rights, and Winogrand's widow (b) (6) curators at SFMoMA and MoMA (New York) such as (b) (6) and (b) (6); freelance and academic scholars of photography such as (b) (6) members of Winogrand's inner circle, including photographers (b) (6), who were responsible for curating the posthumous work included in the 1989 Winogrand retrospective; and photographer and writer Leo Rubinfen, Chief Curator of the 2013-15 traveling retrospective.

Has your organization worked with these beneficiaries in the past?

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Yes

Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.

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The Project Director brings to this film a decades-long friendship with long-time Winogrand confidant, Thomas Roma, and an established track record of reaching national audiences with her arts-focused documentaries. *Chekhov for Children* (2010) and *This American Gothic* (2008, funded by a 2007 NEA grant) collectively screened at several dozen national and international film festivals and venues, including the Telluride and Rotterdam Film Festivals, the Film Society of Lincoln Center, the Cinema Arts Festival in Houston, the Pacific Film Archives and Union Docs. VCU School of the Arts supports creative work and faculty research through ambitious projects to advance public knowledge of the arts. VCUarts film projects include the acclaimed *Restaging Shelter*, a dance film documentary showcasing Urban Bush Women as they reconstruct Zollar's *Shelter*, a dance for six women that addresses homelessness in the United States. This film aired on PBS's American Masterpieces.

Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?

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Yes

From the options below, select all descriptors that best describe the intended audience and/or other

beneficiaries to whom the project is directed.

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Race/Ethnicity

Age Ranges

Underserved/Distinct Groups

Other underserved/distinct group

Describe how the project will benefit the underserved community.

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*All Things are Photographable* highlights an important Jewish-American artist who is also a first generation American of Hungarian descent. As such, the film celebrates and preserves the important artistic contributions of an artist and an art form not often associated with Jewish cultural traditions. The film will infuse participants and audiences with new levels of appreciation for the arts within the context of Jewish perspectives and contexts.

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

The Fraenkel Gallery has granted exclusive rights to the production of this seminal documentary film. The Gallery, along with the Center for Creative Photography (home of the Winogrand Archives) and SF MoMA will serve as publicity partners. Leica USA will host film-related events in their stores in DC, Miami, LA and New York.

*All Things are Photographable* strives to be *the* definitive documentary on Garry Winogrand and 'street photography.' Targeted for national broadcast, the film will be promoted to the PBS series *Independent Lens* which aired the Project Director's documentary *Razing Appalachia*. HBO has also expressed interest in seeing a rough cut of the film for consideration.

(b) (4)



**Accessibility:** Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

The broadcast version of *All Things are Photographable* will be closed-captioned for the hearing impaired.

The physical facility housing the production, the Virginia Commonwealth University Department of Photography and Film is ADA compliant; all museums and public screening venues will also comply with ADA regulations and contact will be made in advance with the Disability Services Coordinator at each venue. Public presentations of the film will provide interpreters for persons who are deaf and telecommunications devices for the deaf to reserve tickets or obtain information if requested in advance. Public presentations of the film will also provide audio description of performances or presentations for persons who are blind or have low vision if requested in advance. Contact information for requesting accommodations will be included on all print and web promotional and outreach materials.