



Presenting & Multidisciplinary Works
Art Works
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Presenting & Multidisciplinary Works

Art Works

Example Application Narrative

Applicant Organization: BRIC Arts | Media | Bklyn, Inc.

Location: Brooklyn, NY

Description: To support a performing artists series at the Celebrate Brooklyn Performing Arts Festival and related activities.

Intended Objective: Engagement

BRIC Arts | Media | Bklyn, Inc.
BRIC
Organizational Information

Date Organization was incorporated (if applicable): 01-01-1981

Mission/purpose of your organization:

The mission of the Celebrate Brooklyn! Performing Arts Festival is to (1) present world-class performances in a professional setting that is free and accessible to people of all ages, ethnicities and economic backgrounds; (2) promote and support emerging artists through commissions and paid performance opportunities; (3) provide opportunities for established world-class artists to contribute to the artistic community by attracting large and enthusiastic audiences who are then introduced to lesser-known artists and (4) build ties among communities by creating an opportunity to learn about diverse cultures and art forms in a welcoming environment.

Celebrate Brooklyn! has been presented at the Prospect Park Bandshell since 1979, making it New York City's longest-running free summer performing arts festival. It is now a cultural landmark, widely considered the best event of its kind in New York and a national model for civic engagement and community revitalization through the arts. The Festival provides unprecedented access to a wide range of high-quality music, dance, theater and film programming to 200,000 attendees over ten weeks each summer, on a site that the Festival has transformed from a neglected, blighted space into the premier outdoor venue for cultural programming in New York. The Festival has a legacy of new and inventive programming featuring emerging and established artists that attract diverse audiences and introduce them to new art forms.

BRIC Arts | Media | Bklyn, Inc.
BRIC
Project Information

Major Project Activities:

Celebrate Brooklyn! will continue its tradition of artistic excellence by presenting a four-part series, featuring performances by some of today's most dynamic contemporary artists as they pay tribute to the legacy of those who inspired them. Collectively, these four free performances will anchor Celebrate Brooklyn's 37th season. The project will include:

Toshi Reagon & Friends, Inspired by Pete Seeger - Singer-songwriter Toshi Reagon will lead a multi-artist tribute to her recently deceased godfather, folk legend Pete Seeger. A fixture on radio in the 1940s and 50s, Seeger was blacklisted in the McCarthy era and re-emerged in the 60s as a prominent voice in support of disarmament, civil rights and the environment. Reagon is known for her uplifting performances and has been lauded Seeger's torchbearer. She recently performed at The White House for President Obama's tribute to music of the civil rights movement. Reagon will collaborate with an array of like-minded all-star artists to honor Seeger.

Taylor Mac, Inspired by Walt Whitman - Brilliant theater artist Taylor Mac will channel the sounds of the borough in a contemporary musical performance inspired by Brooklyn poet Walt Whitman's American epic "Leaves of Grass." Mac's performance will incorporate poetry and music in a heroic piece that is shaped by society, common experience, and our virtues and vices. An award-winning playwright, actor, singer-songwriter and cabaret performer Mac is recognized as one of the most cutting-edge, exciting and unforgettable artists of contemporary music/theater.

LeeSaar The Company, Inspired by Batsheva Dance Company - LeeSaar The Company will perform a double-bill of contemporary dance with its inspirational counterpart Batsheva Dance Company. Trained in the kinesthetic Gaga technique created by Batsheva choreographer Ohad Naharin, Brooklyn-based Lee Sher and Saar Harari began their careers with Batsheva and left to form their own company. At once dance and theater, LeeSaar turns everyday gestures into a vivid new language of movement. Batsheva Dance Company is world-renowned as Israel's foremost contemporary dance company.

Geri Allen, Jason Moran & Vijay Iyer, Inspired by Mary Lou Williams - Three of the most celebrated contemporary jazz pianists will honor the trailblazing composer and bandleader Mary Lou Williams. Allen portrayed Williams in the film *Kansas City* and has comprehensively explored her music. Moran's impressionistic compositions have garnered broad critical acclaim, and as the Kennedy Center's artistic advisor for jazz, he is focused on the relevance of jazz in contemporary music. Iyer's inventive and intelligent music has received wide praise and numerous awards. The artists will weave their work together to evoke Williams, their muse and mentor, with a supporting ensemble and 2 grand pianos onstage.

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.

By summer 2015, BRIC will have 37 years of experience engaging the public with diverse and excellent art by presenting a broad range of world-class, free performances at Celebrate Brooklyn. We view it as our responsibility to curate a Festival of high-quality arts experiences that speak to as large a cross-section of

our community as possible, and also to enrich the lives of community members by exposing them to new artists. These four iconic performances will engage audiences with meaningful arts events that expand and make visible the incredible diversity of Brooklyn's cultural landscape. Engagement will be measured by tracking attendance, as well as surveying attendee satisfaction and demographics, at each performance. To date, audience surveys have indicated overwhelming support and appreciation of Celebrate Brooklyn's free programming, which is also reflected in our consistent attendance figures of approximately 200,000 visitors per summer.

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.

Several of the performances will be recorded in multi-camera high-definition format for archival documentation and later cablecast through BRIC's Community Media network and program, which reaches over 500,000 households in Brooklyn. We will evaluate the success of the project (and the season as a whole) based on attendance at Celebrate Brooklyn! performances, press articles and mentions, and a large-scale audience survey that provides show-by-show demographic information and programmatic feedback.

Schedule of key project dates:

Project Start Date: 1/1/15

Project End Date: 8/31/15

Performance Dates: Specific dates have not yet been finalized, but each performance will take place during our ten-week summer season that runs from early June through early August 2015.

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

Key Staff for the Celebrate Brooklyn! Performing Arts Festival:

Jack Walsh, *Executive Producer*

Rachel Chanoff, *Artistic Director*

Diane Eber, *Associate Producer*

Kristina Beaudett, *Development Manager*

Brett McNamara, *Sponsorship Manager*

Laurel Sheridan, *Marketing Manager*

Brendon D. Boyd, *Production Manager & Technical Director*

All staff listed above are employed by BRIC Arts | Media | Bklyn, the parent organization of the Celebrate Brooklyn! Performing Arts Festival. Titles indicate roles.

Jack Walsh and Rachel Chanoff have collaborated on the conceptual development of the project and outreach to artists to-date. Others will be involved in implementation as appropriate.

Selection of Key Organizational Partners: An organizational partner is an outside entity that will provide

resources (other than money) to support the project.

BRIC's longtime presenting partners for Celebrate Brooklyn are the New York City Department of Parks and the Prospect Park Alliance. Together, they manage Prospect Park, Brooklyn's 527 acre flagship park located centrally in the borough. The Bandshell in Prospect park was originally built in 1939, fell into disrepair in the 1970s, and was renovated and expanded several times specifically for Celebrate Brooklyn. Each year, BRIC builds-out the venue for the season and Parks provides the facility and some logistical support such as cross promotion, maintenance materials, and vehicle use.

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

Celebrate Brooklyn! performances are intended for general audiences from Brooklyn and throughout New York City and have a loyal and devoted following. An estimated 40,000 people will attend the 4 NEA-supported performances. Celebrate Brooklyn! draws its audience from across the New York metropolitan area with a large portion from Brooklyn and Manhattan. Brooklyn is New York City's most populous borough with over 2.5 million residents—57% of whom are Black, Hispanic, Asian or multi-racial. In addition, 38% of Brooklyn's population is foreign-born and 47% speak a language other than English at home. The festival's programming attracts all age groups from children through senior citizens and our facility is accessible to people with disabilities and easily accessible via public transportation.

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

No

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

Celebrate Brooklyn! has a well-developed curatorial approach that is informed by the Festival's long history, 50 years of combined experience of its Executive Producer and Artistic Director, and the strong curatorial voice of the Artistic Director. While we "celebrate" Brooklyn in our programming, we have chosen not to have open calls, community programming councils, and other grass roots consultations which in our experience lead to compromise/consensus programs. Our aim is to inform, surprise and delight audiences with the unexpected and unique, while programming through the lens of our mission.

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.

BRIC has a reputation as an innovative multi-disciplinary presenter of music and film, providing unprecedented access to meaningful arts programming. For nearly 40 years, audiences across demographics have been coming to Celebrate Brooklyn! events from all over New York City via the subway one block away. The Festival has captured their attention with high-quality cultural activities that span disciplines, forms, and influences but share a common goal of engaging community members in the arts.

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?

No

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

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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

Celebrate Brooklyn! has a multi-faceted seasonal marketing campaign, and BRIC's publicity team works with local community leaders and media outlets to conduct targeted outreach in Brooklyn's diverse neighborhoods. Our campaign includes: distribution of 100,000 full-color season brochures via direct mail and street teams; distribution of 35,000 program booklets on-site at performances; 12 weeks of full color print ads in *The Village Voice* and neighborhood Brooklyn papers; summer-long high-profile outdoor advertising on street pole banners surrounding Prospect Park and bus shelter posters in various neighborhoods; daily cross-channel cable and broadcast TV spots; radio promos on multiple stations; a robust 5-month publicity effort by an experienced publicist targeting print and online outlets; weekly email blasts to 24,400 subscribers; promotion on our website to 90,000 unique visitors per month; and daily posts

to over 24,700 followers on Facebook and 17,900 on Twitter.

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 Prospect Park Bandshell is accessible to individuals with disabilities in compliance with federal law and regulations. Broadcasts, webcasts and cablecasts of programming through BRIC's Community Media network will extend accessibility far beyond attendance at the performances.



Presenting & Multidisciplinary Works

Art Works

Example Application Narrative

Applicant Organization: Emerson College

Location: Boston, MA

Description: To support the development and presentation of multidisciplinary, contemporary performances and related activities at ArtsEmerson.

Intended Objective: Engagement

Emerson College
Organizational Information

Date Organization was incorporated (if applicable): N/A

Mission/purpose of your organization:

ArtsEmerson is the public programming arm of Emerson's Office of the Arts, and represents an expansion of public programming undertaken by the College since 1989. Our mission is to redefine the relationship between the institution and the artist, the artist and the audience, and the impact of theatre on the community. Through programs, ongoing artist residencies and repeated engagements with ensembles, audiences see how work evolves over time, and as a result, connect to the artists' deeper ambitions and process.

ArtsEmerson nurtures art representing a mix of forms and cultural perspectives that evidences our commitment to intentional, multi-dimensional diversity in terms of form, gender, cultural perspective, generation of artists, audience demographics. We create and produce artists' residencies to support the development of new work and deep engagement with our students, audiences, and civic partners. We design and run a program of audience development strategies alongside a program of research into barriers to engagement among under-participating communities in the City. We surround the art with artistic engagement activities produced concurrently with the presentation of the work. Recent productions from the 2013/2014 season, *columbinus*, *Kiss & Cry*, *Mies Julie*, *House/Divided* and *Man in a Case*, evidence this commitment to civic engagement through outreach and affiliated programming.

Emerson College Project Information

Major Project Activities:

ArtsEmerson: The World on Stage seeks support to present five distinctive works in calendar year 2015 that advance our goal of creating a civic space in downtown Boston where a large and diverse audience drawn from many Boston-area communities gathers to test and develop a new narrative for the region, triggered by the shared experience of art. Projects supported will include: Canadian performance artist Robert LePage's newly reimagined *Needles and Opium*; Daniel Beaty's *Breath and Imagination*, the story of Boston's Roland Hayes (the first international African American opera star) through spoken word, aria, and gospel music; Culture Clash's *Keep Culture and Clash On: 30 Years of Revolutionary Comedy Remastered*; Stacy Klein's Double Edge Theater and *The Grand Parade* which mixes movement, media, masks, and an original score to take the audience on a wordless journey through the 20th century; and Chilean-born playwright/director Guillermo Calderon's *The Kiss*, created in Germany but focused on Syria.

We selected each project for this proposal due to the presenting challenges inherent in each: Lepage and Klein are touring work of ambitious scale, Beaty and Calderon will premiere these touring productions with us, and the Latino ensemble Culture Clash represents an opportunity to extend our reach into a new community. Through a careful approach with authentic invitations to under-participating communities, a carefully curated global artistic adventure that reflects the true diversity of Boston, and an array of Artistic Engagement and Audience Development techniques, we aim to foster a new narrative, in which we see ourselves on stage, and in the seats, as One Boston, unified by our diversity. Key activities around the selected works include the work of organizing the community of interest (the Residency period), the audience design work done with leaders from diverse Boston communities (our Audience Catalysts), the Presentation, and the conversation surrounding it (Artistic Engagement). A Page One meeting sets the conceptual framework of the whole process in an open (and recorded) conversation with the artists, our staff, and interested external parties such as faculty, students, and Audience Catalysts.

With NEA support we will present each of these works in CY 2015, produce a diverse audience for each of the works through our Audience Development program, and capitalize on the opening inherent in a shared experience of art to spark a facilitated dialogue among the gathered that breaks through the class and cultural silos in which we live our daily lives. These works define us as Presenter. They are multi-disciplinary and diverse in their aesthetics, international and of many cultures, new in a variety of dimensions (new forms for the audience, new works for the artists, new in content or impact on the conversation), and all works that would otherwise not appear in Boston.

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 whole rationale for this project derives from the capacity of live performance to engage the imagination and inspire personal and community transformation. We choose works for their inherent potential to enlist a broad and diverse community of our neighbors: creating a new civic narrative for Boston that *springs from*, rather than *reaches for* diversity. Serving as community organizers, we engage our neighbors at every stage of the project. Community Residencies introduce the artists and the works in multiple settings: Boston's neighborhoods, our student body, affinity groups coalescing around the content or form, and core

audience of ArtsEmerson members. We enlist an expanding network of Audience Catalysts—Boston residents who commit to helping us engage their own communities with each endeavor. Inherent in the production design, we develop and produce multiple Artistic Engagement events where the shared experience of art illuminates our unity out of our diversity.

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.

Our measurement tools include a mix of audience surveys, feedback sessions with our Catalysts and the artists, and an open discussion thread on our blog that invites the entire audience into the effort. In addition, we are one of several cultural partners in a major effort of The Barr Foundation to survey the current state of the arts and culture of Boston in terms of general public perception. We will be able to benchmark our work against this study and learn from it as it unfolds, by virtue of being at the table. Further, ArtsEmerson is in the enviable position of being partnered with HowlRound: A Center for the Theater Commons in our Emerson College offices. So, the work we are doing with engagement automatically extends to the field through the amplifying power of HowlRound's documentation and dissemination platform. Whatever we learn is shared via this platform, and our learning is informed by others in the field who are already ahead of us in this work.

Schedule of key project dates:

The Project takes place over CY 2015

January:

Community Residency for Daniel Beaty.

Audience Catalysts meet with Daniel Beaty.

Production support for the tour's premiere Presentation of *Breath and Imagination*.

February:

Presentation of *Breath and Imagination*.

Artistic Engagement events for *Breath and Imagination*.

Audience Catalysts gather around *Needles and Opium*.

Community Residency with Double Edge for *Grand Parade*.

March:

Presentation of *Needles and Opium*.

Artistic Engagement events for *Needles and Opium*.

Page One Meeting with Guillermo Calderon for *The Kiss*.

Community Residency for Richard Montoya and Herbert Siguenza for *Culture Clash*.

Audience Catalysts gather around *Culture Clash*.

April:

Presentation of *Culture Clash*

Artistic Engagement events for *Culture Clash*

Audience Catalysts gather around *Grand Parade*

May:

Presentation of *Grand Parade*

Artistic Engagement for *Grand Parade*

June/July TBD

Technical Residency for *Kiss* (in preparation for the launch of the US tour)

September/October/November TBD

Community Residency for Guillermo Calderon for *Kiss*.

Audience Catalysts gather for *Kiss*.

Presentation of *Kiss*.

Artistic Engagement for *Kiss*.

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

The artists named are considered Key Individuals, certainly. In addition, key ArtsEmerson includes Executive Director Rob Orchard, Director of Artistic Programs David Dower (who has designed the “One Boston” initiative), Audience Development Manager Akiba Abaka (who created and manages the Audience Catalyst program and directs the subsidies of the Ticket Access Program), Artistic Engagement Manager Kevin Becerra (who organizes the Neighborhood Council) and Director of Student Engagement Meg Taintor. Key community partners from the Audience Catalysts, Neighborhood Council, and Ambassadors Program include Union of Minority Neighborhood leaders Jacqui Lindsay, Joan Lancourt, and Donna Bivens, local author and anti-poverty organizer Michael Patrick MacDonald, Executive Director of the Elma Lewis Center Kelly Bates, Executive Director of City Mission Society Rev. June Cooper, and will be welcoming leaders from Asian, South Asian, and Latino communities around the city.

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

The engagement goals of this project require close partnerships with both individual community leaders and community organizations. Regular organizational partners include the Elma Lewis Center for Civic Engagement, Learning and Research, the Union of Minority Neighborhoods, the City Mission Society, and Forever Ink. These groups routinely engage with us at the design, planning, and outreach stages of the activities described here. They sometimes provide content expertise, outreach direction and support, host events in their community or in our venues for our artists. Another key partner is the Office of the President of Emerson College, where our deep connection to both the student and faculty community is anchored and where our strategic initiatives around the city are aligned with the strategic priorities of the College. Our partners have grown organically out of relationships with our audience and pre-existing relationships among our staff with community leaders.

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

The works of art that are included in this project have been selected and are described in early sections. They were selected both for their capacity to extend our drive to engage diverse communities in our “One Boston” initiative, and for the potential of their involvement to further their own artistic and professional

goals. It is this symbiotic relationship between artists and community in which our success is rooted. These are artists whose work opens important avenues to dialogue in our city, most of them have long histories of embedded community engagement in their work, and they were selected within the context of a whole season of 15-18 titles for their ability to fill in aesthetic, cultural, and content gaps in the complete schedule. They are included in this application because of the special challenges associated with presenting each of them, but they are part of the whole season because of their special contributions to our overall artistic impact strategy.

Intended Beneficiaries (Audience/Participants/Community):

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

Our engagement work within different communities benefits a broad, diverse audience many of whom are not traditionally reached by live performance in our City. Regular participants will experience the rich benefits of being part of a diverse community united by a shared experience of art. Artists benefit in multiple ways, including economically, and being of service to the needs of artists is an important priority in all our programming decisions. Three projects hope to establish their viability on tour in the US: Needles and Opium, The Kiss, and Culture Clash. Double Edge, with roots in Boston, maintains its presence with the Boston audience. Daniel Beaty's community transformation work needs to be anchored in a shared experience of his performances to succeed. Ultimately, we intend the beneficiary to be our city, as we continue to drive toward this question of fostering a narrative of "unity in diversity" through community engagement, performances, and dialogues.

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

Yes

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

The artists have been consulted on all of it, and their needs are designed into the program right from the outset. We are also in regular conversation with many of the key leaders in our audience engagement efforts, many of whom continue to participate in the development of the engagement plans and to carry the story of our intentions and plans into their own networks and neighborhoods. We are also in regular dialogue with civic leaders (City Hall, local funders, College leadership, other cultural leaders) about our broader efforts to promote a "One Boston" narrative and have enlisted many of them in the early stages of that campaign. This is a community organizing model, and you cannot organize a community without their involvement in the process.

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.

Multiple approaches within our community inform the artistic process. Our Audience Catalysts have gathered multiple times in formats ranging from focus groups to planning meetings for the Residency periods for artists. An Ambassadors program, of over 100 people drawn from communities all over the city, helps to understand barriers to participation and design responses to those barriers into our engagement programs. A smaller Neighborhood Council assists to design and improve the impact of post-performance Artistic Engagement and will travel with us to observe similar programs underway in other organizations. A group of ten students works as paid Creative Producers each year, connecting the work and artists to the campus community. We serve on committees of the Mayor's Office (around policy development) and the local philanthropy that is leading the cultural planning process for the region, and the "One Boston" efforts are informed by- and inform- those efforts.

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

American Indian or Alaskan Native
 Asian
 Black or African American

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
 Other underserved/distinct group

Describe how the project will benefit the underserved community.

The most direct benefit will be the opportunity to engage with contemporary artists and their performances, a range of experiences that will affirm their presence in the “One Boston” narrative. In addition, through the variety of approaches to engagement, these communities will benefit from a place at the table of the civic discourse of the city, via their participation with ArtsEmerson. While we will be working to make authentic invitations to participate in our work to historically underserved communities, and dismantling barriers to that participation where we find them (including offering free and reduced pricing through our Ticket Access Program where necessary to meet our audience design goals), we will also be facilitating exchanges among these different groups (including the regular theater-goer) that create cross-cultural conversation in a city known more for its silos and segregated neighborhoods.

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

We will promote the project’s events through leveraging and activating our various networks and partners, such as the Catalysts, Neighborhood Council, Emerson community and other community partners. We will also promote the project to our 6,000 members / 25,000 ticket buyer households via direct mail and email campaigns; press releases to major and neighborhood/town media outlets; promotions with other business and organizations with audience alignment with the programming; social media and email; and outdoor, radio and print paid advertising.

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 theatres and rehearsal rooms are physically accessible and comply with federal law and regulations. Performances include access to assistive listening devices and large print programs are available upon request. Economic access is provided through low ticket entry points, Ticket Access Program and free workshops and presentations.



Presenting & Multidisciplinary Works

Art Works

Example Application Narrative

Applicant Organization: John Michael Kohler Arts Center

Location: Sheboygan, WI

Description: To support guest artist residencies featuring community engagement activities.

Intended Objective: Engagement

**John Michael Kohler Arts Center Inc
JMKAC and Arts Center
Organizational Information**

Date Organization was incorporated (if applicable): 04-23-1959

Mission/purpose of your organization:

JMKAC's overarching mission is to generate creative exchanges between an international community of artists and a diverse public in ways that activate the power of the arts to transform lives and strengthen communities. JMKAC is nationally recognized for nurturing of artists in the creation of new work; for its concentration on art forms, artists, and ideas that have received little critical attention; and for its ability to involve underserved audiences as well as a broad general public in innovative arts programming. Its small-town Midwest location, challenging mission, extensive multi-arts programming, and local/regional/national constituencies make it unique. Key annual programmatic elements include 12-22 curated exhibitions that are part of broad themes exploring issues in contemporary art; 6 performing arts series; Arts/Industry, an internationally renowned residency program providing opportunities for artists to create new bodies of work using the technologies and facilities of an industrial pottery, foundry, and enamel shop; a commissioning program that invites underserved constituencies and the general public to collaborate on major projects; and a wide variety of educational programs, including an arts-based licensed preschool; classes and day camps for all ages; SPARK, a monthly series of programs for those with Alzheimer's and their caregivers; and special programs for schools, universities, daycare centers, shelters, and persons with disabilities.

**John Michael Kohler Arts Center Inc
JMKAC and Arts Center
Project Information**

Major Project Activities:

Three dynamic community-based residencies will connect 8 extraordinary visual, performing, and multimedia artists with underserved constituencies in enthralling explorations of personal and community identity. The artists will work with Chinese, Hispanic, Hmong, African, and other cultural communities; at-risk youth, seniors, homeless families, victims of domestic abuse, union members, students, and the general public.

Residency 1: Tomáš Kubínek & Co. (CT) – 10 weeks. A virtuoso vaudevillian, Kubínek will collaborate with 75+ members of underserved constituencies to highlight diverse stories of Sheboygan County residents in a zany variety show. Workshops, performances, and special events will transform public spaces, allow participants to discover and share talents, and advance the city's BID plans for a downtown arts/culture district. Elements may include grand-scale puppetry, locally created video and still projections on landmark buildings, and 3 major theatre performances uniting factory workers with the Symphony Orchestra and more. The residency will involve 3 outreaches, 8 workshops, and rehearsals culminating in 3 evening-length performances that will be accompanied by a 3-day street festival and a video for exhibition and broadcast.

Residency 2: Kevin Coval /Young Chicago Authors (YCA) & company of artists (IL) – 10 weeks. YCA, a dynamic assemblage of educators and writers, transforms young people's lives by cultivating and strengthening their voices through writing, publication, and performance. Coval and company will work with at-risk youth from social service and minority organizations plus targeted school programs. Some 400 participants will endeavor to realize and inquire into undiscovered aspects of their identities through written and spoken word as well as performance. It will culminate in 3 stirring showcases of company repertoire; 3 performances of original evening-length work developed by community members, the company, and guest artists; related publication and exhibition with video.

Residency 3: Dennis McNett (NY) & Joseph Velasquez /Drive By Press (WI) – 8 weeks. McNett, known for creating astonishingly detailed relief and silkscreen prints, has produced an eclectic body of work depicting larger-than-life Viking ship parades (Philadelphia) and Nordic giants (Manhattan). Velasquez transforms printmaking into a collaborative effort using objects such as a rocking horse and steamroller for printing. Together they will work with 175+ participants on large-scale collages and sculptures that explore traditional values while investigating popular culture and Sheboygan's maritime past. Community partners will work with Velasquez, using a construction-grade steamroller to make oversize prints as well as collaborating on larger-than-life sculptures, creatures, costumes, and masks for a final river flotilla parade celebrating cultural diversity.

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.

Engagement will be the primary outcome. Through the ongoing and growing collaborative relationships with our 17 Community Partners, the project will draw in diverse participants and audiences from the outset, encouraging interaction with the artists and direct involvement in the process and production of art. Moreover, the scope of the residencies (multiple weeks) will result in sustained community-building across diverse ethnic and socioeconomic groups. Because the residencies will produce remarkable new work across diverse fields of art, a secondary outcome is Creation. Connecting Communities' efforts are also directly in line with the goals of learning and livability. Community members, collaborating on the design and

implementation of distinctive art works and performances, will learn skills in the arts, come to understand the creative process, and produce new and lasting works that contribute to the region's sense of community and place.

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.

JMKAC will document the project through photography and video and will monitor residencies through daily involvement with the artists. Core participants, teachers, and random audience members will be interviewed or asked to complete evaluations assessing knowledge gained and increased interest/involvement in the arts. At the conclusion of each residency, JMKAC staff will conduct an in-depth evaluation with the artist(s). Outcomes will be measured both quantitatively and qualitatively through analysis of data on participant demographics; survey responses aimed at measuring participants' depth of engagement, knowledge acquired, and changed perspectives; and assessment methods. Evidence that outcomes were achieved will be noted through artists' and participants' reporting of their experiences, observed interactions and recorded feedback, and the final products of each residency.

Schedule of key project dates:

Project residencies will be structured for maximum direct interaction of community participants with artists.

Residency 1: Kubínek & Co.

September 2015: 6-day planning visit with key Partners

May–August 2016: 7 weeks for workshops, auditions, and performances

September 2016: 2 weeks to conduct tech and dress rehearsals for 3 original public performances, a 3-day street festival, and 1-month exhibition with video

Residency 2: *Young Chicago Authors*

April 2015: 6-day planning visit and performance for schools and youth-at-risk programs

Summer 2015: 3 six-day visits to conduct recruitment workshops in poetry, spoken word, hip-hop, etc., and to present 3 public performances of company works

August–September 2015: 5 six-day components with company members and well-known spoken-word guest artists leading workshops and rehearsals with community members to create performance works

October 2015: 1 week to conduct tech and dress rehearsals for 3 original performances and exhibition with video for the public

Residency 3: McNett & Velasquez

March 2015: 6-day planning visit with artists and Community Partners

May–October 2015: 3 one-week residency components with artists to conduct workshops and to explore imagery and ideas for built pieces

June–October 2016: 4-week residency to create, with participants, final public art piece(s) as well as steam roller prints and river flotilla parade

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

The selection of artists for the residencies focuses on the excellence of their work and artistic merit but also carefully weighs each artist's interest and ability in working with diverse community participants. Resumes and portfolios are reviewed by JMKAC staff, Community Partners, and representatives of potential

beneficiaries to identify past success in creating public art, exhibitions, and performances and in engaging with diverse stakeholders. The Arts Center director and staff and Partners are firm in their resolve to involve only extraordinary emerging and established artists who are committed to enhancing constituents' lives and understanding of the arts and whose own careers and lives will, in turn, be impacted by participation in the project.

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

Partner selection emphasizes inviting diverse, and often underserved, groups to become stakeholders in the arts. Other factors include the serious interest and commitment of these Community Partners in working with JMKAC in a hands-on way. The Partners must agree that, to better integrate the targeted constituencies into the community and give the public a greater understanding of the value of diversity, the general public must be invited to participate in the projects. Partners may provide in-kind support (meals or lodging, for example, and supplies specific to a project) as well as space for performances and activities. They also generate publicity and promotion. These Partners are conduits for individual participants—representing the full spectrum of diverse communities—to work on the projects and, in the process, build skills, community pride, and a deeper understanding of arts and culture.

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

The proposed project will create new works of art and performances; this new body of work in many ways will be inspired by the selected artists' previous bodies of work. At the same time, the works and the performance art generated by the proposed project will flow from the needs and concerns identified by the community because the artists will work with participants collaboratively to conceptualize as well as to produce the art. Thus, past works of the selected artists do influence selection of artists-in-residence, with a focus on artistic excellence and creativity, but of equal importance is the openness of these artists to an authentic collaborative process that is exploratory and innovative in response to the community participants' concerns and desires.

Intended Beneficiaries (Audience/Participants/Community):

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

Connecting Communities works with 17 Community Partners to create public art, exhibitions, and performances through collaborations among superb, diverse artists and constituencies who have little access to the arts—cultural minorities, youth at risk, domestic abuse victims, the elderly, persons with disabilities, industrial employees, and others. The project's residencies will reach an estimated 200,000 adults and children including Partners' constituencies, the general public, and broadcast audiences. Based on past JMKAC community projects, we anticipate a wide age range (2-1/2 to 90) and diverse backgrounds. The need for programming that strengthens and unites the region continues to increase. Local demographics are rapidly changing, and the ability to understand and accept diverse cultures is critical. The most recent U.S. Census indicates a minority population of 13.9% in Sheboygan (over 38% in the schools),

and the number is growing rapidly.

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

Yes

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

JMKAC has already begun its grassroots, inclusive planning process, and, from the onset, the Community Partners' beneficiaries were included. Information about the proposed project was shared—via written communications and through convenings both onsite at the Arts Center and at community locations. These organizations are particularly important for their work with underserved constituencies and school districts. Comments and suggestions from these stakeholders will be factored into the project implementation. Sessions with them will include presentations of the artist's own art, workshops, discussions, interviews, informances, and screenings leading to the creation and presentation of major community-based works. Artists-in-residence will use JMKAC as "home base" and actively reach out to diverse audiences and groups such as minority cultural associations, schools, and other organizations.

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.

Each year the Connecting Communities program comprises fresh collaborative initiatives led by different artists; in this way the program truly brings forward new work and programming across years. At the same time, the Connecting Communities concept reflects a constant and essential expression of the Arts Center mission and purpose in bringing arts experiences to broad, diverse constituencies in ways that fully realize the power of art to transform lives and strengthen communities. Because of this continuity underpinning new enterprises each year, we have significant experience in working with potential program beneficiaries. For instance, this past summer 1,300 community members participated in The Sheboygan Project under the auspices of Connecting Communities, ultimately creating 13 street-art pieces.

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

Asian
 Black or African American
 Hispanic or Latino
 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 below the Poverty Line
 Youth at Risk
 Other underserved/distinct group

Describe how the project will benefit the underserved community.

The project will benefit the underserved communities directly, filling significant gaps. Our Community Partners include 2 school districts, creating a gateway to address the lack of on-staff arts teachers. Our 8-county region includes rural areas lacking access and interaction with arts, and the project will reach out to those families. The project will give residents a platform to actively reach across socioeconomic and ethnic boundaries; the art created literally will become a shared language and communal bond. Past programming—very different from this new project but built on the platform of Connecting Communities—is discussed by an educator: *“The very real, positive, & even healing connections I have witnessed between invited artists & my students have underscored a powerful function of arts: a means to discover common interests among previously separated peoples through collectively valuing & constructing beauty & meaning in the world.”*

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

JMKAC will publicize the project through the following: 6 bimonthly JMKAC newsletters (8,000/issue); teacher newsletters for the eight-county region; direct mail pieces distributed locally and regionally including the Chicago area (20,000); features in widespread print media, radio, and TV; JMKAC, Partner, and artist websites; e-blasts (12 blasts to 4,000 recipients); and Facebook and other online tools. Together promotion and publicity efforts will generate media impressions that ensure our target audience is exposed to messaging an average of 3 times (some 1,050,000 impressions). Anticipated audiences are as follows:
 Residency 1 total expected audience: 24,000 + 12,000 via television and online
 Residency 2 total expected audience: 2,000 + 72,000 via cable, PBS, public radio, online.
 Residency 3 expected audience: 24,000

In addition to the combined residencies direct audience of 134,000, exposure will include the 200,000 average annual visitors to JMKAC.

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.

JMKAC actively engages individuals with disabilities and has ongoing relationships with group homes and service organizations. The Arts Center facility is fully accessible, with elevator access and wheelchairs always available. Ramps separate the original building from two wings, making access for the public, staff, and equipment easy. Staff and artists expect to adapt residencies for participants with special needs and encourage participation by a wide range of constituencies, including the elderly and those with physical and/or mental challenges. For the proposed Connecting Communities project, we will assess special needs of participants for each programmatic component, creating and providing accommodations on an as-needed basis, including such adaptations as audio and sign-language interpretation, large-print materials, and special seating and other accommodations for audiences and performers with physical challenges.



Presenting & Multidisciplinary Works

Art Works

Example Application Narrative

Applicant Organization: MAPP International Productions

Location: New York, NY

Description: To support the development and presentation of "Holoscenes" and "PEH-LO-TAH/," multidisciplinary works.

Intended Objective: Creation

**MAPP International Productions Inc.
Organizational Information**

Date Organization was incorporated (if applicable): 04-13-2006

Mission/purpose of your organization:

MAPP International Productions develops sustainable environments for contemporary performing artists to create and perform their work, and to advance appreciation of diverse cultures and perspectives. Our curatorial focus is on artists who tackle complex subject matter and push the cultural conversation forward in society. In practical terms, this has translated to the production of 33 acclaimed multidisciplinary performance works, created with over 300 artists and seen by audiences in 42 U.S. states; as well as the introduction to U.S. communities of artistic works from 25 countries.

As producers, we handle all fiscal, logistical and advocacy tasks needed to secure the opportunities and resources for artists over the two to four years it takes to create, premiere and tour their new works. In addition, we play a lead role in devising and implementing public engagement that foregrounds the artists' creative process and the issues at the heart of their work. We are equally dedicated to ensuring that high quality artistic works reach the public, and to providing diverse people with the means of engaging directly with artists and with the themes of their work. We create and sustain partnerships with local, national and international organizations – from regional institutions to neighborhood groups – for creative research and development, for contextualization, and for connecting artists with public communities.

**MAPP International Productions Inc.
Project Information**

Major Project Activities:

MAPP International will be engaged in the production and presentation of two multidisciplinary projects, *HOLOSCENES* and */PEH-LO-TAH/*. Each is built from a process of rigorous research – creative, cultural, social, scientific – as well as a deeply collaborative artistic process; each offers the public artistic experiences that stretch the boundaries of form while addressing compelling questions about contemporary life. Our specific activities include raising and managing funds; securing residency space; negotiating contracts with artists, tech crew and presenters; coordinating logistics and production staff; overseeing marketing and communications; and devising and implementing contextualization and community engagement that deepen the experience of the artistic work, and shine a light on artists' role as thought leaders in society.

We will produce presentations of *HOLOSCENES*, a large-scale, outdoor performance-installation that manifests states of flooding in multiple mundane scenarios, in order to viscerally reframe the relationship between climate change and everyday human behaviors. Conceived and directed by Lars Jan, *HOLOSCENES* features a custom-fabricated aquarium connected to a hydraulic system driven by streams of environmental data. The tank is inhabited by a performer who enacts a choreographed, everyday activity, curated through a global open-call. As water rises and falls, the actor strives to continue, adapting their behavior to the new environment. A cadre of six performers rotate in and out of the tank over performance durations of varying lengths. Wireless headsets provide aural access via hydrophones, intimately linking performer and listener. At the nexus of art and science, *HOLOSCENES* aims to spark reflection and conversation about humanity's capacity for empathy and long-term thinking in relation to our changing environment. Public dialogs, onsite docents, a printed "broadsheet" and the project website will support this intention.

We will also produce the development of */PEH-LO-TAH/*, a full-evening work for four performers, conceived and written by Marc Bamuthi Joseph, that unites his personal biography as both soccer player and performer with a broader context, linking "the beautiful game" of soccer to local and global economic hierarchies, political allegiances and social practices. Joseph's spoken word poems will be the base of a theatrical narrative featuring live music; choreography inspired by South African and Brazilian movement styles and the physicality of their soccer players; and a visual setting designed by Christine Marie that juxtaposes the live body with cinematic shadow animations. Public engagement will reflect Joseph's extensive research into the current realities of yearning democracies under economic strain and social foment, and the contradictory global role of the world's most popular sport. */PEH-LO-TAH/* premieres in 2016.

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.

Both projects feature accomplished artists who combine diverse artistic media to create bold, high quality live performance experiences. The */PEH-LO-TAH/* collaborators will layer poetic text, movement, music and visuals into a fresh theatrical form based on hip hop aesthetics, a process recently evidenced in the work, *RED, BLACK & GREEN: A BLUES*, which the San Francisco Chronicle called "as smart and provocative as it is breathtakingly beautiful." Writing about Lars Jan's work, *ABACUS*, The Los Angeles Times said, "Even

with the genre-bending eclecticism of today's avant-garde, he stands out." Further, each project offers enriching public engagement beyond the performance. For example, we are devising formats for community dialogs that connect the theme of *HOLOSCENES* to each city's particular environmental concerns in regard to water, and to replicate Artist Salons where Lars Jan discusses the project's art-science collaboration.

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.

To assess the Creation outcome, we will gather responses to the performances through audience surveys created by MAPP, social media comments, media reviews, artists' feedback, follow-up conversations with presenter partners, and comments from the field. Increased interest in the artists from the presenting field as well as from the media will be further recognition of artistic quality. Regarding our Engagement outcome, we will measure participation and impact through surveys, social media and event documentation. For example, *HOLOSCENES'* scientific advisors believe that the project's every-day imagery has the potential to breach barriers, such as age, education, language and culture, which obscure the complex issue of climate change, and they will help to devise contextualization materials and activities, as well as the means of assessing the impact. The approach to engagement for */PEH-LO-TAH/* will be developed as the project evolves during 2015..

Schedule of key project dates:

Key dates for *HOLOSCENES*

Jan 25–May 31: *HOLOSCENES: QUARternary VIDEOS & LIGHT CIRCUMFERENCES* multi-channel video and photographic exhibition at [REDACTED]

Mar 16-22: *HOLOSCENES* outdoor aquarium performance-installation at the [REDACTED]

May 11-17: *HOLOSCENES* outdoor aquarium performance-installation (3-day presentation; 10-12 hrs per day) at [REDACTED]

Summer-Fall: Additional presentations; tentative hosts include [REDACTED] others tbd.

Key dates for */PEH-LO-TAH/*

Jan: Presentation about the project at APAP conference

Feb-Mar: Travel to Brazil (Joseph & Smith) for cultural/movement research and to Europe (Joseph) for soccer research

Apr-May: Solo writing residency [REDACTED] (Joseph); creative residency with choreographers in San Francisco (Joseph, Smith & Printz); develop public engagement activities; 2016 premiere date/location set

June: Travel to South Africa (Joseph) for movement, cultural and soccer research

Jul-Aug: Script development (Joseph & Garcés)

Sept: Solo showing of in-progress material [REDACTED]; begin setting tour engagements

Oct-Nov: Solo writing residency [REDACTED] (Joseph); creative residency with all collaborators at location tbd, with in-process showing

Dec: Refine/develop script and all production elements

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

Each lead artist selects their collaborators based on past partnerships and professional recommendations; all are committed to and currently engaged in creating the works.

The full list of collaborators is:

For *HOLOSCENES* - choreographer Geoff Sobelle; technical director Eric Lin; hydraulics designer Larry McDonald; programmer Pablo N. Molina; aquarium fabricators CalAquaria; and designers Christopher Kuhl (lights); Irina Kruzilina (costumes/props); Nathan Ruyle (sound); Peter Zuspan (architecture). Scientific collaborators (based at Columbia University) are Dr. Robert S. Chen, Center for International Earth Science Network; Dr. Kevin Ochsner, Social Cognitive Neuroscience Laboratory; and Sabine Marx, Center for Research on Environmental Decisions.

For */PEH-LO-TAH/* - visual artist/inventor Christine Marie; director Michael John Garcés; choreographers Stacy Printz and Amara Tabor Smith; musician Tommy Shepherd; video designer David Szlasa; and performer Traci Tolmaire.

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

Early Morning Opera and Living Word Project are the creative entities of Lars Jan and Marc Bamuthi Joseph, respectively. They have partnered with MAPP International to connect their missions as artist-run organizations with our deep expertise and capacity as nonprofit producers. We are building a range of other organizational partnerships for both projects, for commissions, residencies, performances and engagement. For example, for *HOLOSCENES* we secured commissions and presentations from [REDACTED] and [REDACTED]. We also initiated the relationship with Positive Feedback USA to identify scientific partners; they not only facilitated those relationships, they have also hosted Jan in public events about artist-scientist collaboration. Even though */PEH-LO-TAH/* is in an early stage of development, we have already begun to engage presenters such as [REDACTED] which will provide some creative time for */PEH-LO-TAH/*.

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

MAPP International aims to create a body of work that broadly documents our times while placing artists at the center of cultural and civic conversations. Our two Co-Directors select all projects, seeking out artists who take risks with form, cross boundaries of discipline, and tackle important subjects. Both *HOLOSCENES* and */PEH-LO-TAH/* meet that criteria. With visual installation, live performance, sound and media, *HOLOSCENES* is a visceral, visual offering to the broadest audience possible; it conjures the immediacy of flooding while conveying a sense not only of catastrophe, but of our species' double-edged gift for adaptation. Borne from an inquiry into the nexus of global sport, national identity and individual power, */PEH-LO-TAH/* is a verbally and physically energetic performance with poetry, music, dance and visual art; a work that is deliberately experimental, overtly populist, and grounded in personal experience while embracing social consciousness.

Intended Beneficiaries (Audience/Participants/Community):

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

Intended beneficiaries are the artists, presenters, and public audiences for both projects. For the artists, MAPP International provides the support platform that enables them to realize their visions for their ambitious works. For presenters, we provide artistically important and socially relevant new works which they can bring to their communities, along with proven templates for public engagement that deepens the experience of the artistic work. For the public, we not only make it possible for these new works to get made, we also ensure that the access to the ideas and inspirations behind the work are available to those who want to learn more. During the grant period, *Holoscenes* will reach large public audiences through presentations of the finished work; while */PEH-LO-TAH/* will reach smaller groups, through in-progress showings and engagement activities.

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

Yes

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

Our consultation with the artists is ongoing through all phases of development and production. Our partnership with Lars Jan began in fall 2011, and we have provided financial, logistical, marketing and advocacy support at each step of development. */PEH-LO-TAH/* is the fourth project we have produced with Marc Bamuthi Joseph, which points to the great success of our previous partnerships. Consultations with presenters take place from the early stage of each project, in order to build interest in and support for the work. These conversations with possible *HOLOSCENES* presenting sites had real impact on the development of the work, by contributing, for example, to changes in aquarium design; to ideas for contextual elements; and to the decision to mount a solo aquarium version. Finally, we hear public feedback through surveys in response to in-progress showings and finished performances; as well as to activities such as Artist Salons, panel discussions, community dialogues, workshops, etc.

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.

HOLOSCENES is MAPP's first project with Lars Jan and his collaborative team; while */PEH-LO-TAH/* is our fourth producing project with Marc Bamuthi Joseph and his artistic partners (following *SCOURGE*, *THE*

BREAK/S, A MIXTAPE FOR STAGE, and RED, BLACK & GREEN: A BLUES. With a 20-year track record of producing contemporary, multidisciplinary performance, we have a wide network of presenter partners throughout the U.S., which we continue to expand. For example, the Ringling Museum first partnered with us in 2013 on the MAPP-produced tour of Marc Bamuthi Joseph's *WORD BECOMES FLESH*; from this initial relationship grew their commitment to presenting and commissioning *HOLOSCENES*. In terms of public outreach, planning visits, community cultivation and project marketing throughout the development of each project helps to lay the groundwork for drawing a wide range of people to in-process showings, finished performances, and community engagement activities.

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?

No

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

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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

MAPP International has created print/online press kits and webpages dedicated to each project, with links to downloadable materials, such as videos, essays and reviews. We share all these materials, along with access to live in-process showings and “meet the artist” events, with a wide range of presenter colleagues in order to secure commissions, residencies and performance engagements. We provide marketing and contextual updates as each work develops; and once a tour date is set, we partner with presenters on publicity; e.g., scheduling media interviews, providing videos, etc. We are also continually promoting both projects to our own public community throughout their development, to cultivate interest in and support for both MAPP and the artists. We do this through our quarterly e-newsletter, website news updates, Facebook and Twitter, and we invite our public to live events such as work-in-progress showings, artist salons, premieres and national touring engagements.

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.

MAPP International produces community programming in partnership with other cultural and educational organizations in New York City, and we secure performance engagements for our productions with a variety of organizations and institutions at home in NYC and across the U.S. We make every effort to work with organizations having fully accessible facilities and programming. More specifically, the performance-installation *HOLOSCENES* is intended for outdoor public spaces that are fully accessible to the general public, and the project website and possible video-casts will also make it available to those who cannot attend a live performance.



Presenting & Multidisciplinary Works

Art Works

Example Application Narrative

Applicant Organization: University Musical Society

Location: Ann Arbor, MI

Description: To support a series of multi-day residencies by dance, theater, and music ensembles.

Intended Objective: Engagement

University Musical Society
UMS
Organizational Information

Date Organization was incorporated (if applicable): 05-19-1881

Mission/purpose of your organization:

The mission at University Musical Society (UMS) is to inspire individuals and enrich communities by connecting audiences and performing arts in uncommon and engaging experiences.

University Musical Society
UMS
Project Information

Major Project Activities:

For many years, UMS has worked closely with academic and community partners to integrate the arts into the academic experience, both for college/university and K-12 students. (The philosophy behind this initiative is detailed in the attached Presenter's Statement.) In order to continue and expand upon our previous efforts, UMS requests an NEA grant to support five artist residencies in 2015, all of which demonstrate strong potential to help integrate the arts into the academic experiences of K-12 and college-age students and engage members of the regional community as a whole:

1. Compagnie Marie Chouinard: Residency to include one public performance and 3 or more educational activities, part of a "suite" of events that are now standard practice for all dance companies visiting under UMS auspices. These include: a) a "You Can Dance" community movement workshop, held at and co-hosted by the Ann Arbor YMCA; b) an opening night Q-&-A session with creative personnel, held on stage post-performance; and c) 1 or 2 master classes for either University of Michigan (U-M) or regional advanced high school students.
2. Trisha Brown Dance Company (TBDC): Residency to include two public performances and several related educational activities from the dance suite of events, above. In addition, TBDC artists will be invited to be guest lecturers for a for-credit, undergrad course at U-M on arts/academic integration, to be offered in Winter 2015.
3. Kyle Abraham/Abraham.In.Motion: Residency to include two public performances and 3 or more related educational activities from the suite of events described above, along with participation in the U-M arts/academic integration course and an hour-long School Day Performance for K-12 classrooms from throughout the region, part of an ongoing series at UMS.
4. Propeller, "Total Rose Rage": UMS and Propeller have been planning a return visit by the ensemble for a 10-to-14-day residency focused on their latest project, an adapted retelling of all of Shakespeare's History plays. Plans include seven public performances and 8 or more related educational activities, including workshops, in-class visits, backstage tours, "shadowing" opportunities for technical theater majors, and other events. The residency will take place in September 2015, with the final performance schedule to be confirmed by this fall.
5. New York Philharmonic (NY Phil): UMS and the NY Phil have been in conversation for over a year, planning an unprecedented week-long residency by the ensemble in southeast Michigan. During their visit, ensemble musicians will offer 20+ workshops, master classes, and other events for U-M music majors, area K-12 students, and the community at large, culminating in three public performances. The residency will take place sometime during October 5-14, 2015, with exact dates to be confirmed over the next several months.

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 will address the NEA "Engagement" outcome by providing opportunities for regional community

members, particularly K-12 and college/university students, to engage with diverse international art of the highest quality through the above presentation and arts/academic integration education activities. Successful achievement of the outcome will be measured by 1) documenting the number and demographics of participating community members; 2) tracking the level of participation by K-12 and college/university students; and 3) assessing participants' reactions and experiences through conversations with artists and audience members, umsLOBBY.org analytics, and critical reviews.

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.

UMS will assess our success in meeting project goals through attendance figures for performances and educational activities, including a breakdown by age for the latter events; critical reviews of performances, both from professionals and through audience feedback on www.umsLOBBY.org; and feedback on educational activities. Criteria for success will include artistic excellence; size of audiences, both in-person and online; and quality of educational programs. UMS is also assessing the impact of arts experiences on individuals (including some of the audience members who will participate in project activities) through in-depth, qualitative interviews and surveys as part of a separate initiative being conducted in partnership with other university-based presenters.

Schedule of key project dates:

The project timeline includes the following activities and dates:

1. [prior to grant period – not included in Project Budget]: Promotional and contextual materials, both print and online, created and disseminated for first three project residencies.
2. January 21-24, 2015: A residency with Compagnie Marie Chouinard, with educational activities during the week and a performance on 1/23.
3. February 16-22, 2015: Residency with TBDC, with educational activities taking place during the week and performances on 2/21 and 2/22.
4. March 9-15, 2015: A residency with Kyle Abraham/Abraham.In.Motion, again with educational activities during the week and performances on 3/13 and 3/14.
5. Spring/summer 2015: Promotional and contextual materials created and disseminated for remaining project residencies.
6. 10 to 14 days in September 2015 (exact dates TBD): An immersive residency with Propeller, with educational events and possible pop-up mini-performances taking place on weekdays and public performances over the weekend(s).
7. One week during October 5-14, 2015 (exact dates TBD): An intensive, weeklong residency with the New York Philharmonic, with educational activities offered throughout the week and performances over the weekend.

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

The primary artists for our project were selected based on several criteria, with artistic quality being first and foremost. Project artists were also chosen based on their interest and prior experience with arts education and integration programs. All of the artists have participated in related educational activities during previous visits with UMS and so are familiar with our programs. The artists and/or their managing

agencies have been involved and contributed to the planning process for their 2015 UMS residencies, working in consultation with the project and executive directors here at UMS. Those staff directors were selected based on their leadership roles at UMS, their extensive experience implementing similar projects in the past, and their close working relationships with the project artists.

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

UMS has carefully cultivated regional academic- and community-based partners for many years and will work with several of them on planning and implementing activities for the proposed project. Partners were selected based on interest and prior experience with arts education and integration programs, familiarity with UMS and our education programs, and interest in or relevance to the art forms involved. Several organizational partners have already begun discussions with key UMS staff members about plans for the project, with more intensive discussions to take place after the UMS 2014/15 season is officially announced in April 2014. (Related expenses for any planning done in 2014 are not included in the Project Budget.)

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

Key works of art for the project include: 1) *Gymnopédies* and *Henri Michaux: Mouvements*, two works by Marie Chouinard; 2) selections from Trisha Brown's entire body of work; 3) a new work by Kyle Abraham, *When the Wolves Came In*; 4) *Total Rose Rage*, an adapted retelling of Shakespeare's History plays by Propeller Artistic Director Ed Hall; and 5) symphonic works with the NY Phil including works by Mahler, the composer most strongly associated with the orchestra. UMS staff worked in consultation with the artists and their managers to select the works for the project, choosing works of high artistic merit that also offered points of entry for contextualization and integration with non-arts as well as arts-related subjects.

Intended Beneficiaries (Audience/Participants/Community):

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

The primary target population is the general southeastern Michigan community (both new and existing audiences), with a special emphasis on engaging regional K-12 and college/university students through the related educational activities along with incentives for purchasing performance tickets. UMS will work closely with area colleges and universities and community partners to encourage project participation via the UMS social portal, www.umsLOBBY.org, discounted student ticket offers, and other avenues. UMS estimates for attendance include 20,926 for the 15 performances and 2,979 for related contextual activities. The expected benefit for all participants will be an increased knowledge of and appreciation for the artists and works featured in the project, along with a deeper awareness of the arts as part of their total educational experience for the participating students.

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

Yes

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

UMS has and will continue to work in close consultation with representatives from regional academic- and community-based entities to plan and implement the proposed project activities, particularly with the related educational events. Academic-based representatives include key faculty and staff members at U-M and teachers and administrators from regional K-12 schools and districts, with community representation from the Ann Arbor YMCA and Ann Arbor District Library. UMS staff members will meet with these representatives prior to the start of the grant period (no related expenses are reflected in the Project Budget) and also during the period to discuss the residencies and design activities to help integrate the arts into academic curricula and into community life.

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.

Over the years, UMS staff members from our Education/Community Engagement and Programming departments have developed partnerships with many academic- and community-based organizations throughout the region, consulting with them regularly to help plan and implement organizational programs. The strength of these relationships, along with the solid foundation of education and arts/academic integration programs UMS has offered over the past two decades for K-12 schools, college/university students, and the regional community at large, can provide assurance of our capacity and ability to engage our targeted beneficiaries through the proposed project.

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
- 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 below the Poverty Line

Describe how the project will benefit the underserved community.

With the School Day Performance featuring Kyle Abraham/A.I.M., UMS will work with many established K-12 academic partners to encourage attendance, including schools where the majority of students are historically underserved in the arts due to race/ethnicity, living below the poverty line, or are students with disabilities. These include classrooms from nearby urban school districts such as Ypsilanti and Detroit along with regional centers for students with disabilities.

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

Project activities will be promoted widely through UMS's informational web site, www.ums.org; our social web site, www.umsLOBBY.org; email marketing campaigns; our Facebook, Twitter, Instagram, and other social media accounts; print and broadcast media; direct mail postcards; and two major UMS brochures (series and single-ticket) to be published in May and August. UMS also works with many partner groups in the southeast Michigan region, all of which help to promote UMS activities to their constituencies. For this project, these groups will include performing arts departments and student organizations at area colleges and universities; sister arts organizations; and regional public school systems.

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.

When ADA requirements around ticket sales, seating, and other related issues were updated in 2010, UMS created a staff task force to evaluate all of our policies and procedures around accessibility. That task force is now an ongoing group, meeting regularly to ensure that every audience member, regardless of ability, receives the same levels of service and access to all of our programs, including the proposed project activities. All project venues are fully accessible to persons with disabilities, and many other facility access accommodations, including audio services, sign-language interpretation (both provided upon request), and large-print brochures, will be made available. We are also initiating new policies with our K-12 School Day

Performances to increase accessibility, such as offering a quiet space for students to use during concerts and inviting students to tour and become familiar with the venue prior to their visit.