



June 5, 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 Visual Arts. In response, the NEA is providing examples of the “Details of the Project Narrative” for three Visual Arts 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. New York Foundation for the Arts, Inc. (aka NYFA)**

To support the expansion of the NYFA Source database. The expansion will include a technical upgrade allowing users and organizations to post information directly to the website. *(Funded FY 2011, example of a Database/Professional Development Services to the Field)*

**2. PhotoAlliance**

To support the Photography Lecture Series. The program enables established and emerging photographers to engage the public. *(Funded FY 2010, example of a Lecture Series)*

**3. Real Art Ways**

To support an exhibition series and catalogues featuring the work of emerging artists in New York State and New England. A jury of artists and curators will select artists for solo exhibitions. *(Funded FY 2009, example of a Residency/Exhibition)*

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.

**National Endowment for the Arts**

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

New York Foundation for the Arts  
Application to the National Endowment for the Arts  
Grants for Arts Projects: Access to Artistic Excellence, Deadline 2  
CFDA Number: 45.024  
Opportunity Number: 2010NEA01AAE2

**Attachment 2: Details of the Project Narrative**

NYFA Source remains one of the largest, most complete and user friendly resources for artists anywhere in the United States. It currently lists 8,367 opportunities such as cash grants, professional development training, residencies, calls for works, festivals and events. Users can define their search broadly (by, for example, looking for all cash grants) or narrowly (by using criteria such as geographic region, discipline, gender, and/or race, among others). NYFA Source provides invaluable information to artists at any stage in their career, working in any discipline or geographic region. In the last five years, usage of the site has doubled, from 91,000 in 2005 to 183,600 in 2010.

The NYFA Source program staff also provides individual assistance to artists via our hotline, which has both phone and e-mail components. The toll-free phone line is open from 3:00 - 5:00 EST Monday - Friday and e-mails are answered within 24 hours of receipt. While some calls are from people who need technical assistance using the site, in recent years, as the times have become more economically uncertain, artists have called seeking advice on issues such as project development, contract negotiation, audience development and non-traditional funding sources, to name a few. Program specialists help artists to use Source to help them find appropriate resources. Last year, the hotline received 186 calls and 257 emails.

We regularly receive messages from artists thanking us for the information on Source and for the individualized assistance we provide. As an example of the more nuanced ways artists are using the website and the hotline, <sup>(b)(6)</sup> a student who was recently accepted into graduate school, called to ask advice about scholarships and financial aid. NYFA Source Program Associate David Court followed up the call with an e-mail, which elicited the following reply: "David, Thank you very much for your email. Being an artist can be tough, and it is so great to have some help. I've spent a few hours combing through your website and I'm very impressed by your database. I found a few scholarships and grants that may suit me, so thanks!"

In response to various natural disasters and the downturn in the economy, we developed a special section of Source devoted to helping artists find emergency resources. Among the searchable categories available to users are: Disaster Emergency Resources; Emergency Funders that Serve Financial Need; Health and Insurance Resources; Housing; Organizations for Immigrants and Refugees; Job Listings Sites; and Public Assistance Agencies. There are also special sections for Teaching Artists and Professional Development Opportunities.

NYFA Source is supported by a consortium of funders who meet annually to review accomplishments, share feedback and provide input on future activities. The consortium currently includes: The Robert Sterling Clark Foundation, The Pollock-Krasner Foundation, The Andy Warhol Foundation and seven other funders.

**Activity 1: New Technology:** NYFA Source was launched in 2002 and, consequently, is in need of a technology upgrade. The system is being stressed by the growing volume of listings and the upgrade will improve the back end so that Source can continue to add resources. In fact, we are converting to open source technology to allow users to input information directly

onto the site. This will facilitate the faster updating of current information and inclusion of new opportunities. When the deadline for an opportunity posted in Source has passed, the poster, such as a foundation or arts councils, will receive an automated e-mail, allowing them to update the listing. In terms of new listings, if users are aware of opportunities not currently included, they will be able to add the listing themselves using a template provided on the site. In order to prevent spam and ensure that users feel accountable for the information they provide, anyone posting a new listing on the site will be required to provide an e-mail address.

**Activity 2: Outreach:** NYFA regularly conducts informational workshops through New York State and the neighboring states of Connecticut and New Jersey. In addition, our Program Associates travel outside the region to increase usage in other cities. For this grant period, they will travel to Ann Arbor, Lincoln, Minneapolis/St. Paul, Phoenix and St. Louis and the surrounding communities. We will also include podcasts of seminars on our website, which will be available to users at their convenience.

**Activity 3: International Resources:** For many artists, especially those in the performing arts, there are opportunities to present their work at festivals and venues outside the US, but these are often difficult to find. In order to make this search easier, we will hire an additional researcher to compile a list of these resources and begin creating partnerships with organizations to promote a stronger information flow. The list will also include not just opportunities to present their work, but also funding resources to help cover the costs. In this way, American artists and performing arts organizations will be able to easily access information about opportunities abroad.

#### **Goals and Outcomes:**

The NEA goal this program serves is: artists and arts organizations have opportunities to create, interpret, present, and perform artistic work. The following specific goals will help us achieve this.

**(1)** NYFA Source's first goal is to empower artists by providing them with complete and accurate information about resources that will facilitate their artistic work. The outcome from accomplishment of this goal is an increased number of artists benefitting from funding, residency, and other opportunities offered. NYFA Source expects to serve at least 200,000 artists nationwide next year.

**(2)** NYFA Source's second goal is to encourage regional arts agencies and organizations to share the information on NYFA Source with their own regional constituents, as well as share information about more regional opportunities that can be listed on NYFA Source. The outcome of this goal is a greatly expanded accessibility of listed opportunities to more artists, and wider diffusion of the information.

**(3)** The third goal is upgrading NYFA Source's technology, including the introduction of open source technology. The outcome will be to increase the number and accuracy of the listings on a timelier basis. Additionally, because organizations and users can update and input information directly, staff will devote more time to individualized attention, and, once the site is upgraded, we will increase the number of hours the hotline is available from two hours per day to four.

**(4)** By expanding the listing of international resources on the site, we will increase information about opportunities available to artists and help promote cultural diplomacy.

**Schedule:** NYFA Source is an ongoing project. July 2011 - January 2012: Complete Technical Upgrade of the site; July 2011 - June 2012: Outreach and training sessions; updating of listings and research to increase international opportunities. January 2012 – June 2012: Hold outreach seminars to introduce revamped Source and encourage artists in the cities we visit to add new information.

**Key Individuals:** NYFA Source is overseen by NYFA Director of Programs Susan Ball; Program Associates David Court and Elena Dubas oversee day-to-day program activities, conduct informational workshops; respond to calls and emails to the hotline, and update current listings and research additional sources. All three will be involved in the development of the Source portion of NYFA's new website.

**Target Population:** Source is designed to provide resources to artists in all disciplines, in all states, at all stages of their careers. With the switch to open source technology and the continued outreach activities, we anticipate that usage will top 200,000 by June 2012.

**Promotion:** NYFA promotes Source to artists throughout the United States. Our associate program officers travel to a minimum of 5 cities throughout the country each year in order to ensure artists know about the site and develop partnerships with regional organizations. During the grant period, we anticipate traveling to Ann Arbor, Lincoln, Minneapolis/St. Paul, Phoenix and St. Louis, as well as numerous cities in the New York metro region (which includes Connecticut and New Jersey). Last year, a total of 26 training sessions were held in 17 cities, which were attended by 935 individuals. In addition, when other NYFA staff members hold workshops and information sessions across the country, they present information about NYFA Source as well, further expanding its reach.

**Monitoring and Assessment:** We have recently begun using Google Analytics to give us more detailed tracking information regarding the use of the site and, consequently, the needs of artists. In addition, we regularly receive comments and feedback from users, which helps us to understand what the site does well and what users wish it could do better. Finally, the calls and emails we receive from the hotline and questions and comments we hear play a critical role in helping us plan new features.

**Accessibility:** NYFA Source meets all current accessibility requirements.

**A) Major Project Activities:** The PhotoAlliance *Lecture Series* is the anchor of the organization's programming and its most public face. The series combines luminary regional artists, emerging, as well as international photographers, resulting in a range of voices reflecting the depth of the medium. An average of ten events are presented annually, with each evening lecture consisting of two photographers (one established, and one emerging 'opening' speaker). These lectures bring renowned photographers from across the country, as well as the ocean, to present their artwork and vision to a diverse Bay Area audience. The series began with such artists as Michael Kenna, Adam Fuss, Susan Meiselas, Emmet Gowin, and Mark Klett, whose participation contributed toward establishing the series and organization from the beginning as dynamic and committed to excellence. In its 2010/2011 season, PhotoAlliance will continue presenting lectures by world-class artists. (b)(6) and are a sampling of artists in discussion to travel to San Francisco and engage audiences.

PhotoAlliance's commitment to emerging artists is reflected in every lecture event. A promising creative individual, whether it be photographer, writer, filmmaker, or otherwise, is given the opportunity to share the stage with a more widely-recognized artist, providing valuable exposure key to on-going career growth. These artists open the evening on the same stage and are followed by the established photographer who presents a comprehensive look at their own work, growth, and place in the photographic world. In pairing the two individuals for each lecture evening, consideration is given to aesthetic, approach and subject matter, creating a tremendous opportunity for emerging artists to speak to an audience uniquely suited to their work.

To reach further into the community and affect an expanded cultural demographic, PhotoAlliance also annually sponsors photographers from outside the U.S., adding an important global component to the programming. An average of two international lectures occur each year. Recent series have focused on the Pacific Rim, and provided PhotoAlliance with the opportunity to partner with non profit as well as corporate co-sponsors that share an interest in the region. The Japan Society of Northern California and the Yushiseihim Company based in Japan both assisted with the staging of this particular series. Past artists from overseas have included Naoya Hatakayama, Rinko Kawauchi and Eikoh Hosoe of Japan, and Carl De Keyzer of Belgium. Last year Susan Derges from the United Kingdom traveled to lecture. (b)(6) is slated for the coming year.

Extending its reach and audience, PhotoAlliance also places visiting artists in classrooms, from regional colleges such as California College for the Arts, University of California, Berkeley, UC Santa Cruz, San Francisco Art Institute, and Stanford University. In the eight years since its inception PhotoAlliance has continued to grow as an organization, firmly rooting itself as a true community-building arts organization, consistently reaching a broad segment of the regional population with its diverse community partnerships.

**B) Goals:** The element perhaps more than any other separating PhotoAlliance from other arts non profits, is its decidedly non-egocentric stance on community building and advocacy, a role the organization has established for itself, and for which it is recognized on a national level. Given the sheer number of organizations with which PhotoAlliance has partnered in its relatively brief history, it is clear this role is one this particular community needs filled. It is rare that an

organization has the capacity as well as vision, to serve not only an artist and audience base, but also to strengthen and advocate for the surrounding core of arts non profits. PhotoAlliance has shown its value and capabilities in this role. The Bay Area region is rich with individuals and organizations all working in their own way to buoy and maintain a presence of excellence in the arts and in public service; taken collectively, the whole is strengthened when the individual parts are supported, and this support occurs through advocacy and partnerships with one another. It is necessary, vital even, to the continued healthy existence of arts organizations in this region--benefiting the public with programming that perhaps could not have occurred without such collaborations, and benefiting the organizations by sharing, instead of depleting, resources.

This grant request is specific to supporting the lecture leg of PhotoAlliance's programming, which is an ongoing project. It is the organization's commitment to continue serving the community of artists, students, and collaborating institutions of the San Francisco Bay Area, while at the same time building upon the shape of its programming with each year. PhotoAlliance gathers together important voices and visions from around the world, and with its extended programming--such as workshops and exhibitions--has created a forum that affects both an existing as well as a continually expanding audience. The Lecture Series provides visibility for not only the artists speaking, but also for PhotoAlliance, and from this visibility, its audience has continued to grow, partnerships have developed with other non profits that have spilled into other programmatic areas, and other funding opportunities have resulted.

**C) Schedule:** Lectures will occur each month throughout 2010 and 2011, with funding requested to begin June 1, 2010 for one year. In this one year period 10 events will occur. Promotion will begin two months prior to each event and ongoing communication with artists around travel details. Each artist will speak at the main evening lecture and in the days following or prior, PhotoAlliance staff and artists when possible are available to meet locally with classes, teachers and librarians to discuss the work and issues explored. The calendar is being created and artists booked at this time, and planning will continue throughout all of next year. The workplan will be consistent with that of the past seven years, with the organization's Executive Director working closely with the board and volunteers to envision, and then implement all programming.

**D) Key Individuals, Organizations, Works of Art:** The following internationally-acclaimed artists are slated to participate in the 2010/2011 lecture series: (b)(6)

(b)(6). Co-sponsored events planned include an International Forum Lecture with (b)(6). PhotoAlliance's focus on emerging artists directly affects scheduling. The organization is committed to seeking out and recognizing new and emerging work, so as a policy does not firmly book out the year entirely, preferring to leave some room for flexibility; therefore it is not possible at the time of this grant deadline to indicate all the artists conclusively who will round out the end of 2011. Our history of artists in the Organizational Activities list reflects a consistent and exemplary caliber of voices represented in the lecture series.

**E) Target Population:** All of PhotoAlliance's programmatic goals dovetail with its organizational mission which includes efforts to simultaneously serve both emerging and established artists by providing opportunities for dialogue with the general as well as creative communities of the San Francisco Bay Area. Since its inception PhotoAlliance has continued to grow as an organization,

firmly rooting itself as a true community-building arts organization, consistently reaching a broad segment of the regional population with its diverse programming and partnerships. The public lectures, for which funding is requested, present opportunities for exposure to and discussion with national and international artists, as well as with those at the beginning of their career. The audience served tends to be comprised of a cross-section of amateur and professional photographers, art appreciators and supporters, educators, and students who learn about PhotoAlliance through word of mouth, the organization's web presence, and publicity outreach to regional artist-based and photography organizations. In addition, PhotoAlliance has made it a priority to provide opportunities for individuals of all demographics and income levels to attend the lectures and engage with the artists. To reach out to students specifically, PhotoAlliance allocates approximately one-third of the lecture tickets to students from throughout the Bay Area, who then participate free of charge or at a significantly reduced rate through complimentary tickets. Visiting artists are also placed, when possible, in classrooms throughout the region.

**F) Plans for Promoting, Publicizing, and Disseminating the Project:** Electronic postcards are distributed several weeks prior to each event. The mailing list is comprised of PhotoAlliance supporters, funding agencies, past event attendees and workshop participants, as well as local and regional media and arts writers. Press releases including artist biographical information as well as imagery are distributed regionally and nationally, and the PhotoAlliance website includes monthly updates on all events and programming.

**G) Plans for Monitoring and Assessing:** Outcome is measured through PhotoAlliance's 14-member Board of Directors, which meets quarterly. The staff and Executive Committee meet monthly to discuss, review, and evaluate past, current, and future projects. Public opinion is solicited through the website and through discussion with audience members at each event. Feedback from participating artists also provides a valuable perspective on how to continue molding the events to create the most positive and effective forum for cross-discussion between artists and the audience. This method of fostering discussion within the various components of PhotoAlliance has served the organization well over the past seven years, providing an internal as well as external check and balance and opportunity for feedback among everyone involved. PhotoAlliance also has a 12-member National Advisory Board that provides additional guidance and oversight.

**H) Plans for Making Project Accessible:** All events are held at venues that are wheelchair accessible, according to ADA stipulations. For individuals with hearing disabilities, monitors and enhanced audio devices may be provided.

**I) Budget:** The costs for this project are built into the organizational budget, as these lectures are a permanent component of PhotoAlliance's programming. If less than 50% of what's requested is received, additional funds will be sought out from regional foundations and if necessary, a special project funding event will be held. The organization has a successful print and donor program in place, so this existing group of funders would be approached.

## Real Art Ways, Inc.                      Details of the Project Narrative

**a) Major project activities:** Real Art Ways requests support for **Step Up 2009**, a juried series of eight solo exhibitions by emerging visual artists from New York and New England, to be exhibited in the 2009-10 season. The aims of the Step Up program are to identify and support artists whose careers would be advanced by a Real Art Ways exhibition and publication, and to introduce to Real Art Ways artists we may not otherwise encounter. Unlike many opportunities for emerging artists, this program is free of charge, making participation in a process rooted in competitive excellence truly accessible. We will post and distribute an open call RFP; artists will be selected by an accomplished guest jury of three. The eight emerging artists chosen will each receive a solo show (average of six weeks) at Real Art Ways, during which time they will present a public artist talk, and their exhibition will be documented in a color publication including a critical essay, published in print and on Real Art Ways' website (with more than 175,000 unique visitors per month).

Real Art Ways is committed to supporting emerging artists and innovation. Since our first juried open call in 2003, this annual initiative has evolved into an integral element of our visual arts programming in alignment with that commitment. Step Up 2009 will be open to artists under 30 who are no more than 3 years removed from a full-time educational program and have fewer than 5 years of exhibition experience. (Artists who do not fit those categories but feel they can make a compelling case to be considered as emerging may also apply.) Artists will be asked to submit slides, digital images, videos, and/or other documentation that communicates the quality of their work; a resume; a description of the proposed exhibition (which could include work submitted and/or new work); and a description of the significance of an exhibition and publication to their career.

An important facet of our open call program is the approach to jurying, through which we open our institution to engage external colleagues in the curatorial process. We will invite three accomplished jurors from among our peers to engage in the selection process. Open call jurors have included artist Ellen Driscoll, Joe Amrhein (Pierogi), Tumelo Mosaka (Brooklyn Museum), Jennifer Gross (Yale Art Gallery), Barbara Hunt (Artists Space), Barbara Krakow, Nicholas Baume (ICA Boston), Holly Block (Art in General), artist Rachel Berwick, Catherine D'Ignazio (iKatun), independent curator Omar Lopez-Chahoud, critic and curator Olu Oguibe, Rush Arts gallery director Derrick Adams, and artist and writer Jane Philbrick. Jurors for the June 2008 process are curator Herb Tam of Exit Art, independent curator Andrea Miller-Keller, and artist Chris Doyle. For the 2009 open call process, jurors will include professor, artist, and author Deborah Willis; founding director of the Aurora Picture Show Andrea Grover; and MASS MoCA curator Denise Markonish. One of the benefits of this jurying process is that it exposes the work of more than 230 emerging artists to respected professionals in the art world.

Jurying will take place over one to two days at Real Art Ways. Criteria for selection of the eight artists will be: quality of submitted work; quality and merit of the proposed exhibition; potential impact of the exhibition and publication on the artist's career; and practical/financial feasibility of the proposed exhibition. In order to ensure that each artist's work is viewed, discussed, and given serious consideration, jurors will engage in four rounds of methodical review during the selection process: 1) Images and DVDs are advanced without comment or questions, allowing the jurors to get a view of the overall pool; 2) Images and DVDs are projected again; any juror can request that an artist be advanced to the next round; 3) Jurors read artist statements and proposals, review CVs, and ask questions about exhibition history; jurors vote, with approval of at least 2 of the 3 required for an artist to advance to the final round; 4) Jurors make arguments for their selections and either reach consensus or vote to determine the eight artists.

Real Art Ways recognizes that the artists chosen will, by definition, have limited experience with preparing a solo show. Our staff will take a hands-on approach to guiding artists in planning their exhibitions, including support in conceptualizing, selecting artwork, and installing the work. Each solo exhibition will be documented in a publication that includes images and a critical essay.



## Real Art Ways, Inc.                      Details of the Project Narrative

This is the first time these artists will have received a printed publication focused exclusively on their work. Writers for the open call program publications have included: Luc Sante, Jessica Hough, Andrea Miller-Keller, Gene Gort, Charles Hagen, Mary Frey, Yates McKee, Catherine Amidon, Marek Bartelik, Saul Ostrow, Tom Sleigh, Nicholas Laughlin, and Jerry Beck. The writers for Step Up 2009 exhibitions will be identified following the selection of artists.

Although not selected for exhibitions, approximately half of the submitting artists are included in our annual "Slide Slam." One of the most significant opportunities for emerging artists is to have their work seen, and this public presentation typically draws 600 visitors to our galleries.

**b) Goals:** Real Art Ways has developed this annual project to realize our artistic and public service goals (NEA Intended Outcome #3). We have a core commitment to supporting innovative and emerging artists and engaging with community, as stated in our goals: **Present Contemporary Art; Support Artists; Build Community.** With the Step Up program, Real Art Ways provides artists with the opportunity to take a pivotal step in their careers and artistic development, places emerging artists' work in a broader cultural context, and places art at the center of community engagement.

While the highest concentration of artists in the northeast is centered in New York City, each year the open call also attracts competitive submissions from New England and upstate New York. The artists selected for exhibitions in 2008 are: Corinne Beardsley (RI), WonJung Choi (NY), Gautam Kansara (NY), Sam McKinniss (CT), David Politzer (NY), and Ellen Shattuck (MA). Artists selected in previous years include: Nadya Volicer, Sabrina Marques, Fay Ku, Shaun Leonardo, Heather Beard, Jillian Conrad, Xaveria Simmons, Julian Montague, Mike Womack, Joseph Smolinski, Adam Niklewicz, Timothy Hutchings, Joo-Mee Paik, Kevin Van Aelst, Jonathan Grassi, Venia Bechrakis, Kate Gilmore, Margarida Correia, Carlos Motta, Zoë Sheehan Saldaña, Amy Chan, Sarah Martin, Sarah Emerson, and Kate Gilmore.

Each year, the program has provided significant boosts to participating artists' careers. For example, in (b)(6) , Fay Ku was awarded a residency by the National Performance Network in conjunction with her solo exhibition at Real Art Ways. A *New York Times* review called Julian Montague's exhibition "a coup" – "intense, witty," and "ingenious," and, in the spring of (b)(6) , Abrams published the book version of Montague's project, *The Stray Shopping Carts of Eastern North America: A Guide to Field Identification*. Zoë Sheehan Saldaña's Wal-Mart project resulted in a story published not only in the national editions of the *Times*, but in more than 20 international inserts that go into Sunday editions of major papers all over the world, including St. Petersburg, Paris, Madrid, Buenos Aires, and Hong Kong. In addition to publicity and reviews in the *New York Times*, *Art New England*, the *Hartford Advocate* and the *Hartford Courant*, the artists also enjoy outstanding opening events, which draw on average 500 people. Because we care about artists, we survey each of them about multiple aspects of working with Real Art Ways. 100% have rated Real Art Ways' efforts as "very good" or "excellent".

**c) Schedule:** The open call RFP will be posted in March 2009, with a submission deadline of June 6, 2009. Jurying will take place in late June 2009. Studio visits with artists and development of their exhibitions will occur July – September 2009. Solo exhibitions will take place between September 2009 and July 2010, with artist talks held concurrently. The Slide Slam will be held in March 2010. Essayists will be chosen after the selection of the artists, by January 2010, and publications will be completed, printed and distributed by July 2010.

**d) Key individuals, organizations, and works of art:** Real Art Ways Director of Visual Arts Kristina Newman-Scott and Executive Director Will K. Wilkins are key to the project, as are jurors Deborah Willis, Andrea Grover, and Denise Markonish.

## Real Art Ways, Inc.                      Details of the Project Narrative

**e) Target population:** Artists and audiences are the main target populations. Emerging artists are the focus of the open call, “Slide Slam” (which many artists add to their resumes), and the exhibition and publication. More than 600 people attend the Slide Slam presentation. Real Art Ways’ diverse audience – in terms of age, race, ethnicity, socio-economic status, and sexual orientation - is another target population of this project. In our most recent fiscal year, Real Art Ways drew more than 60,000 visitors. Our web audience of approximately 175,000 unique visitors per month, our mailing list of 21,000 households, and our colleagues in the field are all part of the target population.

**f) Plans for promoting, publicizing, and/or disseminating:** Real Art Ways will distribute an electronic and print RFP to our database of contacts, including state and regional arts agencies, university art programs, and galleries throughout the region. We will promote artists’ exhibitions via our full mailing list (21,000 households), email list (permissions-based, 7,800 individuals), and website (175,000 unique visitors per month). The exhibitions will be highlighted in print (quarterly calendar, announcement cards, publications and essays) and radio (self-produced public service announcements, and stories on public radio). We will print 750 publications for each exhibition and provide each artist with 350 copies to disseminate. Real Art Ways will also distribute exhibition publications to libraries, donors, and selected galleries; make them available to on-site visitors; and publish online versions on our website.

**g) Plans for monitoring and assessing:** Real Art Ways has formalized a process of monitoring and assessing our visual arts programs. We survey every artist who shows in our galleries and every juror who serves on a panel. We will ask jurors and artists participating in Step Up 2009 to evaluate installation, curatorial decisions and processes, the exhibitions, and the show’s importance for their careers. Real Art Ways regularly surveys our audiences, both online and on-site, regarding our communications, the experience of visiting our space, and reactions and responses to the work presented. Success will be judged by artists’ and jurors’ ratings of the experience and impact of working with Real Art Ways, and by the responses of audience members. Additional evaluative factors will be attendance at gallery openings and exhibitions, press coverage of the series -- including the range and quantity of coverage -- as well as reviews of the shows’ artistic impact.

Although this is an annual program, the project is new every year: new artists, jurors, writers, and audiences participate. When we began the open call initiative in 2003, we were not sure it would become an annual part of our program, but the project’s singularity, its impact on artists and audiences, and the positive responses from submitting and participating artists indicate that this is an important opportunity for Real Art Ways to provide to emerging artists on an annual basis.

**h) Plans for making the project accessible:** Real Art Ways’ facility, significantly renovated over the past 11 years, is fully handicapped accessible, including ramp access to all areas; restroom facilities that accommodate wheelchairs; parking facilities; assisted listening devices; and a visual fire alarm system. Large-print exhibition signage, wall text, and labels will be posted.

**i) Budget:** Real Art Ways is fiscally healthy and benefits from diversified sources of income – government, foundations, corporations, event admissions, and 1,200 member households. Funding for this project will come from a variety of government and foundation sources. If we receive less than 50 percent of our requested amount, we will reduce the scope of the project.