



June 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 Presenting. In response, the NEA is providing examples of the "Details of the Project Narrative" for three Presenting 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. COSACOSA art at large, Inc.**

To support Changing Places, a series of community-building art projects. Professional artists will teach community members artistic techniques, resulting in the design and creation of permanent public art projects for public and neighborhood spaces. (*Funded FY 2011*)

**2. New Haven International Festival of Arts & Ideas, Inc.**

To support cornerstone projects at the 2011 festival. The projects will include performances and outreach activities, such as master classes and post-performance and panel discussions, designed to engage audiences. (*Funded FY 2011*)

**3. Ordway Center for the Performing Arts**

To support the Flint Hills International Children's Festival. Artists from varying cultural backgrounds will perform in a variety of artistic genres in presentations, visual arts projects, video screenings, an "ArtMoves" parade, and workshops targeted for children and their families. (*Funded FY 2011*)

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.

COSACOSA art at large, Inc.

National Endowment for the Arts Access to Artistic Excellence Project Application 2011

**NARRATIVE PAGE 1**

**a) Major project activities.** COSACOSA brings together individuals of differing cultures, backgrounds and abilities to learn new artistic techniques and about each other. Through direct collaboration with professional artists, project participants design and create permanent public art for their neighborhood spaces. Our approach is multidisciplinary; in 2011, projects will encompass sound art, dance, new media, photography, mixed media, mosaic-making, painting, and sculpture. Project participants are instructed by working studio artists in one or more specific art-making skills, then collaborate with the artist-leader in the design and creation of a communal, site-specific work. During 2011, we will provide Philadelphia community members with over 400 hours of hands-on art-making experience. At least 200 group workshops of 20-30 participants (ranging in age from 6 to 90) will be held in the secure and accessible public meeting spaces of Philadelphia-based hospitals, community centers, libraries and social service agency locations.

Urban poverty, homicide, rape, assault and prevalent narcotic use create a frightening reality for those living in COSACOSA's constituent communities. By actively engaging inner city residents in the creative process, COSACOSA reaffirms the time-honored role of artists in building and sustaining the health of the community. Working together, project participants empower each other to be responsible and proactive citizens, to develop new strategies for overcoming obstacles, and to understand that their potential contribution to society is not limited by disability and/or economic disadvantage.

Ongoing COSACOSA initiatives include the *Healing Art Project*, multidisciplinary projects exploring relationships among art, health, and community (featured recently by the NEA as one of twenty Best Practices in Healthcare); *Community Collections*, interdisciplinary projects exploring Philadelphia's history and changing urban landscapes; and *Connection Studios*, a youth development program creating interactive multimedia projects exploring issues facing city youth. The theme for all COSACOSA projects during the coming year is *Changing Places*. *Changing Places* will allow Philadelphia community members to exchange new ideas on how to create positive neighborhood change through collaborative art-making. The project will unite residents of Philadelphia's most challenged neighborhoods in identifying and exploring shared community problems (e.g., violence; lack of quality education, jobs, and healthcare; gentrification) through the visual and performing arts and through new media projects. Through the creation and dissemination of the new permanent public art works, city residents will become better equipped to proactively address their common interests and concerns, while building a collective vision of a healthy community.

**b) COSACOSA Goals.** *Changing Places* achieves the NEA's desired outcomes of employing the arts in strengthening communities and extending the arts to underserved populations by

- originating high quality, accessible programs engaging individuals of diverse abilities and cultures in meaningful opportunities to create art in direct collaboration with professional artists;
- lessening the physical, social and economic barriers that limit audiences for art and art-making;
- exposing project participants to artist-leaders who represent new ways of working and thinking from those role models they may have previously encountered;
- initiating dialogues on art, health and community that include a multiplicity of voices, abilities, cultural visions and values;
- building a sense of community ownership and participation among the project participants;
- collaborating with resident artists to create new and engaging neighborhood-specific art work in direct, long-term partnership with local communities;
- providing professional artists with the opportunity, time, materials, & space to develop new work.

Moreover, intergenerational and intercultural programming for *Changing Places* will 1) facilitate community collaboration, pooling resources, and cooperative problem-solving; 2) promote an appreciation for rich cultural traditions and histories in participating communities; 3) apply the strengths of one generation to meet the needs of another; and 4) increase community awareness about issues that affect both young and old of multiple cultures.

COSACOSA art at large, Inc. Proposal to the NEA **NARRATIVE PAGE 2****c) Changing Places Project Schedule 2011.**

January 2011	•Community organizing and artist orientation for 2011 workshops
February-June 2011	•Multi-disciplinary <i>Changing Places</i> workshops at local community centers, libraries, health and social service agencies.
July-August 2011	•Summer <i>Healing Art Project</i> workshops and North Philadelphia <i>Connection Studios</i> day program at local healthcare facilities. • <i>Changing Places</i> town meetings and community workshops.
September 2011	•Annual COSACOSA Advisory Board project review
September-November 2011	•Multi-disciplinary <i>Changing Places</i> workshops at local community centers, libraries, health and social service agencies. • <i>Changing Places</i> CD/DVD recording and editing.
December 2011	•Design and launch of 2011 <i>Changing Places</i> exhibition and wiki • <i>Changing Places</i> catalogue publication, DVD/CD release.

**d) Artists and organizations involved in the project.** 2011 COSACOSA workshop leaders currently contracted include Renee Daily (painting), Janet Goldner (sculpture), Lonnie Graham (photography), Adaobi Kanu (dance), Hein Koh (mixed media), Pedro Ospina (interdisciplinary arts), Rana Sindhikara (new media) and Ezechial Thurman (sound art). All eight are professional studio artists with extensive experience as teachers, as well as having served as leaders in COSACOSA's community-based artist training program. All eight have previously collaborated with us on the design and development COSACOSA projects.

COSACOSA has established a lasting Partnership Network among the many neighborhood, cultural, healthcare, and social service organizations that actively participate in COSACOSA's programs to facilitate the exchange of information among our shared constituents. These partner organizations 1) assist in our planning process; 2) send their constituents to our programs; 3) provide instructors, art assistants, and volunteers for our workshops; and/or 4) host projects at their site. Please see our website, [www.cosacosa.org/organizations.html](http://www.cosacosa.org/organizations.html) for a full list of COSACOSA's Partnership Network members.

**e) Changing Places target population.** All of our project participants live with some physical or financial barrier. 96% are from low income households, often living at or below the poverty level. 35% live with disabilities and/or are long-term hospital patients (e.g., for spinal cord injury, sickle cell disease, spina bifida). Our participants are typically 43% African-American, 39% Latino, 9% Asian-American, 6% European-American, and 3% other/mixed ethnicity. 95% have little or no experience with art-making outside a school classroom.

We have worked with our Philadelphia neighborhood constituents and with our partner organizations since 1990. Past and current project participants, along with partner organization staff members and constituents comprise the majority of our Board and Advisory Board -- actively participating in the planning and implementation of *Changing Places* projects. We estimate we will serve at least 600 individuals in the coming year.

**f) Plans for promoting, publicizing and/or disseminating the project.** Guided by our constituent-based Advisory Board, COSACOSA adapts to the needs of each new community it serves. COSACOSA representatives go directly into community-based centers to discuss and promote projects. Community dialogues/town meetings preceding the start of each project period inform the public about the project, its history, and its process; and introduce the artists to potential participants. One on one interaction between COSACOSA and our existing network of community and cultural leaders is essential to promoting our projects, engendering a sense of ownership and participation among diverse constituencies.

**f) continued.** COSACOSA works directly with the community relations departments of our host facilities and with neighborhood leaders, schools, churches and other community centers to provide the broadest accessibility and participation in our projects. Mailings of announcements describing the project and its schedule will reach out to our intended audience. Locally, announcements are placed in neighborhood newspapers, organizational newsletters, school and church programs throughout the area. Each year, project catalogues are sent to all community participants, as well as to regional and national arts organizations and critics. Information about each year's programs, as well as completed new media projects are hosted permanently on COSACOSA's websites. *Changing Places* participants will also create a project wiki.

**g) Plans for monitoring and assessing.** Measurable outputs for *Changing Places* include: 1) at least 600 individuals of diverse abilities and cultures will directly collaborate with each other and with professional artists to create community-building dialogues through art; 2) at least 200 multilingual workshops will be held free of charge -- originating high quality, accessible, and meaningful opportunities for *all* of our city's residents to create art; 3) at least 8 new public art works will be conceived and created by inner city residents in direct collaboration with professional artists, building community ownership and empowerment. COSACOSA measures the artistic success of our projects not only by the caliber of the work produced, but by the quality of the creative process. We are committed to a high quality, accessible art program providing all our city's residents with meaningful opportunities to create art. The strength of our programming lies in the quality of our artist-teachers, all working studio artists with particular experience teaching in community settings; the professional quality of the materials used in the art-making; the hands-on experience of our participants; and the involvement of community volunteers.

COSACOSA interviews and distributes specialized questionnaires to project participants to analyze the effectiveness of each project. Regular interviews with project stakeholders (including monthly town meetings; our Community Advisory Committee; our Youth Council; and host facility Staff Representative Committees) throughout a project's process enable us to adapt to the needs of the communities involved. As communities and constituents come to us requesting assistance, these interviews allow us to examine how best to provide stability, accessibility, new experiences, and continuing empowerment to our participants. Community representatives compile the final project report on quality of instruction, outreach, and impact, then serve on our Advisory Board during the next year.

Participation in each COSACOSA program is logged and documented in a variety of media (photography, digital video), including the interview series previously mentioned, to assure we meet our stated performance measures. The most obvious criterion for our success is achieving our desired levels of participation from our targeted constituencies (community members; artists, leaders, and critics). However, it is the long-term impact on the communities involved that is most crucial -- the empowerment, through collaborative art-making, of our constituency. The project will engender self-determination and build community social capital through the arts.

**h) Plans for making the project accessible.** The multiplicity of cultures, circumstances, and artistic disciplines represented on our Board and Advisory Board (including 20% members of the community who are disabled) reflects COSACOSA's commitment to bringing art into underserved communities, while assisting us in selecting participants and in designing meaningful programs. All COSACOSA project sites are ADA compliant. COSACOSA Special Needs staff adapt all artistic tools, materials, and processes for participants living with physical and cognitive disabilities. Projects are multilingual, as necessary. Most importantly, all COSACOSA projects are presented free of charge to allow for optimum accessibility.

**i) Budget.** We continue to diversify our donor base in order to achieve our programmatic goals for the organization. Non-realization of the project is not an option for us at this time. Continued support from The National Endowment for the Arts would help to enable us to sustain and deepen our relationships within and among the many and diverse communities we serve.

## Details of the Project New Haven International Festival of Arts & Ideas

- a. Major Project Activities:** The Festival seeks funding for 4 significant projects in its 2010 Festival program: Bill T. Jones's *Serenade/The Proposition* and *Fondly Do We Hope... Fervently Do We Pray*, Yo-yo Ma's *Silk Road Ensemble*; David T. Little's *Soldier Songs*, and the Druid Theater's production of Martin McDonagh's *The Cripple of Inishmaan*. Within our 15-day festival, these performances will serve as cornerstones, alongside performances funded through the NEA's American Masterpieces program by choreographer Susan Marshall and Bang-on-a-Can-All-Stars. The 71 artists taking part in this specific project will present 13 performances and participate in 12 master classes, post-performance discussions, and panels.
- b. Goals:** The Festival's overall goal is to present a world-class performing arts Festival, with projects extraordinary to our region and our nation, and to provide the opportunity for our audience of approximately 100,000 to engage deeply with the ideas emerging from these provocative works. The Festival's goals are aligned with the NEA goal that "artists and arts organizations have opportunities to create, interpret, present, and perform artistic work." Further goals for these 2011 projects include the following:
- (1) to continue engagement with artistic traditions and issues begun in earlier Festivals;
  - (2) to offer experiences that actively challenge and engage our audiences and participants;
  - (3) to encourage cross-generational and cross-cultural artistic dialogue;
  - (4) to present work that will resonate with our partner organizations across the community.
- c. Schedule**  
All performances will take place during the Festival in June 2011.
- d. Key individuals, Organizations, and works of art:**
- **Bill T. Jones/Arnie Zane Dance Company, *Serenade... and Fondly...***  
**Artist:** Bill T. Jones is recipient of two Tony awards, a MacArthur "genius" award, an honorary Doctor of Fine Arts from Yale University, and other honors. His company, the Bill T. Jones/Arnie Zane Dance Company is currently celebrating its 25th Anniversary season. The Company has performed in over 200 cities in 30 countries and is recognized as one of the most innovative and powerful forces in the modern dance world. The Company freely explores both musically-driven works and works making use of a wide variety of texts.  
**Work:** In 2007, the Ravinia Festival commissioned the Company to create a work to honor the bicentennial of Abraham Lincoln's birth. The Company created three new productions in response: *100 Migrations* (2008), a site-specific community performance project; *Serenade/The Proposition* (2008), examining the nature of history; and *Fondly Do We Hope... Fervently Do We Pray* (2009). The Festival will present *Serenade...* and *Fondly* in repertory. *Serenade...* explores the passage of time and the unique moral conflicts America has struggled with since its founding, through the use of movement, plainsong, and text. *Fondly...* investigates the myriad meanings of Lincoln, rejecting accepted truth in favor of challenging—and celebrating—the lasting contributions of this great man. Our audiences will have the first-ever opportunity to consider these two pieces together.
  - **The Silk Road Project**  
**Artists:** The Silk Road Ensemble is a collective of internationally renowned performers and composers from more than 20 countries. Each Ensemble member's career illustrates a unique

response to one of the artistic challenges of our time: to maintain the integrity of art rooted in authentic traditions while nourishing global connections. Since 2000, Ensemble artists have collaborated on a diverse range of projects, presenting innovative performances that spring from Eastern and Western traditions. The Ensemble's 2009 recording, *Off the Ma*, explores uncharted territory with music commissioned from Osvaldo Golijov, Gabriela Lena Frank, Evan Ziporyn and Angel Lam.

- **Work:** The repertoire for the concert has yet to be determined. As an example of what might be presented, the August 2010 tour includes works by Golijov and Giovanni Sollima and several traditional pieces inspired by remarkable stories, from *Ascending Bird*, a Persian tale, to *Ambush from Ten Sides*, a piece that recounts a battle between feuding dynasties in ancient China. Because of the Ensemble's distinctive range of instruments, the pieces on the program were written or arranged specifically for the group.
- **David T. Little, *Soldier Songs***  
**Artists:** David Little's music has been performed throughout the world—including in Dresden, London, Edinburgh, LA, Montreal, and at the Tanglewood, Aspen, MATA and Cabrillo Festivals—by such performers as the London Sinfonietta, eighth blackbird, So Percussion, and the Baltimore Symphony Orchestra under Marin Alsop. He has received awards and recognition from The American Academy of Arts and Letters, the Mid Atlantic Arts Foundation, Meet The Composer, and the American Music Center, and he has received commissions from Carnegie Hall, Pittsburgh New Music Ensemble, and Dawn Upshaw's Vocal Arts program at the Bard Conservatory. Little is currently completing a PhD in composition at Princeton University. His primary teachers have included Osvaldo Golijov, Steven Mackey, William Bolcom, and Michael Daugherty. In (b)(6), Little founded the amplified octet Newspeak, which explores the relationship of music and politics, while confronting head-on the boundaries between the classical and the rock traditions.  
**Work:** *Soldier Songs* is an evening-length theatrical cantata that combines elements of theater, opera, rock-infused-concert music, and animation. The Libretto, created by the composer, was adapted from recorded interviews with veterans of five wars. *Soldier Songs* traces the shift in perception of war from the age of 6 to the age of 66 and follows its abstract character through the three phases of life: Youth (playing war games) Warrior (time served in the military) and Elder (aged, wise, reflective). Commissioned by the Pittsburgh New Music Ensemble, which premiered the work in (b)(6), *Soldier Songs* received its staged premiere in (b)(6) at Le Poisson Rouge in New York City. The artists will be in residence at the Festival to present and remount the work in preparation for future touring.
- **Druid Theater, Martin McDonagh's *The Cripple of Inishmaan***  
**Artist:** Druid was founded in Galway in 1975 – the first professional theatre company in Ireland based outside Dublin. The company is highly regarded and known for its wonderful interpretations of classic Irish theater and literature. In 2006, the company performed a marathon of all six plays by the renowned Irish playwright John Synge (best known for his *Playboy of the Western World*)—which was a highlight of the 2006 Lincoln Center Festival. At the same time, the Druid has premiered 23 new plays, 14 of which were professional debuts for the writers, demonstrating the company's commitment to new writing.  
**Work:** The Festival will present the Druid and Atlantic Theater co-production of Martin McDonagh's masterpiece *The Cripple of Innishmaan*, a dark comedy linked to the story of the real life filming of the documentary *Man of Aran*. Set in the small community of Inishmaan off the coast of Ireland, circa 1934, the inhabitants are excited to learn of a

Hollywood film crew's arrival in neighboring Inishmore to make a documentary about life on the islands. "Cripple" Billy Claven, eager to escape the gossip, poverty and boredom of Inishmaan, vies for a part in the film, and to everyone's surprise, the orphan and outcast gets his chance. McDonagh has been described by Ben Brantley of *The New York Times*, as a playwright with a "startling gift for subverting audience expectations." First staged by Druid in September (b)(6) and directed by Garry Hynes, *The Cripple of Inishmaan* toured Ireland and the UK, and went on to attract the highest attendance ever for a production at the Atlantic Theater in New York. It subsequently won a total of nine awards; six New York theatre awards, two UK awards and one Irish Times Irish Theatre award.

- e. **Target Population:** The Festival serves an audience of approximately 100,000 people each year. We seek an audience that reflects the diversity of our region. In planning our programs, we keep in mind especially 18 to 35 year-olds, identified in a 2006 NEA study as the group most vulnerable to non-participation in community events. We know that the artists in this project will be attractive to our long-term, loyal audience. In order to expand the network of people who see these performances and participate in the core conversations surrounding them, we will make a special outreach effort to our community partners to engage their networks. For example, we will ask our contacts at the West Haven (CT) Veteran's Administration Hospital to put us in touch with further veteran's groups, and we will ask the international studies programs at the six colleges and universities in New Haven to help us advertise the concert of the Silk Road Ensemble.
- f. **Plans for promoting, publicizing and/or disseminating the project:** The series will be advertised through the Festival's extensive overall multi-media marketing platform. In 2010, typical of our current reach, the Festival's marketing efforts included 50,000 forty-six page brochures, 115,000 twenty page inserts in New Mass Media regional publications, 177,000 statement inserts to NewAlliance Bank customers, more than 40 print ads, approximately 150 radio and more than 60 television spots in English and Spanish. Signage in New Haven included 26 downtown light pole banners and 2 downtown cross-street banners, with further signage at all Festival performance sites. The Festival will make active use of its robust website ([www.artidea.org](http://www.artidea.org)) and its online presence at Twitter, Facebook, YouTube and MySpace to advertise the series.
- g. **Plans for monitoring and assessing:** The success of the project will be evaluated through the attendance at the performances, discussions, and master classes; through the marketing and public relations reach of the programs, including critical press response; and through artist and community feedback about the experience of the community projects. In addition, each year Quinnipiac University undertakes an Economic Impact Study for the Festival. The Festival receives extensive information, based on audience surveys, about our audiences.
- h. **Plans for making the project accessible:** The Festival regularly takes steps to ensure that people of all abilities will be able to participate in its programs. Over the past several years, the Festival has worked directly, for example, with wheelchair activists, residents of an AIDS hospice, senior citizens, and clients in mental health treatment. The Festival is regularly in touch with this network of partners to ensure that our projects are accessible to all.  
The Festival's Director of Production, Doug Harry, responsible for helping the Festival maintain ADA compliance, is experienced in ensuring ADA compliance from his seven years of work management experience at the Mohegan Sun, a major casino in Connecticut.
- i. **Budget:** These projects will be funded through our regular program budget.

## Ordway Center for the Performing Arts' International Children's Festival

### ATTACHMENT 2: DETAILS OF THE PROJECT

#### a.) Major project activities

Ordway Center for the Performing Arts seeks support to present the annual Flint Hills International Children's Festival in May and June 2011. The Ordway's Festival is among the largest youth performing arts festivals in the U.S., as noted in the feature article "Children's Festivals: Substance, Subsidies, & Sustainability" in the fall 2007 issue of *Theater for Young Audiences Today*.<sup>1</sup>

The goal of the Festival is to present the best performing arts the world has to offer to the children of Minnesota and the region, and to make activities accessible to children and families of all socioeconomic backgrounds. For school groups, attending Tuesday through Friday, tickets are \$3 with free or highly subsidized bus transportation. During the public weekend performances, tickets to indoor events cost \$5 and outdoor performances as well as art-making activities are free.

In-school activities in the months leading up to the Festival include artist residencies, workshops, and visual art projects. Study guides assist teachers in integrating the Festival activities within ongoing curriculum and learning objectives.

In addition to performing arts, the Festival showcases video documentaries, an "ArtMoves" parade, public art installations, and visual art by students and community. During the weekend, hands-on activities supplement performances both inside and in two adjacent parks.

#### b. Goals.

The Festival has seven project goals for 2011:

1. To present artists whose work is specifically geared toward young audiences, and through excellence of artistry onstage, engages adult audiences equally well.
2. To inspire, celebrate, and nurture imaginative spirit; to affirm and advocate for the artist within every child, and to affirm and advocate for the visionary spirit within everyone.
3. To create a gathering place where practicing artists and families may joyously come together for the purpose of engaging with the arts.
4. To create an environment in which artists of all skill levels and from all backgrounds can interact and share in the creation of community.
5. To address shifts in local demographics and international relations by presenting art representative of cultures from around the globe.
6. To create opportunities for young people to actively engage in learning about and through a variety of arts-making experiences in-school and in-community.
7. To enhance the vitality of Saint Paul and the wider region by producing a large-scale event supporting and supported by businesses, media, civic leaders, and community members.

#### c. Schedule.

Core Festival activities will take place Tuesday, May 31 through Sunday, June 5, 2011. Extensive pre-planning, marketing, school-community residencies, and evaluation and reporting will make the duration of the grant period January 1, 2011 to June 30, 2011.

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<sup>1</sup> [http://www.assitej-usa.org/TYA%20Today/TYA%20TODAY-FALL07\\_Feature.pdf](http://www.assitej-usa.org/TYA%20Today/TYA%20TODAY-FALL07_Feature.pdf)



## Ordway Center for the Performing Arts' International Children's Festival

### **d. Key individuals, organizations, and works of art.**

Director of World Music, Dance, and the International Children's Festival Heather Spicuzza selects international, national, regional and local artists who are presented, plans and initiates new programs and performances that broaden community access for new and emerging audiences, and deepens the impact of existing programs. Festival staff have backgrounds in presenting and programming and in arts education. They stay current in the field through scouting trips, a wide network of colleagues, and conferences in the U.S. and abroad, performance reviews, and previews of artist materials. Staff members are also active in the local arts community, which puts them in contact with current community needs and interests, as well as diverse performing and teaching artists from the Twin Cities. Under staff supervision, hundreds of volunteers manage arts-making stations or booths during the Festival.

Over 60 organizations, as Festival Education Partners, create and manage art-making activities which take place under tents in the outdoor areas, donate space for art installations and exhibits, or support specific Festival projects.

Confirmation of performing artists can be finalized twelve months in advance at the earliest; artists for Festival 2011 are therefore prospective. However, both the project and the Ordway have strong track records of artistic quality and capacity to present world music, theater, dance, and other performing arts. The cultural diversity and artistic excellence of the 2011 Festival can be judged, in part, on the strength of the performance selections for the 2010 Festival, including Shangilia, a children's choir from Nairobi, Kenya; Mermaid Theatre from Nova Scotia, Canada; and Teatro Hugo and Ines from Lima, Peru.

Each year, local artists perform as well and local teaching artists work in schools and community centers on Festival projects such as creating a Festival documentary, public art installations, and architectural sculptures. More information on the Festival artists is contained in Attachment 5.

### **e. Target population.**

The target population of the Festival is youth between the ages of 5 and 12, and their parents, teachers, relatives, and friends. During the 2009 Festival, over 50,000 students, teachers, families, and other audience members from the Twin Cities and greater Minnesota participated. The target population reflects a range of cultures, geographic areas, ages, and socio-economic statuses. Of the 15,000 students expected to take part each year in school performances, approximately 70% are students of color and approximately 60% are from low-income families.

### **f. Plans for promoting, publicizing and disseminating the project.**

The Festival marketing plan is extensive, using multiple means of communication and collaborating with media partners, including the *Star Tribune* newspaper and KARE 11 TV. A key marketing target is schools and families; the other is the general public. The Ordway uses its existing school liaisons to share information within schools as well as the electronic newsletters of major urban districts. We print 50,000 Festival brochures with 50% mailed to targeted households and 50% distributed through the City of Saint Paul, tourism, and arts, retail, and media partners. E-blasts, web links, postings, and other new media tactics reach families in ways they are most frequently communicating. Libraries in Minneapolis and Saint

## Ordway Center for the Performing Arts' International Children's Festival

Paul distribute Festival bookmarks (10,000). Festival information appears on the websites of the Ordway, City of Saint Paul, and other partners. The Ordway's electronic newsletter, "Encore!," reaches over 40,000. Posters (200) are put up in kiosks and other secure public display locations. A crown banner on the Ordway's exterior and lobby signage are displayed prior to the Festival. In early May, we install the ArtWalk art exhibit with signage on each of 200 pieces in downtown Saint Paul businesses and public spaces. The Ordway purchases advertisements in daily Metro newspapers, targeted weekly and key magazines, with PSAs broadcast by our television partner. The gross media impression for the Festival is estimated at 36 million.

Beyond Minnesota, our Festival concept and strategies have been disseminated through staff participation in networking organizations involved in presenting performing arts for youth. In 2007, the national Theater for Young Audiences USA Conference held its meeting in Saint Paul to experience the Festival. The Festival has been covered in national magazines.

### **g. Plans for monitoring the project and assessment.**

Festival plans are informed by responses to previous Festivals. Random surveys of attendees to the public performances and evaluations by all teachers participating are used to inform the next year's planning. Evaluations are collected from all participating artists, as is advice from the Ordway's Education Advisory Committee and Cultural Advisors; both include artists, teachers, and leaders from communities of color.

To measure artistic success, the Ordway's staff and advisers see all the Festival artists, activities, and shows in action, and conduct qualitative and quantitative evaluations with participants, both audience and artists. Staff analyze attendance figures, responses to audience questionnaires, and anecdotal information. Festival staff, volunteers, partners, and members of the Cultural Advisory Council and Education Advisors hold an evaluative debriefing meeting. Performing artists, participatory events, and shows meet rigorous standards of excellence and are able to engage a broad spectrum of people both from on stage and in community settings.

### **h. Plans for making the Festival accessible to individuals with disabilities.**

The Ordway is an ADA-compliant facility. Festival activities in area businesses and Rice Park are also accessible. The Festival provides an infrared system for those requiring amplified audio, ASL interpreters, etc. Accessibility accommodations are advertised in promotional materials, including those to school groups.

### **i. Budget.**

The largest portion of the Festival budget is devoted to fees and stipends paid directly to artists and to the technical personnel required to support their presentation. Our request amount is based on efforts to expand the Festival geographically. A 50% reduction in the requested amount from NEA would inhibit this expansion. <sup>(b)(4)</sup>

) The project has a record of securing grants and sponsorships, as well as earning a portion of income, and has increased access and expanded participation, though economic conditions continue to make corporate and foundation support more scarce. However, we have strategies with which to guarantee that the artists participating will continue to be of the highest quality.