

a. Major Project Activities.

In 2013, Atlantic Center for the Arts (ACA) will host four three week long interdisciplinary residencies for emerging/midcareer artists and one two week writing themed residency for teens. Each residency features the mentorship of three master artists who each select as many as eight associate artists to join them in residency. ACA's approach is interdisciplinary, representing three artistic disciplines during each residency, and it provides serious artists an opportunity to work with distinguished master artists, renowned in their fields. The program encourages collaboration and exchange as it also nurtures introspection and reflection. All residencies offer artists the opportunity to meet with the other artists in their discipline for several hours a day, view one another's work, focus on their own projects, interact/collaborate, share meals, engage in recreational activities, participate in outreach activities, and at the end of the residency, present collaborative and individual works-in-progress through an informal public event, the ever popular INsideOUT.

The master artists determine the focus of the residency session and set criteria for their selection of "associates" determined through a competitive application process. The associate artists are talented artists with a professional commitment and dedication to their work, as well as spirit and enthusiasm for experimentation and improvisation.

ACA provides scholarships to offset the \$850 residency fee. All artists who request support receive full or partial assistance; those who have the ability to pay do so. (Atlantic Center's goals include increasing contributed and endowed income so that fees can be permanently discontinued.) All artists receive private housing, weekday meals prepared by an on site chef, studio and equipment access and staff resources.

Atlantic Center provides the workspace and technical equipment to assist individual artists in realizing their artistic goals while in residence. Seven discipline-specific, award-winning studios are interwoven into the jungle-like landscape and linked by elevated boardwalks: a black box theater with video projection capability; sculpture studio with outdoor work area; painting studio with large northern exposure windows and movable walls; acoustic-paneled music studio with grand piano and a wide range of recording equipment; dance studio with sprung-wood floor; writing studio; and resource library with seminal texts. In addition, there is a digital media lab with powerful Mac computers, video and audio editing, digital imaging, and web design and publishing. Atlantic Center's facility has studio-wide high speed wireless Internet access.

Numerous public programs complement the residency, including INsideOUT, a presentation on the final evening, when the community is invited to meet the artists, and the artists voluntarily share work created during the residency. INsideOUT provides a platform for the artists to present new work, as it provides the public with insight into the impact of an artists' community and its role as a research and development lab. Visitors link the visible products of artistic work (plays, paintings, concerts, dances) with the essential and invisible work that precedes it – the time and space to experiment, explore, and create. Other public programs include outreaches by the artists-in-residence at educational or cultural institutions, opening receptions, gallery exhibitions by artists-in-residence, and salon-style evenings.

b. Outcomes & Measurements.

Creation: creating art that meets the highest standards of excellence. Since 1982, Atlantic Center has served over 4,200 artists worldwide through its residency program, serving as the point of creation for new works that go on to be produced at national performance centers such as the Metropolitan Opera, Lincoln Center, Jacob's Pillow, Spoleto Festival, Walker Art Center, Dance Theater Workshop, and Brooklyn Academy of Music. The quality, vitality, and significance of Atlantic Center Master Artists has continued unabated for nearly 30 years. ACA Master Artists have been awarded: 26 Pulitzer Prizes, 9 Emmys, 142 NEA Fellowships, 108 Guggenheim Fellowships, 3 Grammys, 2 Oscars, 7 MacArthur "Genius" Awards, 28 Obies, 11 Bessies, 3 Poet Laureates, and 6 National Book Awards.

The interdisciplinary residency provides talented artists the opportunity to create new work in an environment that is stimulating, responsive, intellectually charged and nurturing. For three weeks, artists can be “just” artists, focusing solely on their work, having the time to experiment, make mistakes, get messy, and to create new work. The following comments from residency artists are indicative of the impact ACA programs can have on the creative process...

Because of the reputation of Atlantic Center for the Arts I received the highest quality applicants. Composer Robert Ashley, Master Artist-in-Residence 2004

ACA offered me a chance to interact and exchange ideas with artists of various disciplines as well as time to develop my work. This emphasis on process and collaboration was exactly what I was looking for and came at the perfect time.. Visual Artist, Michael Coughlan, Associate Artist 2011 (Master Artist Alexis Rockman)

ACA blazes an alternative trail for artists to commit themselves fully to their art. I think of my residency at ACA as an invaluable highlight of my career. Composer Corey Marc Fogel, Associate Artist-in-Residence 2008

I cannot praise the architecture and game plan for ACA highly enough. For professional, creative artists this program is a godsend. Eric Bogosian, Playwright Master Artist, October 2003

One of the most valued components of an ACA residency is the chance to interact with artists from other disciplines (both Master Artists and Associate Artists), to talk, philosophize, get to know their creative processes, and often to collaborate. In an added effort to jump start those connections between artists of different disciplines and provide insight into one another's work, ACA facilitates artist introductions the first two evenings of the residency. These brief, “no pressure” presentations allow artists to begin a dialogue at the beginning of the residency that provides shortcuts to intersecting interests and shared expectations. Collaborative projects abound at INsideOUT, and there are many more that are developed (or more fully developed) post residency, when there is more time to bring projects to fruition. A residency is about the work, and new work is what results from an ACA residency experience.

Engagement: Engaging the public with diverse or excellent art. Artist outreaches and INsideOUT public programs are integral residency components. Artists' outreaches have been a part of the program since its inception. In the early years, every master artist conducted one outreach at an educational or cultural institution. This continues today, with the addition of inviting associate artists to present a community program or invite community participation/interaction during their residency. Responding to the needs of the local community, ACA opened a community center in downtown New Smyrna Beach, in 1991, three miles from the residency site. ACA renovated a 1915 home into classrooms, a gallery and office space; a few years later an annex was added to provide three additional classrooms.

Atlantic Center promotes learning and access through outreach and community programs that target all ages and backgrounds. In addition to its renowned residency program that serves artists through mentorship and collegial experiences, ACA also offers Children's Summer Art Camp (ages 6-12) and the Teen Creative Writing Residency (ages 13-17), two model programs that offer quality educational activities. The Teen Writing Residency, now in its 4th year, was created to give 21 teens the chance to participate in 2-weeks of intensive writing workshops led by renowned master writers in three genres focusing on development of voice, craft and increased self-confidence as writers. The program contributes to teens' ability to explore their identities and relationship to the world through their advancement as writers. Full and partial scholarships based on economic needs are provided for teens selected to participate. The residency explores points of view offered by teens from a variety of cultural backgrounds and experiences, thus contributing to the diversification of our cultural fabric. Art Camp, now in its 20th year, runs for 9 weeks, 20 hours per week and provides three multidisciplinary workshops daily, serving over 400 children, 40% of whom are granted scholarships.

ACA's community programs have been developed in concert with the groups they endeavor to serve – older adults, children/parents, volunteers, teens, families – and they have evolved over the years to include core programs, such as children's summer art camp, a two-day outdoor art festival, gallery exhibitions by contemporary Florida artists, an annual Poetry Slam, Community Day, many community partnerships and a volunteer league of 150 members. In 2012 ACA will launch a new community initiative. Twice each year the Community Artist In Residence (CAIR) project that will place a visual artist in the community for four months (twice a year) to create a work or series of works that engage, interact and interface with the local community outside of traditional arts environments.

c. Schedule. The year-round residency schedule is completed by the summer for the following year's program. As the master artists are contracted, their bios, artists' statements and selection criteria are posted on the website. Residencies are three weeks in length, starting with a Welcome Supper on the first Monday and culminating with a works-in-progress public presentation on the final Friday. There are five residencies scheduled for 2013, including the summer teen writing residency.

d. Key Individuals, Organizations & Works of Art. ACA has a National Council that guides its artistic direction. Comprised of up to 20 artists and arts administrators representing the different disciplines, members serve an unpaid renewable three-year term. They are selected by recommendations from current and past members, and from former master artists in-residence. The 2011 National Council is included with the Board list. Master artists are recommended by current and emeritus National Council members and former artists-in-residence. Two National Council members must approve each master artist invited. The National Council is consulted regularly and meets annually to evaluate the past year's programs and preview the upcoming schedule, review potential master artists, discuss residency themes and perhaps most importantly, to discuss substantive artistic issues.

The scheduling of the 2013 program is underway. (b) (4)

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e. Target Population. The associate artist application process is open to anyone and the selection of associates is wholly at the discretion of the master artist.

f. Promoting & Publicizing. The residency program is promoted via ACA's website (www.atlanticcenterforthearts.org), advertised in free listings of targeted publications, and an in-house email database. An announcement that lists the year's roster is emailed to individual artists and to cultural and educational organizations nationwide. Public programs are promoted via invitations sent to ACA's 1,500 person mailing list, press releases, the ACA e-newsletter, newspaper articles, and public service announcements.

g. Documenting, Evaluating & Disseminating. Residencies are documented through a postcard listing all public events; artists' evaluations; photographs; a printed program; and the videotaping of INsideOUT. Artists are required to submit evaluation forms critiquing the residency experience. Staff schedule post-residency meetings to review all aspects of the residency. The project's dissemination is via the website (videos), emailed articles/announcements to ACA's mailing list, and artists' documentation sent to their social networks.

h. Project Accessibility. All of the buildings are accessible to artists with disabilities, and accommodations are made for artists with visual or hearing impairments or any other special needs. Full and partial aid is provided for 100% of economically-disadvantaged artists who are selected to participate in the program.

i. Budget. If the project is funded at less than the request, the priority would be a quality residency experience, thus ACA would investigate ways to cut back on residency costs, including marketing, promotion, housekeeping, insurance, and exhibition expenses

a. **Major Project Activities:** Since 1981, the Bemis Center for Contemporary Arts has fulfilled its mission *to support exceptional talent* through its international Artist-in-Residence (AIR) program, by providing large, well-equipped live/work studio spaces, technical support and a monthly stipend to artists awarded residencies. Artists work in an atmosphere that offers an ideal situation for creative growth and experimentation, with extensive material, facility and social resources. The art-making process is the highest priority of the organization, and for the past 31 years, the AIR program has supported more than 700 artists from 31 countries. Public programming in the form of lectures, open studios, podcasts and performances connects our audience to the residents' creative process and highlights the Bemis Center's core function as a laboratory for artists. The main objective of the AIR program is to provide time, space and support to artists at no cost; the program is unique because artists are given complete freedom to create, with minimal obligations while in residence. Residents determine the level of engagement with the community according to its relevance to their work and are fully supported and encouraged to pursue their artistic visions. Artists are granted residencies from 2-4 months. Bemis Center staff makes every effort to provide a positive live *and* work experience for our residents, because we believe that a comfortable living situation will enhance artists' studio practices. We provide artists with a wide-range of services to enhance their "quality-of-life" while in residency. Staff assists residents with soliciting donations of art materials and supplies, and the organization has formed partnerships with local business and organizations to provide benefits such as a free gym membership, free passes to the YMCA/YWCA, discounts to entertainment venues, and access/transportation to grocery stores, art supply stores and healthcare professionals. In 2012, the Bemis Center was invited to participate in the USA Artists' initiative, USA Projects. Through a crowd-funding website Bemis Center artists who will participate in/have participated in a residency are eligible to seek funding for their projects. Residents have full and open access to the Bemis Center's campus, which includes over 20,000 sq.ft of raw space and an additional 11,000 sq.ft. of multi-use installation space within a 100,000 sq.ft. urban warehouse, as well as access to the 10,000 sq.ft. Okada Sculpture Facility. The McCord Brady warehouse was renovated in 1986 to include 8 live/work studios on the 2nd floor, ranging in size from 819 – 2,106 sq.ft. The Building Bemis capital campaign was launched in 2010 to improve the facility and build capacity to serve more artists. In 2011, the Bemis Center unveiled 5 new studios on the 3rd floor and improvements to the 8 existing studios on the 2nd floor. Studios were designed to be flexible and include large open space, a movable sleeping area, kitchen, bathroom facilities and facility-wide Wi-Fi accessibility. All private live/work studios and shared workspaces are available to residents 24/7. The 10,000 sq.ft. Okada Sculpture Facility is equipped with metal, stone, wood and ceramic sculpture equipment. During the capital campaign, improvements were made to the Okada facility to accommodate large-scale sculpture fabrication. Updates include 13ft. garage doors, new lighting, a welding space, spray booth, kiln room and clay mixing room. Due to facility improvements and new equipment, artists are able to create work at the Bemis Center that they cannot make elsewhere. Construction was completed in July 2011, increasing the capacity of the AIR program by 50%. Beginning in 2012, the AIR program supports 36 artists annually, an increase from an average of 24 artists. Artists are invited to use the Bemis Center's 2,500 volume Clare Haas Howard Art Research Library and a variety of audio/visual and digital equipment. The campus includes a wood shop and darkroom, and the Bemis Center supports artists interested in connecting with community organizations and resources. Through a cooperative agreement with the Department of Fine Arts at the University of Nebraska-Omaha and the Hot Shops Art Center, residents have

access to printmaking and large format digital printing facilities. Residents have participated in artist lectures and panel discussions at local organizations and universities including the University of Nebraska-Omaha, the University of Nebraska-Lincoln and the independent theater Film Streams.

The Bemis Center is committed to curating exhibitions, developing partnerships and producing programs that enable members of the community to experience exceptional contemporary art. While a strong emphasis is placed on high artistic excellence and strong visual quality, programming highlights multidisciplinary work that defies the boundaries between media and genres in a socially engaging way. The Exhibitions and Community Arts programs build upon the core AIR program and seek to challenge and engage the public while bridging gaps between significant civil issues and the potential for public art to effect positive change. Through these programs, the Bemis Center has addressed public education curriculum, public safety, health, justice, poverty, history and economic impact.

b. Outcome(s) and Measurements: The Bemis Center has selected the NEA intended outcome “*Creation: Creating art that meets the highest standards of excellence.*” The AIR program will achieve this outcome by directly supporting artists and providing opportunities to serve their creative vision. The results of the AIR program are new works of art and/or progress toward the creation of new works of art across a spectrum of artistic disciplines. The Bemis Center holds itself to the highest level of excellence and has utilized evaluation throughout the history of the AIR program to measure effectiveness, build on program strengths, and learn from challenges experienced. More than 700 former Bemis Center fellows have provided valuable feedback, which is used to develop a sustainable “best practice” model for the field of artist communities. Current and post-residency feedback is used to improve the program and facilities to better serve the needs of future residents.

c. Schedule: 9.30.12: Applications due for 2013 AIR program; Nov. 2012: Artist selection by jury, artist notification and preparation for residencies (coordination of supplies, special materials, living accommodations, etc.); 2.28.13: Applications due for 2013-14 AIR Program; Apr. 2013: Artist selection by jury, artist notification and preparation for residencies (coordination of supplies, special materials, living accommodations, etc.) 2013-14: Residencies

d. Key Individuals, Organizations, and Works of Art: The Bemis Center’s AIR program receives more than 1,200 applications annually. Juries meet twice a year, in April and November, to select resident artists. Jurors are selected from a national pool of former fellows, artists and arts professionals familiar with the vibrancy of artist communities. To encourage diversity in artists and artistic media, different jurors are selected for each round. In 2010, the Bemis Center transitioned to an online application process, which has increased efficiency for staff, standardized the application process for applicants and reviewers, and ensured greater accessibility for artists, especially those applying from outside the United States. Prospective artists are asked to submit an application, documentation of their work and a statement on what they wish to pursue while at the Bemis Center. Artists are selected based on the merit of their submitted work. Through the online application process, artists may submit work samples in multiple mediums. This improvement has also benefited jurors by greatly expediting the selection process. 2013 resident artists have not yet been selected. Past residents have worked in drawing, painting, sculpture, installation, performance, video/multi-media, photography and social intervention.

e. Target Population: The Bemis Center’s AIR program will support 36 artists, for a period of two to four months in 2013. The program is international in scope and since 1981, has served

more than 600 artists from 31 countries around the world, supporting emerging, mid career and established visual and multi-media artists.

f. Plans for Promoting, Publicizing, and/or Disseminating: Applicants learn about the Bemis Center AIR Program through national and international professional organizations such as the Alliance of Artists' Communities and Res Artis, state arts councils and agencies, international cultural councils, the Bemis Center e-newsletter and website. We have greatly increased the communication about the residency program through social media outlets and online resources that promote artist communities, such as Residency Unlimited, the New York Foundations for the Arts and the College Art Association. The Bemis Center's website is currently undergoing redevelopment, with plans to launch an improved site in summer 2012. As part of an effort to sustain and improve relationships with our alumni beyond their time at the Bemis Center, new site features will include a customized web page for each resident. Former fellows will be equipped with the tools to manage and share personal data, such as contact information, images of current work and professional achievements.

g. Plans for Documenting, Evaluating and Disseminating: Artists selected for this program are interviewed prior to beginning their residency and are asked to complete a survey, which helps to inform Bemis Center staff of any special accommodations, material/supply requests or any lifestyle questions the artists may have. This process also helps to prepare the artists for their residency experience. Throughout their residency, artists are encouraged to contact Bemis Center staff at any time to utilize their expertise and assistance, both in relationship to their residency experience and to their living situation. At the close of their residency, artists complete a written post-residence survey and an exit interview with the Bemis Center Residency Program Manager, shared with staff. Documentation of the artists and their work takes place on a regular basis and includes recorded interviews, photography, video, written and oral feedback. Since 2007, interviews with artists have been available for free on the Bemis Center website and on iTunes. Artists are strongly encouraged to keep the Bemis Center informed of their achievements after the conclusion of their residencies, which is shared with constituents through monthly eNewsletters.

h. Plans for Making the Project Accessible: All Bemis Center facilities are A.D.A. compliant and all artist studios and workspaces are wheelchair accessible. The Bemis Center believes that everyone deserves a quality art experience and remains free and open to the public, to encourage a diverse audience and to reach all members of the community.

i. Budget: The Bemis Center's AIR program is the core program and will take place in full as represented in this application. The organization receives support and funding from individuals, corporate sponsorships, private foundations and local and national public funding sources. The Bemis Center is committed to sustaining all levels of activity as described.

a. Major project activities: The MacDowell Colony plans to provide fellowships for 12 talented artists of various disciplines to participate in first-time residencies, giving them ideal work spaces and undisturbed time to expand their creative practices and make new works of art in 2013. Joining the more than 270 architects, composers, filmmakers, interdisciplinary artists, playwrights, visual artists, and writers who will be in residence in 2013, these first-time Fellows will participate in residencies of up to two months during the grant period of 1/1/13 - 12/31/13. The NEA-supported fellowships will cover all residency costs, providing the exclusive use of a studio, living accommodations, three meals a day, and the benefits of working in a multidisciplinary community of artists. By serving new artists with diverse talents and backgrounds, MacDowell strives to strengthen its residency program while responding to the growing needs of artists and contributing to America's enduring cultural legacy.

To attract the most qualified applicants regardless of financial standing, MacDowell will make available needs-based financial aid and travel support of up to \$2,000 per artist in addition to the residency fellowships. This comprehensive support is designed to give artists-in-residence the financial peace of mind to experiment productively during their stay. Stipends may be used to cover lost income and ongoing expenses during the residency, such as rent, childcare, medical bills, and project costs. MacDowell's travel grant program offers assistance for both domestic and international travel to Peterborough, NH. MacDowell ranks among the top residency programs in providing direct needs-based support, distributing more than \$120,000 annually, as it promotes residency opportunities to a growing, more diverse community of artists. Providing fellowships, NEA support will free up resources for MacDowell to continue to strengthen its financial aid programs.

Each participating artist will have exclusive access to one of 32 individual studio buildings situated on 450 acres, allowing them to focus exclusively on their work and encouraging them to take the kind of risks that lead to important artistic discoveries. The composer studios are equipped with pianos and optimal acoustics. Visual art studios have ample wall space, natural northern light, and full-spectrum lighting. Artists have access to darkrooms, printing presses, and welding equipment for large-scale projects, as well as a wealth of other Colonists' art and a natural landscape that helps artists see a new potential in themselves. The Colony conducts regular maintenance on every studio and renovations to at least one annually. There are also a number of shared spaces, including a library, an amphitheatre, and larger studios that can accommodate artist teams. A new library expansion project, beginning in spring 2012, will add collaborative work spaces, online access, screening rooms, reading areas, and archival capacity for all disciplines. All meals are prepared and provided for the residents. Breakfast and dinner are served in Colony Hall; lunches are delivered in picnic baskets to the studios to minimize workday interruptions.

Fellowship recipients supported by the NEA will be selected to reflect a diverse representation of artistic disciplines, regions of the country, cultural backgrounds, gender, and age. Just as vital as the dedicated work time and space is the opportunity to participate in a free exchange of ideas with artists of other disciplines and backgrounds, whether during family-style meals or informal open studio sessions. The opportunities artists-in-residence have to influence and inspire each other breathes life into current projects and often sparks impromptu collaborations that lead to long-term creative partnerships.

In its efforts to build an ideal national environment for artists beyond their residencies, MacDowell offers opportunities for public audiences to meet and exchange ideas with artists-in-residence. Regular community outreach programs, including *MacDowell Downtown* and *MacDowell in the Schools*, bring artists into local classrooms, senior centers, libraries, and public spaces to present their work to rural communities that would not normally have exposure to contemporary art. Medal Day is one of New Hampshire's largest free arts celebrations, drawing a public audience of more than 1,700 from across the Northeast to the Colony to meet artists in their studios and learn about the major artist who receives the Edward MacDowell Medal recognizing outstanding career achievement. **Over the past decade, artists participating in these programs have engaged more than 25,000 people with their work.**

b. Outcomes and Measurements: This project, along with MacDowell's core mission, directly addresses the NEA's stated outcome of *Creation: Creating art that meets the highest standard of excellence*. The quality of the art created at the Colony starts with the Admissions process, which is designed to recognize the value of innovative modes of creativity and to identify emerging and promising talent. After the residencies, the following results will be tracked to measure this NEA outcome and included in a grant report: 1) progress made on each fellowship recipient's art work, 2) schedule for publication, presentation, performance, and public display of the works produced, 3) awards and other career achievements associated with the work, and 4) other activities conducted during the residency, including artistic collaborations, community outreach, and anecdotes about the recipients' experiences.

The secondary outcome of this project will be *Engagement: Engaging the public with diverse and excellent art*. Fellowship recipients supported by the NEA will have access to the fulfilling outreach opportunities described above, providing an early test audience as they experiment with presenting their ideas to a wider public. These programs include film screenings, concerts, classroom workshops, and community forums. Participation in outreach programs and the size and types of audiences they serve will be documented and included in the grant report.

c. Schedule: Artists supported through this project will apply by the Sept. 15, 2012; Jan. 15, 2013; or April 15, 2013 deadlines for residencies occurring between Jan. 1 and Dec. 31, 2013.

d. Key individuals involved in this project: While the artists who would be funded under this project have yet to be chosen, the selection of work samples and the roster of those who have recently been in residence (included as work sample attachments) reflects the high caliber of artists MacDowell serves. The sole criterion for acceptance is talent demonstrated by the quality of work samples submitted with the application. Selection panels are composed of anonymous experts in each discipline who serve staggered three-year terms. The panels use a uniform rating system, and artists are admitted based on the scores received. These selection panel practices help direct residency opportunities to the most talented artists at all stages of their careers. Waiting lists ensure that the Colony is filled to capacity. Reapplication within less than a year's time is not permitted. In 2011, more than 2,500 artists applied to MacDowell and 281 were awarded residencies, including 11 architects, 36 composers, 23 filmmakers, 22 interdisciplinary artists, 37 theatre artists, 38 visual artists, and 114 writers. More than 66% were first-time residents. This partnership with the NEA allows MacDowell to cultivate and sustain a nationwide outreach to artists who may be unfamiliar with residency opportunities.

e. Target population: The NEA's support of MacDowell serves artists of the highest talent and promise who have never before worked at the Colony. This Fellowship program is especially vital for emerging artists, whose work may not yet be commercially viable and who often find it impossible to make art both the singular focus of their daily lives and a source of financial stability. **Since 2008, the number of artists who demonstrate need has nearly doubled.** Upwards of half artists-in-residence demonstrate need, with average 2011 income reported by financial aid recipients dropping to \$15,400, from \$16,200 in 2010. To mitigate the financial sacrifice involved with a residency, MacDowell offers direct aid—more than \$120,000 in 2011. With applications at an all-time high, scheduling is being optimized for more residencies (281 in 2011, up from a 250 average). Another target population includes the school children and other members of local communities, approximately 3,000 in all, who benefit from MacDowell's year-round outreach programs.

f. Promotional plans: MacDowell will promote its work with the NEA in 1) a press release and 2) all its publications, including its semiannual newsletters, annual report, and Web site, which is updated quarterly. Over the years, the Colony's most fruitful recruitment methods have been 3) its national reputation and 4) word of mouth by both artists who have held residencies and others in the arts community. 5) The MacDowell Web site, **www.macdowellcolony.org**, includes an online application, information about the residency program, and access to a monthly e-newsletter. Thanks to a new e-marketing platform, Web traffic is at an all-time high, with many first-time applicants finding their way to MacDowell via the Internet. 6) MacDowell advertises its residency program in 35-40 publications and listings annually.

g. Plans for assessing the project: As a direct evaluation of the residency program, Fellows are given a departure form to offer written feedback, both notable and critical, about their experiences. Comments are routed appropriately (e.g., policy issues go to the board of directors; information about studios and other facilities to the maintenance department). This feedback will be included in a final report to the NEA, along with updates on projects supported by Fellowships, participation in outreach programs, and correspondence from the artists. The Fellows Executive Committee, an advisory group of Colony Fellows, serves as a link between artists and the Colony's staff and board. Its president is an ex-officio member of the board, addressing artists' concerns. MacDowell staff also closely monitor media and award programs for publications, exhibitions, performances, and other achievements by Fellowship recipients.

h. Accessibility: The Colony has fully accessible studios for each discipline, and the common areas are all fully accessible. As studios are renovated annually on a rotating basis, additional improvements are made to enhance ease of accessibility.

i. Budget: This \$60,000 grant will support Fellowships covering all costs of first-time residencies for 12 artists during a period of ongoing need. The average cost of a residency of up to two months is \$10,000; the average stay is more than five weeks. Fellowship grants support maintenance for studios and other facilities, food supplies and service, housekeeping, admissions, outreach programs, administration, and professional services such as photography and archiving to document the residency. MacDowell will match half of these expenses with support from donations to its 2012 Annual Fund.

DETAILS OF THE PROJECT

- a) **Major project activities.** The Center will provide seven fully-funded three-month residencies for both Winter 2013 (Jan- Mar) and Fall 2013 (Sept-Nov) and at least four fully-funded Summer Residencies (April – August.) In addition the Center will provide subsidized residencies for four affiliate artists, two 11-month residencies and two four-month residencies. The Center is internationally recognized for its state-of-the-art facility and the level of financial and technical support it provides the AIRs, which includes a monthly stipend of \$1,100 and \$1,500 - \$2,000 for materials, a private furnished condo across the street from the Center, spacious private studio and 24-hour access to the Center’s facilities, which include a dark room, wood shop, sculpture studio, ceramic facility, printmaking studio and media lab (with technical support.) A car, truck and van are available for the artists’ use. The Art Teacher-in-Residence is provided the same facility access as well as continuation of their salary and benefits for the duration of their residency. The AIRs exhibit works curated by the Creative Director in the gallery. Several alumni AIRs have returned to the Center since their residency to be featured in the Center’s main galleries. Others have been contracted by The Innovation Institute at McColl Center for Visual Art, a professional development program led by artists and professional executive coaches for the goal of teaching high-level executives how to clearly recognize, influence, and support creativity in themselves and others and apply these strengths to their personal and professional lives.

Outreach projects are an integral part of the artist experience and each artist is required to develop and execute at least one of their choosing during their time at the Center. Outreaches are designed to provide the artist with an opportunity to engage with the community in a way that is meaningful for them and may advance their art practice. For example, artist Margarita Cabrera collaborated with a group of local immigrant women in a three-week workshop employing traditional Mexican embroidery techniques on the fabric used for border patrol uniforms to create sculptural replicas of desert plants that represented a memory from each woman’s immigration experience. The goal of the project was to honor the heritage and struggle of these women and bring awareness to the challenges they faced in making the transition to their new home in Charlotte. Margarita orchestrates collaborative projects aimed at creating fair working conditions and protecting immigrant rights. She exemplifies the Center’s deeply held belief that art and artists are catalysts for positive social change.

- b) **Outcome(s) and measurements.** McColl Center for Visual Art’s residency program is relevant to both the “Creation” and “Engagement” categories. The goals of the residency are two-fold: first, through access to a state-of-the-art facility with technical support in an environment that supports risk-taking and is supplemented by generous financial support, the artists will explore new creative and intellectual territory and their residency experience will have a significant impact on the evolution of their work. Second, through its open door policy (during stated hours,) the Center provides a bridge-building opportunity between artist and the community. It is the general experience of the residents that having people enter the studio is mutually beneficial to both the artist who typically works in isolation and the audience who may have not have a deep understanding of the challenges of the creative process including its scholarly rigor and the keen technical and intellectual investigation necessary to push one’s own aesthetic definitions. Evaluations completed by artists both midway and at the completion

of their residency are used to gauge the quality of the experience and identify areas of need and improvement. Outreaches have evaluation components that involve both the partnering institutions and their participants. 2011 Artist-in-Residence Sonya Clark said of her experience,

“I have only had one other residence experience that was close to McColl Center and that was in Bellagio, Italy, where I lived with poets and composers, and scholars for a month in a castle. It does not seem possible McColl Center for Visual Art in Charlotte, NC could compare but it does.”

The Center tracks attendance to all public and private events including exhibitions, open houses, Open Studio Saturdays, artists’ lectures/workshops, outreaches and gallery visitors. In addition, external events and outreaches are tracked for reach, diversity and impact. The information is then examined by the Center staff, Board of Directors and advisory groups for use in future planning.

- c) **Schedule.** Four of the AIRs for Jan-Mar 2013 have been selected and confirmed; three are pending confirmation. The AIRs for the summer and winter sessions are pending confirmation. The winter AIRs will exhibit their work from January 25 to March 9. The summer AIRs will exhibit their work from June 7 – August 17, and the fall AIRs will exhibit their work from September 13 to November 16 (dates pending confirmation.) Each exhibition will have an open house to mark its beginning and ending; each is typically attended by 500 – 700 people.
- d) **Key individuals, organizations, and works of art.** The following artists are confirmed for Winter and Summer 2013:

Andrea Chung, San Diego, CA, mixed media/sculpture/video (Gantt Center AIR)
Joyce Scott, Baltimore, MD, fiber/sculpture/mixed media
Katherine Allen, Charlotte, NC, jewelry (Gail Peacock Art Teacher-in-Residence)
Erin Sotak, Scottsdale, AZ, installation/performance

The Center’s selection process is progressing towards a curatorial process rather than an open application process. With a few exceptions, AIRs are nominated by members of our Curatorial Advisory Board, National Advisory Board and Program Committee with final selection being curated by senior staff. The Center also partners with other local organizations to host several of our AIR slots, including Carolinas Healthcare, University of North Carolina Charlotte and Charlotte Mecklenburg Schools. Partner organizations are included in the curatorial process when these AIRs are selected. The Center strives to select a group that will represent diversity in race, age, experience and media. In addition, the Center aims to have at least one international artist per residency.

- e) **Target population.** Because of the duality of audiences, the Center strives to reach two target populations- artists and community. In terms of artists who make up the potentiality of candidates for AIRs, the Center will continue to target an ever growing national and international audience of artists, from emerging to established and encompassing diverse backgrounds. The Center is building a network of nominators nationally who recommend artists who would benefit from a residency at the Center and add value to the experience for

other artists and the community. In terms of the general public, the Center reaches a growing and diverse audience. The Center's audience is made up of people from all ages, races, socio-economic levels and educational backgrounds. Total attendance in FY11 was 20,462. Many outreaches and other educational efforts are directed towards minority and/or underserved groups in the community such as Crisis Assistance Ministries, the Charlotte Public Housing Authority, and Shamrock Senior Center.

- f) **Plans for promoting, publicizing, and/or disseminating.** The Center informs the community of opportunities to participate in events, open studios, educational projects, workshops and other programs through our website, printed brochures, personal invitations, an e-newsletter and Facebook/Twitter. The Center also places paid advertisements for all major programs with a range of local media outlets, including WFAE Public Radio and Creative Loafing. The organization's gross media reach exceeds 5MM.
- g) **Plans for documenting, evaluating, and assessing.** The Center strives to maintain the quality of its programs and assess their impact on artists and the community. Artists complete a written evaluation midway through their session and at the end of the program. At each session's conclusion, evaluations are shared with staff and feedback is sought with regards to areas for improvement. Success is measured by artists' feedback as well as the impact of their work/outreach efforts on the community.

The Center is currently and voluntarily undergoing an assessment of its residency program by the Alliance of Artists Communities that will address the value and impact of the residency program, its resources, how it compares to others in the field, the community engagement model, selection process and adaptability. The goal of the assessment is an in-depth analysis of core competencies in relation to the Center's local/regional community and in comparison to analogous national organizations. The project completion is anticipated in early April 2012.

- h) **Plans for making the project accessible.** McColl Center for Visual Art is committed to providing an accessible experience for all individuals. The Center's facility is fully accessible and Center staff is dedicated to improving the accessibility of our day-to-day activities and communications. Many of the Center's education and outreach programs are specifically designed to reach people with disabilities. For example, artist Anthony Schrag worked with Metrolina Association for the Blind this past fall in a series of sessions aimed at understanding how people with vision impairments experience visual art and how this experience can be enhanced and improved. Schrag recorded these conversations and turned them into a book of Braille which is now archived at the Center.
- i) **Budget.** The AIR program is the Center's core program and paramount priority. If the Center receives less than its requested amount from NEA, it will seek additional funding from local and regional corporations, foundations and individuals so as to provide the same level of support and programming as is currently planned. The organization strives to be a leader in fiscal responsibility and continuously seeks to find/implement new and innovative funding strategies (e.g., cultural partnerships) that will strengthen its long-term sustainability.