



May 1, 2012

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded proposals, particularly those submitted under Challenge America – Fast Track. In response, the NEA is providing examples of the “Details of the Project Narrative” for four Challenge America projects that received NEA funding.

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

**1. Abilene Arts Alliance**

To support Artfully Abilene, a cultural tourism initiative for the City of Abilene. Designed to make residents and visitors aware of the range of cultural activities available in the area, the marketing plan includes an e-marketing campaign, a quarterly magazine, a newsletter, and a cultural affairs Web site highlighting events in the West Texas area. *(Funded FY 2012, Unified Promotion/Cultural Tourism)*

**2. Chamber Music At The Barn**

To support the New Zealand String Quartet (NZSQ) in residence in Central Kansas. In addition to performances, the NZSQ will provide youth concerts and master classes focused on classical and contemporary string chamber music shared with children from inner-city and rural communities. *(Funded FY 2012, Arts Event(s) with Guest Artist)*

**3. Conexion Americas**

To support the creation and installation of Migration, a mosaic mural, under the creative leadership of artist Jairo Prado. The mural will be designed through a collaborative process with local residents and immigrant families from the Nashville area, participating through an ongoing partnership with Metro Nashville Public Schools. *(Funded FY 2012, Public Art)*

**4. Soap Factory**

To support the architectural design of a new building entry for the organization's facility, the former National Purity Soap Company building. The design will be developed through community charrettes and will be submitted for public hearings to the City of Minneapolis Heritage Preservation Commission and the Minnesota State Historic Preservation Office. *(Funded FY 2012, Civic Design)*

**National Endowment for the Arts**

The Nancy Hanks Center  
1100 Pennsylvania Avenue NW  
Washington DC 20506-0001

We hope that you will find these records useful as examples of well written narratives. However, please keep in mind that because each project is unique, these narratives should be used as references, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office.

## **Details of Project**

The Abilene Arts Alliance has launched a comprehensive and collaborative marketing platform under the title, “Artfully Abilene.” This platform is designed to raise the bar on public perception of the arts community and attract additional rural audiences. The three hour drive to the Dallas/ Fort Worth metroplex makes it extremely difficult and expensive for most West Texans to participate in their cultural offerings. “Artfully Abilene” provides consistent messaging to different segments of this rural market to educate and to promote cultural events.

### **Specific efforts to achieve this are as follows:**

#### **1) “Artfully Abilene” Emarketing**

Throughout the year, an emarketing campaign promotes specific events, exhibits, and activities. The Ecard marketing program is now distributed to more than 7,000 residents throughout the region.

#### **2) “Artfully Abilene” Newsletter**

A templated regular is distributed via Constant Contact to over 7,000 people. The newsletter features ‘art highlights’ of exhibits and current shows, an artist of the month feature, and a calendar of “art notes.”

#### **3) “Artfully Abilene” Quarterly Magazine**

The first issue of the “Artfully Abilene” quarterly magazine was produced in April of 2009. Working with JBI Publishing in Dayton, Ohio, the Abilene Arts Alliance staff works with the art organizations to write and create the content and also handles distribution. JBI Publishing is responsible for ad sales, design, and printing. 10,000 copies are printed, with 9,600 distributed locally, regionally, and throughout the DFW metroplex within the first two weeks of printing

#### **4) “Artfully Abilene” Art at the Airport Exhibition**

This exhibition provides visitors with an opportunity to experience art by native West Texans as soon as they arrive in Abilene. Nine outstanding artists are featured in this exhibition which includes photography, pottery, blown glass, painting, and ceramics.

#### **5) “Artfully Abilene” Art at the Life Science Accelerator**

Continuing the effort to make art a part of our daily lives, an exhibition was created for Abilene’s new Life Sciences Accelerator facility. Based on the tremendous success of the two previous projects: “Art at the Airport” and “Art at City Hall,” the Abilene Arts Alliance was asked by the Assistant City Manager to curate a permanent exhibition for Abilene’s new high tech business incubator building.

#### **6) “Artfully Abilene” Outdoor Sculpture Exhibition and Tour Brochure**

This brochure, designed to allow visitors to take a self guided tour, provides information of the twenty five sculptures that comprise Abilene’s permanent outdoor sculpture collection. Visitors can pick up a brochure for a self-guided tour from the Visitors Center and museums. The collection includes work by outstanding Texas artists such as Luis Jimenez, Bob Wade, James Surls, Jesus Moroles, and David Deming.

#### **7) “Artfully Abilene” Connecting Colleges to Culture**

Preliminary meetings have taken place with the marketing departments of Abilene’s three universities to create a vehicle to provide information on art events of interest to the students. Visually interesting notices on events selected for the students will be

disseminated to the point person at each university and forwarded to the students. The AAA also has Facebook, MySpace, and Twitter initiatives.

**8) Online Marketing Tools**

Abilene has created an online cultural affairs destination website (abileneroadtrip.com). This website serves as a companion site to the Abilene Cultural Affairs Council's "regular" website which is linked to all art institutions and a variety of other organizations, and provides a six month cultural calendar. Abilenecac.org

**9) Goals**

The AAA/ACAC goal is to engage a large and diverse cross section of the Abilene community, surrounding rural areas, and underserved communities, and tourists in our cultural and heritage happenings which in turn will enhance the effectiveness of the arts organizations and participating artists. An enlivened downtown will heighten the sense of community and provide a stronger economic base.

**10) Goals as they Relate to Art Endowment's Outcome**

The Artfully Abilene marketing initiative will assist all of Abilene's cultural organizations to "realize their artistic and public service goals." The promotion of all cultural organizations under one marketing umbrella will create synergy and excitement for our cultural community that will result in increased audiences for the art organizations and increased opportunities and awareness for the public.

**11) Schedule for Key Events**

Jan-Dec 2012: Continue development of comprehensive database of email addresses for attendees, members of art organizations, donors, etc.

Jan- Feb 2012: Develop viral marketing program with students and professors from three local universities. Initiate cultural district website.

Jan- Dec 2012: Ongoing... Update AbileneRoadtrip.com and market to identified target populations; produce and update Sculpture Tour Brochure and Art at the Airport brochure.

Monthly: Create and send monthly "Artfully Abilene" newsletter and eblast for events

Quarterly: Create and distribute quarterly "Artfully Abilene" magazine

**12) How the Project will Benefit Underserved Populations**

All components of this marketing effort are directed at reaching individuals in rural communities. Arts interested individuals in rural towns have been identified and will help in providing the contact information for others in their community. There are two populations targeted for this project 1) the primary market area is Abilene MSA=159,149 residents. The secondary market is a 19 county rural area with a population of 320,066. This population includes over 200,000 rural residents residing in small farming and ranching communities.

**13) Process and Criteria for Selection of Artists**

The Artfully Abilene marketing effort will use all of its various components to promote the many artists and art organizations in this area of West Texas.

**a. Major Activities.** The project celebrates the musical work of **New Zealand String Quartet (NZSQ)**. With its dynamic performing style, eloquent communication and beautiful sound the New Zealand String Quartet has forged a major career in the busy international chamber music field, earning the acclaim of critics and the delighted response of audiences. Formed in 1987, the Quartet has particularly distinguished itself through imaginative programming, insightful interpretations of the string quartet repertoire including cycles of composers’ music from Mozart to Berg, and the development of an international audience for important new works from New Zealand composers.

**b. Benefiting Underserved that have limited access to the arts due to geography, ethnicity, economics, or disability..** In July, 2012, Chamber Music at the Barn, will present **NZSQ** in performance in central Kansas. During the three days preceding the performance, the New Zealand String Quartet will be in-residence featuring **youth concerts, master classes** for violin, oboe, viola and cello for the children attending **NASAW** a 60-day summer program for low-income inner-city African American children and **Bows at the Barn** an intensive chamber music camp at Prairie Pines for middle and high school instrumentalists from **both** inner city and rural locales. This residency will allow hundreds of underserved Kansans to hear the NZSQ for the first time including new audiences from the tiny town of Maize, KS (pop. 1,868) at the senior center, as well as the chamber music students and their parents.

<b>c. Outcomes and Measurements</b>	
<b>Goal:</b> Expand access to professional artists of highest caliber for underserved populations	
<b>Objectives</b>	<b>Outcomes</b>
<b>1.1</b> Expand performance outreach to underserved communities by providing youth concerts and master classes to NASAW and Bows at the Barn youth	<b>1.1</b> NZSQ will coach all youth and perform youth concerts for them; NZSQ will give informal performance for senior center
<b>2.1</b> Expand the existing CMATB artistic outreach by expanding opportunities to experience artists, activities, and approach otherwise unavailable	<b>2.1</b> NZSQ will perform for the public. <b>2.2</b> Tickets to the concert will be easily accessible to students, their parents, and the regional public
<b>Meeting NEA Outcome</b>	<b>Outcomes Meeting NEA Outcome</b>
<p><b>NEA Outcomes Engagement:</b> Engaging the public with diverse and excellent art. <b>Learning:</b> Lifelong learning in the arts</p> <p><b>All Projects: must extend the reach of the arts to underserved populations</b> that have limited access to the arts due to geography, ethnicity, economics, or disability. The involvement of professionally trained, experienced artists and arts professionals is essential.</p>	<p><b>Objective 1.1</b> NZSQ will offer coaching and performances to geographically, economically, and ethnically underserved urban inner-city African American youth</p> <p><b>Objective 1.1 and 2.1.</b> The project will expand the existing CMATB artistic outreach by expanding opportunities for geographically underserved young chamber players and audiences to experience NZSQ’s music and activities</p>

<b>d. Schedule of Key Project Planning and Implementation Dates</b>			
<b>Activity</b>	<b>Responsible</b>	<b>Timeline</b>	<b>Scheduled Project Outcomes</b>
<b>1. Planning</b>	CMATB	1/2012 6/2012	<b>1.1</b> Complete planning details and marketing strategy for NZSQ
<b>2. Marketing for NZSQ</b>	Staff and Mkt Committee	5/2012- 7/2012	<b>2.1</b> 140 string students will participate with NZSQ during residency. The public performances will be at least 80% full
<b>3. Outreach</b>	NZSQ and CMATB	7/2012	<b>3.1</b> NZSQ will coach NASAW 60 African American Students, and 80 Bows at The Barn students. 85% of all students will deepen understanding and knowledge of musical styles and terminology.
<b>4. NZSQ Performance, Documentation, and Assessment</b>	NZSQ and CMATB Staff	7/2012	<b>4.1</b> At least 700 participants will attend the NZSQ evening concerts. 15% of the audience will be first-time Chamber Music at the Barn attendees. Audience and participants surveyed will indicate a greater understanding of chamber music styles after attending performance.

**f. Selection of Artists**—The success of past residency activities collaboration has encouraged planners to invite the New Zealand String Quartet. All collaborators (including CMATB youth staff) were involved in selecting the artists and making plans for the performance and residency. NZSQ was chosen for two key reasons, 1) because their high level of artistic and creative skill presents music never before seen by many in the Wichita, KS region; and 2) because one of the principle members of NZSQ, Douglas Beilman, first violinist for the New Zealand String Quartet is a native of <sup>(b)(6)</sup> Kansas.

### **Conexión Américas - Details of the Project**

**a) Major Project Activities:** NEA support is requested by Conexión Américas for the creation of a large scale mosaic mural under the leadership of Nashville artist Jairo Prado. The 8'0" x 20'0" mural will be designed through a collaborative process with local residents and immigrant families from the Nashville area, participating through an ongoing partnership with Metro Nashville Public Schools. The mural's title, "Migration," describes a physical and metaphorical path of movement affecting both immigrant and host community. The artist will facilitate the illustration of this concept through a series of community forums, held at three sites which have successfully generated community engagement. Each forum will allow participants to share their experiences and perceptions about migration. Participants will be introduced to a variety of cubist and expressionist works, and will create sketches based on their experiences as an inspired response. The artist will design the composition by stylizing and compiling these sketches to achieve a symbolic expressionistic vision for the completed work. Repeating patterns, lines suggesting wind movements, images of butterflies and flight patterns of birds are anticipated visual elements, alluding to music and dance as well as migratory movement. A vivid color palette will describe the energy of transculturalization and emotion of cultural empowerment. The final design will be transferred onto a full scale template and fabricated in the artist's studio using ceramic mosaic tile. Participants will learn the process of mosaic mural construction and contribute to its assembly during scheduled public sessions. The artist will supervise its installation at the organization's new Casa Azafrán community center.

**b) How the project will benefit underserved populations:** Nashville's immigrant community represents a traditionally underserved population receiving limited exposure to the arts. Nashville has a relatively young immigrant community with insufficient structural supports in place to serve the unique needs of its rapidly growing immigrant and refugee population. These families are overwhelmingly low income with low English proficiency and as such face a number of challenges related to cultural, economic, educational and social transitions. This community will take part in both conceptualization and hands on creation, engaging a strong cross section of participation with families from multiple school clusters and those enrolled in our programs and services. Participants will be profoundly impacted by the opportunity to have their own narrative represented through the visual language of art. Those who participate in its creation will gain knowledge of art history as well as the skill of mosaic construction. For the community participants and the greater immigrant community that will experience the mosaic as a part of their daily environment, the mosaic will represent their story as well as the challenges and opportunities experienced by both newcomers and their adoptive community. Located in a culturally accessible environment, this work will serve as a community landmark as well as a significant location for future arts education activities. It will continue to speak and inspire throughout its lifetime, increasing the immigrant community's interest in the arts as an agent for preserving heritage and strengthening cultural identity. Its message will encourage immigrants to be actively engaged in the greater community.

**c) Outcomes and Measurements:** The primary outcome for this project is community engagement, using art as a method of building a sense of ownership and empowerment. Publicity campaigns will target immigrant families with children in the Glencliff, Cane Ridge,

Antioch and Overton school clusters. The Spanish language radio station La Sabrosita, on 810 AM, will air project details each week, and multiple social networks and organizational e marketing campaigns will be utilized to ensure participation and public engagement.

The public will participate in multiple aspects of the creation process, attaining knowledge in art history and the craft of mosaic. The artistic mentorship of a highly skilled professional with his own immigrant story is an impactful tool in positively influencing a new generation. All participants will complete pre and post workshop surveys indicating feedback. A photo slideshow will document the process, and videos of the project's creation with participant interviews will be posted on YouTube. We will also publicize the completed work and links to documentary resources on our website and social media, and press releases will be sent to local news media. Local public officials and advocates for the arts will be invited to the unveiling. We anticipate that this unique opportunity for creative inter generational cultural conversation will profoundly affect the Nashville community. This permanent work at Casa Azafrán, located in the heart of the Latino population in South Nashville, will symbolize the ongoing dialogue about the challenges of rapid demographic change, how the newcomers have transformed their adopted community and how their adopted community has affected them. While South Nashville is home to a large number of immigrants and refugees and is increasingly recognized as our city's vibrant international district, a diverse population of Nashvillians has called South Nashville home for many generations. Therefore, this mosaic is important both as a physical landmark and as a process that will serve as a vehicle to strengthen the social capital and multi cultural assets of one of Nashville's most diverse neighborhoods.

**d) Schedule:** Project planning begins January 1, 2012. Community forums will begin mid January. Compositional work by the artist begins immediately after, materials ordered by February 1, and projected mosaic fabrication dates will begin in mid February. Open studio sessions will be held three evenings/ weekend dates per week for eight weeks. The mural is scheduled for completion by April 30, 2012 and installation will tentatively occur in May. The work will be unveiled shortly thereafter and will be the featured work for our Hispanic Heritage Month in September 2012 as well as Conexión Américas' 10th anniversary celebration.

**e) Selection of artists:** Local artist Jairo Prado was selected for this project based on his reputation for technical and artistic excellence as a community artist as well as a history of successful work with Conexión Américas. He has a proven ability to solve problems and work with a variety of materials, and is familiar with the requirements of working with bilingual communities. He collaborated on a cultural storytelling mural project in Fall <sup>(b)(6)</sup> with Conexión Américas and the Frist Center for the Visual Arts, along with Latino participants from the Family Resource Center at Cole Elementary. He was the featured artist for our Hispanic Heritage Month Celebration in <sup>(b)(6)</sup>. He also recently completed a series of cultural art workshops with youth at two Metro Nashville schools in Spring 2011 in conjunction with our "Parents as Partners" parental engagement program for Latino and other immigrant parents.



## Details of Project Narrative: The Soap Factory

**a) Major project activities:** The Soap Factory plans to use requested funds to design a new building entry for its historic, urban building. After the artist is selected through a competitive process, two charrettes will be held, the first for community feedback and the second to involve the arts community. Community members will also serve on the selection committee and will be asked to complete evaluation forms as part of the project. Upon completion of this project, The Soap Factory will have a design for a new building entry that has sensitively reflected both the needs of its challenged community and the demands of historic integrity.

Deliverables for this project include: landscape and urban design around the new entry, the addition of a new or augmented facade at the entry, and the integration of signage designed to engage the surrounding community with The Soap Factory and its programs.

**b) How the project will benefit underserved communities:** The Soap Factory is located in the Marcy-Holmes neighborhood of approximately 9,000 people, and according to the City of Minneapolis website, “Marcy-Holmes has a substantially higher percentage of people living in poverty than Minneapolis.” Data from the most recent American Community Survey sets the median household income for Minneapolis residents at \$44,478, but the median income for Marcy-Holmes is \$23,974. Even more startling is data gathered in The Soap Factory’s 2010 audience surveys -- 32% of TSF visitors have an annual income under \$20,000.

The Soap Factory is the only 501(c)(3) arts organization within the neighborhood. The organization has hosted the annual arts fundraiser for the community public school for the past eight years, and TSF staff members have served on numerous neighborhood committees.

The Soap Factory building is adjacent to the Mississippi River, in a historic district that remains one of the few remaining testimonials to the city’s golden age of manufacturing. Because the building was an actual industrial soap and chemical company, an engaging entrance was not needed. The organization receives many cell phone calls from people standing on the right block, but who do not recognize the powerhouse art gallery in their midst. The Soap Factory serves an economically challenged constituency and needs to increase its presence within its deserving community.

**c) Outcome(s) and Measurements** The Soap Factory’s Entrance Design Project will meet the NEA outcome of Livability, Strengthening Communities Through the Arts.

Our economically-challenged community wants more arts engagement and they strongly support The Soap Factory: The Marcy-Holmes Neighborhood Association updated its master plan for the neighborhood in 2006. The Goal listed under Arts and Cultural Opportunities states: “Develop more arts and cultural opportunities in the neighborhood.” Strategy number three to meet this objective is “The neighborhood supports the efforts of The Soap Factory to attract arts and organizations to its facility.”

This project will engage community members at each stage of the process: 1/3 of the selection committee will be made of community members, there will be a community charrette to solicit

neighborhood input into the design and there will be a report to the community upon completion of the project.

Strategies: This project will a) use design to enhance/revitalize a public space via two charrettes and development of design specifications and b) engage artists and arts organizations in the cultural planning and design activities.

**d) Schedule of activities:**

January 2012: Distribute the Request For Proposals (RFP) for a Entrance Design for The Soap Factory with a defined set of deliverables as noted above and budget to pre-qualified professional consultants. Hold site walk through and answer questions of the consultants prior to proposal submission to TSF.

March 2012: Receive and evaluate submitted proposals, interview short list of consultants,

April 2012: Select Artist and award contract. Selected artist meets with TSF Board, staff, selected artists and volunteers.

July 2012: First community charrette with the Marcy-Holmes Neighborhood Association, and neighborhood activists. Second charrette with artistic community, including local and regional artists and representatives from the Weisman Art Museum, Walker Art Center, and the Minneapolis College of Art & Design. Attendees complete assessment forms.

September 2012: Artistic team synthesizes input of charrettes, reports to Revitalization Task Force. Artist completes assessment form.

November 2012: Plans submitted for public hearing with the City of Minneapolis Heritage Preservation Commission and the Minnesota State Historic Preservation Office.

January 2013: Public hearing on plans.

March 2013: Hearing completed and approved, evaluation data gathered, reporting to funders and community organizations begins.

**e) selection of artist**

Solicitation of qualified architect to complete this project will be determined through a written Request for Proposals. Bids will be reviewed from architects who agree to work within the project budget, demonstrate competence and experience as noted below, willingness to work with community input, and are committed to following the guidelines of the Secretary of Interior's Standards for Treatment of Historic Properties and applicable local design guidelines.

Proposals will be reviewed by members of The Soap Factory's Building Revitalization Task Force committee and community members including:

(b)(6)



RFP responses will include:

1. Resumes of key personnel
2. Relevant project experience such as historic buildings, interpretation of LEED criteria, and understanding of the seven local criteria for historic integrity
3. Description of Project Approach
4. Interview with committee