



July, 2014

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 Dance. In response, the NEA is providing examples of the “Details of the Project Narrative” for four Dance 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.

- Alvin Ailey- To support a United States tour that includes performances and a variety of outreach activities.
- Columbia College Chicago - To support contemporary dance residencies at The Dance Center at Columbia College Chicago and related outreach activities. The project will include the creation and presentation of "Story/Time" by Bill T. Jones/Arnie Zane Dance Company and Reggie Wilson's Fist and Heel Performance Group's creation and presentation of new work about Moses.
- Ballet Works- To support the James Sewell Ballet Mentorship and Residency programs in Red Wing and Grand Rapids, Minnesota. As part of the residency, young dancers from these areas will attend a master class and a performance at the company's studios in the Twin Cities.
- Ririe-Woodbury Dance- To support the creation, presentation, and touring of a new work by choreographer Doug Varone, in collaboration with University of Utah dance professor and media artist Ellen Bromberg. The company will tour and conduct community outreach activities in locations across the U.S.

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.

Alvin Ailey Dance Foundation, Inc.
Details of the Project

a) Major Project Activities: Alvin Ailey Dance Foundation, Inc. respectfully requests an Art Works: Engagement Grant from the National Endowment for the Arts to support Alvin Ailey American Dance Theater's (AAADT) 2013 United States Tour. Touring is an important means through which the Company engages new and diverse audiences, exposing them to a rich array of modern dance pieces, ranging from historical classics to new innovative choreography.

Currently, 70 performances in 20 cities across the United States are tentatively scheduled over the course of a 15-week period in 2013. The Tour will reach approximately 175,000 people in cities which include: Atlanta, GA; Boston, MA; Chicago, IL; Dallas, TX; Los Angeles, CA; Miami, FL; Newark, NJ; and Washington, DC.

2012 marked the first season with Robert Battle at the helm of the organization as its Artistic Director. Enthusiastically received by audiences and critics alike, Mr. Battle curated a season that both introduced a variety of new voices into the repertory and retained the rich heritage and traditions of the Ailey company. According to *Dance Magazine*, “**even jaded critics were forced to sit up and take notice**” of the expanded scope and breadth of the Company’s repertory.

Battle’s inaugural season included modern dance master **Paul Taylor**’s *Arden Court*, the first Taylor work ever to be performed by the Ailey company; **Ohad Naharin**’s inventive audience participation piece, *Minus 16*, which was declared “unforgettable” and “stunning” by *The Financial Times*; and a new production of Joyce Trisler’s *Journey*, which was highlighted as “a vehicle for a powerful female performer” by the *New York Times*. Mr. Battle commissioned hip-hop choreographer **Rennie Harris** to create *Home*, which addresses the “powerfully dramatic content” of the challenges of living with HIV. (*New York Times*).

While the specific works for the 2013 Tour are still being selected by Mr. Battle, the repertory is expected to include a company premiere of a work by the acclaimed Artistic Director of Nederlands Dans Theater, **Jirí Kylián**. Up and coming choreographer, **Kyle Abraham**, who was listed among the “25 to Watch” by *Dance Magazine* in 2009, has been commissioned by Mr. Battle to create a world premiere. Battle’s own, *Strange Humors*, choreographed to the music of composer John Mackey who adapted the string quartet and djembe composition specifically for Battle will join the repertory.

Additional works under consideration include company premieres by **Hans Van Manen**, an internationally renowned choreographer from the Netherlands, and Kennedy Center Honors recipient **Bill T. Jones**. The repertory may also include a world premiere by **Azure Barton**, who has choreographed pieces for Mikhail Baryshnikov, American Ballet Theatre, and The Martha Graham Dance Company. Mr. Battle maintains a commitment to honoring the Ailey tradition and keeping works from the American modern dance canon on stage and in front of audiences. Alongside the new works will be classic pieces from the Ailey repertory.

Central to the organization's mission is education and community outreach. The 2013 National Tour will continue its long standing practice of providing programs and activities engaging audience members, youths, and aspiring dancers across the country. Outreach opportunities vary and include master classes, school-time performances, lecture/demonstrations, and post-performance discussions with the dancers.

b) **Outcomes and Measurements:** AAADT's Tour addresses the NEA outcome of engagement through performances, outreach activities in local schools, and social media. The qualitative success of the tour is measured through critical reviews in the press, audience surveys, friend requests and testimonials on AAADT's Facebook page, as well as presenters' invitations to return for repeat engagements.

Mr. Battle's first National Tour is off to a strong start, being well-received by audiences and critics who are commending Robert Battle's repertory selections for his first season. The *Washington Post* remarked: "...and going by the pleasant surprises in the repertoire, as well as the healthy appearance and vivid energy of the dancers, Artistic Director Robert Battle has the troupe's forward momentum well in hand." With regards to Paul Taylor's *Arden Court*, the *Washington Post* continued, "Bravo to Battle for extending their reach. The more they dance Taylor the better, I say." The *Miami Herald* was particularly impressed by Battle's selection of Ohad Naharin's *Minus 16*, which reportedly "fit the troupe beautifully, and showed off qualities we're not used to seeing in Ailey – humor, vulnerable humanity, subtlety and a different kind of performance verve."

The organization is also committed to connecting with audiences through online social networking sites, videos, blogs and podcasts. Before arriving in Atlanta in February 2012, fans posted on the Company's Facebook page asking "When are you coming?" and subsequently engaged in dialogues by asking questions such as "What did you think of tonight's performance?"

The quantitative success of the AAADT's 2013 U.S. Tour will be ultimately measured in terms of total audience reach for performances and outreach efforts, analysis of ticket sales data, and participation on Ailey's social media platforms.

c) **Schedule of Key Project Dates:** The U.S. Tour will begin in early February 2013 and continue through May. The Company is currently finalizing negotiations for performances in at least 20 cities during the U.S. Tour.

d) **Key Individuals, Artists and Works of Arts:** Artistic Director Robert Battle; Associate Artistic Director Masazumi Chaya; Rehearsal Director Matthew Rushing; and AAADT's 30 company members are committed to the success of the 2013 U.S. Tour. AAADT is represented by Opus 3 Artists, which negotiates contracts with the presenters for the U.S. Tour engagements. Calvin Hunt, Senior Director of Performance and Production, oversees this process and supervises AAADT's technical and production staff. On-site theater crews are provided in each venue to assist with both front-of-house and backstage operations. The Ailey organization's administrative staff, under the leadership of Executive Director Sharon Gersten Luckman,

maintains the accuracy of financial information and reporting, and coordinates extensive marketing and fundraising to support Tour operations.

The works of choreographers including Kyle Abraham, Alvin Ailey, Azure Barton, Robert Battle, Bill T. Jones, Jirí Kylián, and Hans Van Manen are all under consideration for inclusion in the 2013 National Tour.

e) **Target Population:** AAADT is strongly committed to making dance accessible to everyone. The Company aims to reach audiences of all backgrounds and ages, and conducts a variety of outreach activities to engage all interested patrons. Pre- and post-performance “Meet the Dancers” question and answer sessions are open to all performance attendees. Discussion leaders always make an effort to include a range of individuals in the conversations, from youth to senior-citizens, and encourage questions of any form related to the Company. **Over the course of the Tour, the Company will reach approximately 175,000 audience members and 52,500 outreach participants.**

Outreach at local schools include lecture-demonstrations, school-time performances, and *Revelations Residencies*. The programs bring dance to children of all ages. The organization often utilizes its innovative *Revelations: An Interdisciplinary Approach* curriculum, which uses Alvin Ailey’s signature ballet *Revelations* to teach valuable lessons that go beyond dance and include language arts and social studies. A teacher explained, **“Risk-taking, confidence, and creativity are all things students can gain from this...exercise.”** After participating in the program, a student noted: “This program will help me in my schoolwork because I have more confidence and I won’t give up.”

f) **Plans for Promoting and Publicizing:** Ailey’s marketing efforts are targeted to increase the Company’s total audience, especially among communities of color. Joint promotion and marketing efforts between Ailey and presenters include announcements of engagements in presenter-produced subscription series publications, local print and television advertisements, radio promotions, posters, flyers, and press kits. Both local and national news sources draw attention to the Ailey company through media interviews with artistic staff and dancers.

g) **Plans for Documenting and Disseminating:** Ailey’s diverse repertory presented during its U.S. Tour is documented and disseminated through video clips of works on Ailey’s website, excerpts of the works posted on YouTube, blogs written by the Ailey dancers, and emails to audience members with performance information.

h) **Plans for Making Project Accessible:** Theaters in which the company will perform during the 2013 U.S. Tour are completely accessible with wheelchair seating, and hearing devices provided for disabled audience members.

i) **Budget:** The presentation of the AAADT's 2013 U.S. Tour exists within the established annual budget of the Alvin Ailey Dance Foundation, Inc. A broad base of support is solicited from a variety of government, individual, corporate, and foundation funders.

COLUMBIA COLLEGE CHICAGO – THE DANCE CENTER
ATTACHMENT 2 – Details of the Project Narrative

a) Major Project Activities – The Dance Center of Columbia College Chicago’s dance presenting series will celebrate its 40th Anniversary in 2013/14. Over the past four decades, the series has gained an international reputation for programming excellence, audience and community engagement, and educational initiatives. \$50,000 is requested to support artist fees, production and marketing expense, and direct administrative costs for two anchor residencies during the 40th Season.

Bill T. Jones/Anne Bogart – Bill T. Jones and Anne Bogart – with their respective companies Bill T. Jones/Arnie Zane Dance Company and SITI Company – are collaborating on a new dance theater work, *A Meditation on The Rite of Spring* (working title), centering on the 100th anniversary of the premiere of Stravinsky’s iconic composition. Currently conceived as a piece for nine dancers and five actors, Jones and Bogart intend to explore the impact of this revolutionary piece of music, not as a reconstruction of its infamous premiere, but as a deconstruction of the music, its historic milieu and its century-long impact. Jones will oversee choreography and Bogart will create the script. The score will likely be a piano transcription of *Rite*, as the co-directors do not plan to use the orchestral version of the piece.

Reggie Wilson/Fist and Heel Performance Group – (*project*) *Moses Project* is the working title of a new performance piece by African American choreographer Reggie Wilson exploring the interfaith mythical, biblical, ethnographic, historic, and global references of Moses. Initial inspiration for the work came from Wilson’s rereading of Zora Neale Hurston’s novel, *Moses, Man of the Mountain*, which retells the Moses story as a Southern folk tale in Southern African American vernacular. The work is progressing to look at Moses as prophet, priest, soldier, law-giver, leader, man and husband. The Dance Center is a co-commissioner of (*project*) *Moses Project*, and it is hosting a research residency with Wilson and a community engagement/choreographic development residency with Wilson and three dancers (see item **d**) below).

Both companies will be in residence at The Dance Center for one week during the 2013/14 Anniversary Season. Pending available funding from sources other than the NEA, The Dance Center is eager to invite Anne Bogart for an additional week to work with Columbia College Chicago theater students and professional Chicago-area theater artists.

b) Outcome(s) and Measurements: Engagement – The proposed week-long residencies offer significant opportunities to engage existing and new audiences. In addition to three performances in The Dance Center’s 268-seat black box theater, each company’s 2013/14 residency will be enhanced by 7-10 audience engagement, community engagement and education programs planned with input from community-based and on-campus partners.

To achieve its audience and community engagement goals, The Dance Center works with a committed set of community-based and on-campus partners serving diverse constituencies, many of which are underserved. Partners help plan and create meaningful and deeply contextualized residencies that are motivated and suggested by the communities they are intended to reach. Partners participating in past dance residencies have included leaders from a wide range of fields and disciplines representing community-based organizations, human service providers, schools and educational organizations, cultural organizations, regional dance artists and companies, and other academic departments or centers of inquiry at Columbia College Chicago.

COLUMBIA COLLEGE CHICAGO – THE DANCE CENTER ATTACHMENT 2 – Details of the Project Narrative

Past engagement events have included: movement workshops for special constituencies, master classes for professional and pre-professional dancers, creative collaborations with local artists, FamilyDance Matinees, lecture/demonstrations, in-school and community workshops, professional development workshops for educators and human service providers, film screenings, gallery exhibitions and installations, panel discussions and artist fora, Meet-the-Artist events, open rehearsals, pre- and post-performance conversations, and classes for Dance Center and other Columbia College Chicago students. Residency activities take place on Columbia College Chicago's campus, community centers, city parks, schools, art galleries, and other sites throughout Chicago's neighborhoods.

The Dance Center is well positioned to track the composition of participating individuals and groups, to document engagement activities associated with the proposed residencies, and to collect qualitative and anecdotal response to engagement events (see item g) below).

c) Schedule – Both residencies will likely occur in fall 2013 as part of The Dance Center's 2013/14 40th Anniversary Season.

d) Key Individuals, Organizations, and Works of Art - The proposed residencies involve artists whose visions match The Dance Center's commitment to forging aesthetic, intercultural, and interdisciplinary relationships around the creation and presentation of vital, relevant, and artistically outstanding movement-based works.

Phil Reynolds, Executive Director of The Dance Center, has primary curatorial responsibility for The Dance Center's presenting series, with substantial input from Columbia College Chicago faculty and staff. Curatorial choices are made with an eye to stimulating and challenging audiences with fresh and diverse perspectives. Guest artists are selected for their commitment to moving the art of dance forward nationally and internationally, and through meaningful dialogues with Chicago's diverse communities, audiences, students and faculty.

Reynolds and Bill T. Jones had an opportunity to talk about *Meditation on the Rite of Spring* during Bill T. Jones/Arnie Zane Dance Company's September 2011 residency at The Dance Center. BTJ/AZDC's Producing Director, Bob Bursey, Reynolds, and Columbia College Chicago's Theatre Chair, John Green, also discussed the project at that time. Reynolds again talked with Jones in January 2012 to advance planning for The Dance Center's residency.

The Dance Center is deeply committed to the development of Wilson's (*project*) *Moses Project*. In addition to co-commissioning the work, The Dance Center is supporting a ten-day research residency with Wilson in April 2012 and a two-week community engagement/choreographic development residency with Wilson and three dancers in June 2012. The intent of the research residency is to assist Wilson in gaining a deeper understanding of leadership issues in churches, synagogues, and mosques: all viewed through the lens of Moses' stories. To that end, The Dance Center has enlisted a core set of partners who have agreed to make introductions for Wilson's interviews and conversations with Chicago church leaders across several faith-based traditions, as well as providing access to other research resources. The Dance Center and Wilson will build upon relationships with faith-based leaders established during his research residency to involve their congregations and other groups in the community engagement/choreographic development residency. Wilson values juxtaposing community engagement work with dedicated studio time to experiment with his dancers and develop

COLUMBIA COLLEGE CHICAGO – THE DANCE CENTER
ATTACHMENT 2 – Details of the Project Narrative

choreographic material. The residency's reciprocal structure will allow Wilson to take his experience and learning from working with various faith- and community-based groups and then directly embody those ideas on his dancers in the studio.

[Please Note: NEA funding is requested only for (*project*) *Moses Project's* 2013/14 presentation and associated one-week residency at The Dance Center. Co-commissioning support and funding for Wilson's two 2012 residencies described above has been provided by The Joyce Foundation's Joyce Award 2012]

e) Target Population - The Dance Center has developed a core audience for contemporary dance by consistently presenting excellent work that would not otherwise be seen in Chicago.

Meditation on The Rite of Spring presents a unique opportunity for The Dance Center to expand its audience to include more contemporary theater patrons. Target populations for (*project*) *Moses Project* include Chicago's African American and Middle Eastern populations and faith-based and interfaith groups. Both projects will serve Chicago's professional dancers, artists working in other disciplines, The Dance Center's core audience, and Columbia College Chicago's students, faculty, and staff.

The two proposed residencies will directly impact on approximately 3,000 people.

f) Plans for Promoting, Publicizing, and/or Disseminating the Project - The Dance Center reaches existing and new audiences through traditional and proven marketing vehicles: direct mail; print and radio advertising; posters and flyers; social networks; e-commerce; and free publicity. Underlying the success of all Dance Center marketing and promotional campaigns are word-of-mouth efforts facilitated by community and campus partners plus long-standing relationships with media personalities and advertising representatives.

g) Plans for Documenting, Evaluating and Disseminating - Performances and residencies at The Dance Center are evaluated with audience surveys, verbal and written evaluations of residency activities, informal discussions with audiences, and post production evaluations with dance companies. An important component of program evaluation is feedback from community partners. At the conclusion of a program, The Dance Center staff meets with community constituents involved in residency planning and implementation to determine how successful the residency was in meeting its goals for audience engagement and for meeting the needs of the communities involved. In addition, fiscal evaluation of the profit and loss of each event is conducted, as well as an assessment of earned and unearned income ratios. The Dance Center also seeks response from key funders and the media as an integral part of the evaluation process.

h) Plans for Making the Project Accessible - The Dance Center and other Columbia College Chicago facilities are fully accessible for people with disabilities.

i) Budget – The proposed residencies fall within The Dance Center's normal operations and budgetary parameters. If less than the requested amount is awarded, budgets will be adjusted with a higher dependence on earned income and private funding.

Ballet Works, Inc. dba James Sewell Ballet

Details of Project

James Sewell Ballet (JSB): 2013-14 Minnesota Residencies and Mentorship Activities in Red Wing and Grand Rapids

a. Major project activities: A tour to two out-state Minnesota communities with performance and interactive dance residencies in Red Wing and Grand Rapids, Minnesota.

The expected residencies include a number of activities intended to create exciting opportunities for dance students, their families, seniors, and audiences. The visits to each community will consist of public performances as well as interactive educational projects, some of which will have been initiated prior to the actual residency. Our principal venue partners will be The Reif Center in Grand Rapids and the T.B. Sheldon Theatre in Red Wing. Activities associated with these partnerships will be:

- Consultation with **JSB** artistic leadership and community dance educators
- **JSB** choreographic initiative with Red Wing and Grand Rapids students
- Development and mentoring sessions with dance students and **JSB** choreographer
- Opportunity for Red Wing and Grand Rapids students to come to the Twin Cities for a master class and public performance
- James Sewell to work with senior citizens in Red Wing and Grand Rapids
- Educational initiatives for school-age children in Red Wing and Grand Rapids
- Public performance by **JSB** in each of the above communities

Although distant from the nearest big-city cultural offerings (in Minneapolis and Saint Paul), citizens of Red Wing and Grand Rapids have expressed their eagerness for high-quality performing arts interactions in their community. Each venue liaison has expressed their diligence to work with **JSB** to make this proposal a successful partnership.

b. Outcome(s) and Measurements

Engagement. Although **Red Wing and Grand Rapids** both have desirable performance venues appropriate for a variety of performing arts disciplines, contemporary ballet and dance companies are seldom presented. We expect these residencies to nurture an interest in contemporary ballet in the general population, and we believe that many different populations in the community will benefit from the meaningful artistic experience provided by our planned activities. **JSB** has established a residency and meaningful artistic presence in Grand Rapids, succeeding in its engagement and education efforts by mentoring dance students, teaching its SmArts program for young kids, offering performance Q&A's, master classes and other activities to involve a broad demographic, from the young to the elderly. **JSB** has made some inroads for similar activities in Red Wing, but we—and the community—are eager to do more.

Learning is an important secondary outcome and a significant part of **JSB's** mission and activities wherever the company tours. Whether teaching choreography, performing a curriculum-based student program, demonstrating movement to seniors (Sewell's "Mind-Body-Integration), or informing audiences about the staged repertoire, teaching and learning will be constant components of the Red Wing and Grand Rapids' residencies. The kind of contemporary work performed by **JSB** is likely to win new audiences for dance in both communities. By touring to Red Wing and Grand Rapids, **JSB** will extend its reach far beyond Mpls./St. Paul audiences and support these two performing arts venues in serving the artistic and educational needs of their under-served communities.

Ballet Works, Inc. dba James Sewell Ballet

Details of Project

To measure residency outcomes, we intend to provide two simple surveys for classroom teachers and their students participating in the SmArts program – a special lecture-demonstration performance for school-age children. The teachers will administer the first survey to their students before the event; the second survey after the event. We hope the survey will help us determine if the students' notions about ballet changed once they saw a performance, met the dancers and had the opportunity to ask questions of them. We will also ask the teachers to provide us with any anecdotal information. We'd like to know if students, while waiting for the buses, for example, tried any of the movements they saw on stage, or talked about the dancers and the performance among themselves. We want to know the impact of the event: Did the event surprise them? Did the dancers inspire them? Could they imagine themselves as dancers?

For the ballet studio classes, we will ask the administrators/teachers there for their feedback on the value of the classes. For the master classes, we will ask students to complete a short survey regarding what they learned and experienced. For the movement classes with senior citizens, we will talk to the activity directors to find out if the program was enjoyable and useful to the participants.

c. Schedule: JSB and both venues are currently planning and eager to realize performance and residency activities between January and May 2014, and we are in discussion about dates.

d. Key individuals/organizations/art, and e. Target population:

Red Wing (pop. 14,500) approximately 65 miles S.W. of the Twin Cities

This residency will be **JSB's** first official residency visit to Red Wing. We have performed and established other activities in Red Wing, including a Summer Dance Camp for kids.

Principal venue: The T.B. Sheldon Theatre, Sean Dowse, Executive Director.

The turn-of-the-century T.B. Sheldon Theatre operates year-round, presenting a broad range of touring events including music, theatre, dance, comedy, films, lectures and more. There is a genuine demand and interest for the arts in this community. This historic theatre, built in 1904 by local businessman T.B. Sheldon, was the nation's first city-owned theatre. In 1986, the 466-seat theatre underwent a complete restoration to reinstate the building to its original splendor.

JSB's residency will include: Public performance (including 15% of tickets to be distributed as vouchers to underserved members of the community), and combination of classes, in-school activities, working with senior citizens, and a free SmArts dance education program with local schools at the T.B. Sheldon Theatre.

JSB will reach approximately 1,500 people in the Red Wing area, about half young people and half adults. Free public performance vouchers will be distributed via community social service providers to offer access for low-income individuals and families. Students from Shoreline Dance will partner with the **JSB** dancers as mentioned in **section b**. This higher level of ongoing interaction outside of the community residency is an outgrowth of **JSB's** pilot project with other under-served Minnesota communities. There is a core of dance enthusiasts within the community of Red Wing, and genuine excitement from the Sheldon and Shoreline Dance to participate with **JSB** in this project.

Ballet Works, Inc. dba James Sewell Ballet

Details of Project

Grand Rapids (pop. 8,200) 175 miles N. of the Twin Cities
 This residency will be **JSB**'s fifth official visit to Grand Rapids.
 Principal venue: The Reif Center, David Marty, Executive Director.

The Reif Center is a 645-seat, state-of-the-art facility on the Mississippi River, 80 miles N.W. of Duluth; it opened in 1981, with a mission of "Stimulating Arts in Northern Minnesota." It presents a Children's Performing Arts Series, and the Grand Rapids School District 318 uses the Reif Center for concerts, plays, exhibits, and assemblies throughout the year. In addition, the Reif Dance Program, an in-house school of dance, resides in the Center (in three large, excellent work studios) and presents its own performances three times annually in the main auditorium.

Thus, Grand Rapids (as does Red Wing) has a devoted dance audience and we expect 1,200 people will welcome **JSB** on this return visit to the community. Also, the Reif Center has already established itself as a venue familiar to all ages in Grand Rapids and its surrounding territory. The Reif Center staff, however, regards the geographic location of Grand Rapids as a remote area that qualifies it as an under-served community. The population of 8,200 is augmented by another 10,000 within a radius of 25 miles.

Here too the **JSB** residency will include a public performance that will have a significant number of free vouchers for entry, as well as a combination of classes, in-school activities, working with senior citizens, and a free SmArts program with local schools. **JSB** also plans to work with the Reif Dance Program students to set choreography on dancers, and work with these students as mentioned in **section b**, creating a unique working field trip and performance opportunity for students coming to the Twin Cities. **JSB** is eager to work in both Red Wing and Grand Rapids, with their student dancers, and the communities at large.

f. Plans for promoting, publicizing, disseminating. Both the T.B. Sheldon in Red Wing and the Reif Center in Grand Rapids have their own promotions networks and audience database systems. **JSB** also maintains a database of names collected from prior visits to Grand Rapids. Direct mail, local radio and print ads, electronic promotions, and notifications through local dance schools and the public schools will also be activated.

g. Plans for monitoring and assessing.

Audience surveys, ticket sales, attendance, audience participation, media attention, and reviews.

h. Plans for making the project accessible.

Both facilities are compliant with federal and state ADA requirements, including wheel-chair seating areas and assisted listening devices. Trained service animals are welcomed. **JSB** works with VSA arts of Minnesota to develop and promote accessibility initiatives, locally and statewide.

i. Budget.

The tours to Red Wing and Grand Rapids represent expenses beyond the scope of comfortable budgeting. If **JSB** received less than 50% of the amount requested from the NEA, the organization would be required to adjust its general operating budget to support the project.

Ririe-Woodbury Dance Foundation

a) Major Project Activities: In celebration of our 50th Anniversary Season (July 2013 – June 2014) and as an opportunity to advance our mission of furthering contemporary dance as an accessible and valued art form, we are proposing to commission two new works by internationally acclaimed choreographers and to pursue a collaborative national tour with the Company's contemporary repertoire.

The first of our proposed works will be a collaborative work created by Choreographer and Director Doug Varone (New York) and Video/Film Artist Ellen Bromberg (Salt Lake City). Doug's New York City-based Doug Varone and Dancers has been commissioned and presented to critical acclaim by leading international venues for more than two decades. Ellen Bromberg, a 2006 Guggenheim Fellow, has been creating dances for companies and solo artists for over 30 years. She has received numerous awards for her work including three Isadora Duncan Dance Awards. This commission will represent the first collaboration between these two innovative and talented choreographers. They will create a piece based on a Pulitzer Prize winning score, *Double Sextet* by Steve Reich.

The second work will be created by Miguel Azcue. Born in Cuba, living in Sweden, and with experience with Utah culture, Miguel has a truly multi-cultural background and a unique perspective in dealing with global issues and universal human experience. His work will explore "a universe of unfolding memories, associations, and relationships."

Ririe-Woodbury's 50th Anniversary Tour will include residency and performances at 13 locations in seven states and will present works from its contemporary repertoire. These collaborations with the presenters will include performances, lecture demonstrations, and master classes. Details of the tour schedule and activities are outlined below.

b) Outcomes and Measurements: Our 50th Anniversary Season activities address the NEA outcomes of Creation, Engagement, and Learning. The work of Azcue, Varone, and Bromberg are of high critical acclaim and meet the highest standards of excellence. Ririe-Woodbury's contemporary repertoire, which we will be taking on tour, is largely made up of the works of Artistic Director Charlotte Boye-Christensen, herself a critically acclaimed choreographer with an international reputation – enabling us to engage the public with diverse and excellent art. The opportunity to present lecture demonstrations and master classes on tour will highlight our outstanding educational program and enable participants to acquire knowledge and skill in the art of dance.

We measure our effectiveness by collecting qualitative feedback from our audiences. We also solicit responses through questionnaires from select groups of attendees. Additionally, we measure our effectiveness by how many people attend our performances locally, nationally and internationally.

c) Schedule: Creation: Each new work will include a Meet the Choreographer event, a matinee for Jr. High and High School students, and three public premier performances. Miguel Azcue – Setting the new work on the Company will occur during three weeks in autumn 2013. Doug Varone and Ellen Bromberg – setting the new work on the company will occur during three weeks in the spring of 2014. Ellen Bromberg will spend one week in New York with Doug working with his company on the preliminary creative process Doug uses to create all of his pieces.

Touring: Oct 7-10, 2013 Arts for the Schools in Truckee, CA; Oct 11-13, 2013 The Carpenter Center in Long Beach, CA; Oct 14-16, 2013 Loyola Marymount University Dance Dept. in Los Angeles, CA; and Oct 17-19, 2013 Carson City Arts Council in Minden NV. Oct 28-Nov 2, 2013 Tulane University Dance Dept. in New Orleans, LA; New Orleans Ballet Assoc. in New

Ririe-Woodbury Dance Foundation

Orleans, LA; New Orleans Center for Creative Arts in New Orleans, LA; and Lusher Charter School, also in New Orleans, LA. Nov 4-6, 2013 Auburn University Dance Dept. in Auburn, AL. Feb 23-28, 2014 University of Palm Beach Duncan Theatre in Lake Worth FL. March 4-7, 2014 Cedar City Music Arts in Cedar City, UT and March 13-15 Casino Star Theatre in Gunnison UT. March 16-19, 2014 Lincoln Center Theater in Fort Collins, CO and March 20-22, 2014 Lakewood Cultural Arts Center in Lakewood, CO.

d) Key Individuals: Creation: Doug Varone (Choreographer/Director and Founder of Doug Varone and Dancers in New York), Ellen Bromberg (Associate Professor of Dance at the University of Utah and Video/Film Artist), and Miguel Azcue (Artistic Director of Memory Wax in Malmö, Sweden), as well as Ririe-Woodbury Artistic Director Charlotte Boye-Christensen, Managing Director Jena Woodbury, Education Director Gigi Arrington, Technical Director Cliff Wallgren, and Company Dancers; Brad Beakes, Jo Blake, Alexandra Bradshaw, Mary Lyn Graves, Tara McArthur, and Bashaun Williams.

Touring: Ririe-Woodbury: Co-Founders Joan Woodbury and Shirley Ririe, and Ririe-Woodbury Dance Company as mentioned above. All artists, directors and Company staff are paid professionals on salary with Ririe-Woodbury. Tour Presenters: Damon Rago Assoc. Prof. at LMU, Keith Johnson Assoc. Prof. at UCLB, Susan Martin Cultural Administrator at Lakewood Cultural Arts Center, David Nyman, President for Cedar City Music Arts, Diana Major Spencer founder and programming director at Casino Star Theater Foundation, Michele Roberge, Executive Director at The Carpenter Center, Scott Phillips, dance department chair at Auburn University, Barbara Hayley, professor and dance coordinator at Tulane University, John Allen, Assoc. Prof. Mark Alexander Professor of dance at Palm Beach University.

e) Target Population: Creation: The initial target audience for these new works will be the dance community of our home in Salt Lake City UT. In coming years, these works will be available for touring nationally and internationally.

Touring (2013/2014 Season): Arts for The Schools in Truckee, CA Oct 7-19, 2013 reaches underprivileged students and audiences from surrounding towns of Tahoe City, Kings Beach, and Incline Village. The residency will provide participants with the opportunity to experience the profound impact of the arts by attending our workshops, classes, and performances. The Carpenter Center in Long Beach, CA will partner with California State University – Long Beach’s Department of Dance to enrich, engage, and expand the regions audience by providing performance and Q&A. Additionally, Loyola Marymount University will bring in 3 k-12 teachers from public schools where a high percentage of underrepresented and underprivileged children attend with the hope of facilitating master classes and lecture demonstrations provided by the dancers of Ririe-Woodbury. The teachers will take what they’ve learned back to the classrooms of their underprivileged students. Minden Nevada is located in a remote area of the Sierra Nevada, where the opportunity for dance education is limited, at best. Carson City Arts Council intends to use Ririe-Woodbury to enrich the lives and further art education of its rural populace.

Tulane University, New Orleans LA, Oct 28-Nov 2, 2013: It is the intent of Tulane University to partner with Ririe-Woodbury Dance Company, the New Orleans Ballet Association, New Orleans Center for Creative Arts, Lusher High Charter School, Lusher Middle Charter School, and the professional New Orleans Dance Community, to teach master classes, provide lecture/demonstrations, and choreographic residency activities from the Ririe-Woodbury for a one to two weeks to touch as many people in the New Orleans community as possible.

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Auburn University, Auburn AL, Nov 4-6, 2013: It is the intent of Auburn University's Theater Department to provide workshops, lecture demonstrations, master classes, and dance performance for its students and the general public of Auburn, Alabama (100 miles from both Birmingham and Atlanta). It is a rare opportunity for the Auburn University Community to host a dance company the size and merit of Ririe-Woodbury Dance Company, and they seek to enrich their audiences by doing so.

Palm Beach University, FL Feb 23-28, 2014: Duncan Theatre Director Mark Alexander and Palm Beach University have proposed to host Ririe-Woodbury Dance Company for a week-long residency with the students within the PBU Dance Department, as well as the greater Palm Beach Community. It is their hope to utilize the skill and professional knowledge of the Ririe-Woodbury Dancers to teach master classes and provide lecture demonstrations and performances in an effort to enrich, engage, and expand the Palm Beach Dance Audience.

Southern UT, March 4-12, 2014: It is the desire of Cedar City Music Arts to host Ririe-Woodbury Dance Company for a residency that would provide master classes to both teachers and students within the rural Cedar City community, as well as a performance by the Ririe-Woodbury Dancers. In addition the Casino Star Theatre Foundation intends to partner with Snow College to provide a residency to the rural community of Gunnison UT, by holding master classes for the students, and an open performance for the rural community.

Colorado, March 16-25, 2014. It is the intention of The Lincoln Center and The Lakewood Cultural Arts Center to collaborate in a block booking residency/performance opportunity with Ririe-Woodbury Dance Company to provide master classes, community outreach opportunities, and public performance for the central Colorado area.

f) Promotion, Publicity, and/or Dissemination: Ririe-Woodbury Dance Company's Booking Manager will supply press materials (photographs, language about the Company, video materials, etc.) to presenter-partners and will assist them with information on how best to promote the Company's residencies through public media and community organizations. The Booking/Touring Manager and the Artistic Director work closely with the presenters in scheduling radio, television and print interviews, in addition to advertising the residency on the Company's website which include links to the presenting organization. Presenters will furnish flyers, direct mailings, and email blasts.

g) Monitoring and Assessment (Evaluation): Prior to each residency, the Company's Booking Manager, Artistic Director, and Education Director will coordinate with site presenters who will develop outcome-based goals for each site. Site presenters will determine how they want participants to evaluate their experience with the residency and communicate this information in an end-of-residency meeting. Presenters also complete a report for the NEA, which is delivered to the Company for further review and improvements on future residencies. The Company and presenters discuss any weak points that may need to be addressed and identify areas that can be expanded or continued for future residencies.

h) Accessibility: Ririe-Woodbury's Booking/Touring Manager and presenter-partner together will design residencies to accommodate specific needs and considerations of each community. It is the intent of Ririe-Woodbury to provide dance education to people of all needs and abilities. All venues where Ririe-Woodbury will be performing are public facilities, which have their own ADA standards in place and are facilitated by the staff of each facility.

i) Budget: Financial resources for this project will be generated from presenter fees, foundation and corporations, individual gifts, and in-kind donations. All efforts will be made by the Company not to alter the scope of this project based on funding.