

Attachment #2: Details of the Project Narrative
Chicago Symphony Orchestra: Art Works 2012: Music: Engagement

A. Major project activities: The Chicago Symphony Orchestra is planning a three-week festival throughout the city of Chicago, which will be centrally focused at the CSO's home, Symphony Center. *Keys to the City* will inspire audiences to give music a fundamental role in their everyday lives by concentrating on an accessible instrument, the piano. Curated by acclaimed pianist and teacher Emanuel Ax, *Keys to the City* will encompass ten different concert programs (17 concerts total) across several concert series (Chamber, Main, Piano, *Symphony Center Presents*, and Jazz); four free events presented by the CSO; and programs mounted by community partners across the city. *Keys to the City* will explore the various facets of the piano and its versatility as an instrument central to all genres of music: jazz, solo recital, an instrument of the orchestra, collaborative piano, chamber music, orchestral solo, piano four-hands, and with repertoire for multiple pianos.

Keys to the City will explore the wide ranging repertoire of the piano and its sociological history and physical evolution. *Keys to the City* will celebrate the role the piano has played and continues to play in our society – an instrument used by students, amateurs, and celebrated professionals to make music, to develop musical skills and technique, and as a way for musicians to communicate their ideas and create new compositions.

Four free events will broaden residents' understanding of the piano as an instrument, engage current piano students of all ages, and inspire people to take piano lessons. Two free symposia will explore the evolution of the piano from the pianoforte and harpsichord to the modern-day instrument, and the development of the piano concerto. For the first free event, CSO Artistic Programming Advisor Gerard McBurney and the Civic Orchestra of Chicago (the CSO's pre-professional training orchestra) will be featured in a symposium titled *The Evolution of the Piano Concerto*, an in-depth exploration of the piano concerto's development from Vivaldi to Bartók. For the second free event, Mr. McBurney will moderate *Music for Keyboards, Ancient to Modern*, a symposium with pianists Trevor Pinnock and Kristian Bezuidenhout. They will discuss music composed throughout history for the piano and its predecessors.

Keys to the City is being devised to engage regular concert-goers and the broader community. One weekend will be dedicated to participatory free events for piano pupils, teachers, and enthusiasts and culminate with an entire day of free events for the general public: Piano Day. This weekend lies at the heart of Emanuel Ax's concept of the piano as the universal instrument. Mr. Ax and the CSO are designing activities intended to stretch the boundaries of traditional community engagement initiatives in order to entice a broad audience to participate, especially young pianists and their teachers. Actor/pianist David Hyde Pierce will serve as the host for the weekend.

The weekend will begin with a day of hands-on activities celebrating young piano students, and will involve parents, music teachers' associations, and music education organizations. The day will include opportunities for children to perform with and under the supervision of Mr. Ax and Mr. Hyde Pierce.

On Piano Day, the CSO will throw open the doors of Symphony Center to the general public. In addition to performances in Orchestra Hall, Mr. Ax will be joined by amateur pianists in round-robin performances of works for piano duets. Mr. Ax will play a specially selected work that combines advanced and intermediate level techniques, and perform it with amateur pianists. Staff from the Bienen School of Music – Northwestern University will provide free piano lessons to beginners and lapsed pianists.

B. Outcome(s) and Measurements: *Keys to the City* will directly address the following NEA outcomes: engaging the public with diverse and excellent art, and lifelong learning activities for children, adults, and intergenerational groups. These outcomes will be achieved through the depth and breadth of concerts, artists and musical styles programmed; community collaborations to engage children and adults; access to renowned artists; free educational events; and hands-on learning and performance activities. Additional goals include showcasing the piano in a wide range of repertoire, styles and roles; encouraging children and adults to engage in making music; and expanding the Citizen Musician concept and integrating it with

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CSO main stage programs. The Citizen Musician initiative will bring CSO and guest musicians closer to Chicago's communities in new and meaningful ways, and will use music to bridge gaps between people.

Performance measures will include attendance at ticketed concerts and free events; the number of first time ticket buyers; and the number of patrons who purchase tickets to *Keys to the City* concerts as well as additional performances. Critical reviews will play a key role in measuring the degree to which artistic excellence has been achieved. Through surveys, the CSO will measure if attendees at free events advance their knowledge about the piano, and the degree to which these learning and engagement experiences resonate with participants.

C. Schedule: *Keys to the City* will take place from May 20 through June 10, 2012. Full Orchestra concerts are scheduled on May 22, 24, 25, 26, and 31; and June 1, 2, 3, 5, 7, 8, 9, and 12. One chamber concert will occur on June 3, and a jazz concert is scheduled for May 25. A special late night performance will take place on May 26. Free events will take place on May 26 (free day of activities for children), May 27 (Piano Day); May 29 (history of the piano concerto symposium); and June 10 (evolution of the piano symposium).

D. Key individuals, organizations and works of art: All artists are committed to participating in the project. Mr. Ax was asked to curate *Keys to the City* by the CSO. Mr. Ax and the CSO's artistic staff, led by Vice President for Artistic Planning and Audience Development Martha Gilmer, developed ideas for thematic content and repertoire. Mr. Ax views *Keys to the City*, in part, as an opportunity to perform with his colleagues and past collaborators. Mr. Ax and the CSO's artistic team selected artists with different specialties and expertise in a variety of repertoire. Conversations with each artist regarding their preferences along with suggestions from Mr. Ax and CSO artistic staff helped to shape each concert program. *Keys to the City* artists and works to be performed include:

- *The Piano as Orchestra:* CSO principal pianist Mary Sauer, Mr. Ax, Dong-Hyek Lim, and Orion Weiss. Brahms' Variations on a Theme by Haydn, Selected Dances by Weber, Ravel's *La valse*, and Rachmaninov's Symphonic Dances.
- Mr. Ax, Mr. Lim, Ms. Sauer, and Mr. Weiss. Ravel's *Mother Goose Suite* and *La valse*, Mozart's Concerto for Two Pianos, and Gershwin's *Rhapsody in Blue*.
- David Robertson, conductor; Emanuel Ax; and the CSO. Beethoven's Piano Concerto No. 5 (Emperor), Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber*, and the orchestral version of Rachmaninov's final work, Symphonic Dances.
- Jazz Piano Showcase: Bill Charlap, Renee Rosnes, and Emanuel Ax. Mr. Charlap and Ms. Rosnes will select pieces from their set list the day of the concert and announce the program from the stage.
- Ludovic Morlot, conductor; Stewart Goodyear; the CSO; and the women of the Chicago Symphony Chorus. Falla's *Nights in the Gardens of Spain*, Messiaen's *Trois petites liturgies de la Présence Divine*, and Ravel's *Rapsodie espagnole*.
- *The Piano as Collaborator:* Jeremy Denk (CSO debut); Stefan Jackiw, violin. The CSO's artistic team and Mr. Ax are currently working with Mr. Denk to finalize the program he will perform.
- Trevor Pinnock, conductor; Stefan Jackiw, violin; Kristian Bezuidenhout (CSO debut). Beethoven's Concerto for Piano, Violin, Cello, and Orchestra in C Major, Op. 56 (Triple).
- Igudesman and Joo. Late night performance featuring these internet sensations and their unique blend of comedy, theatre, and classical music.
- Trevor Pinnock, conductor/pianist; Kristian Bezuidenhout; Stephen Hough. Mozart's Concerto for Three Pianos, Debussy's *Marche ecossaise*, and Mendelssohn's Symphony No. 3 (Scottish).
- Stephen Hough. Beethoven's Sonata in C-Sharp Minor, Op. 27, No. 2 (*Moonlight*); Scriabin's Sonata No. 4 in F-Sharp Major and Sonata No. 5, Op. 53; Liszt's Sonata in B Minor; and the Chicago premiere of Hough's *Empty Branches*.

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Collaborating organizations include the Bienen School of Music – Northwestern University, Chicago High School for the Arts, Chicago Area Music Teachers' Association, DePaul University School of Music, Merit School of Music, Music Institute of Chicago, Sherwood Community Music School, Roosevelt University, and VanderCook College of Music. These organizations will help to engage their students in *Keys to the City's* free events at Symphony Center, and may host performances at their sites.

E. Target population: The CSO's intended audience includes season subscribers and single ticket buyers interested in classical music from Chicago, downstate Illinois, Indiana, Wisconsin, Minnesota, Iowa, and Ohio. The project has the potential to serve between 12,500 and 15,000 patrons in Chicago (Orchestra Hall can seat 2,530 people per performance; Symphony Center can hold 5,000 people). Audiences unable to travel to Chicago will be served via radio channels through *The CSO Radio Broadcast Series*, which is syndicated across the globe to more than 400 stations in 41 states and territories via the WFMT Radio Network, and through internet channels, including the CSO's website, cso.org. To address economic challenges faced by students and seniors, the CSO offers \$12 web-only student tickets to students attending local colleges and universities; senior citizens can purchase single concert tickets for \$20. The CSO has worked with these audiences in previous seasons. The target population is not involved with planning or implementing the project.

F. Plans for promotion, publicity and/or dissemination: The CSO is publicizing project activities through press releases, a special season brochure (distributed February 2011), direct mail marketing, the CSO's website, social media, ads in local print and online publications, communications to partner organizations, and signage at Symphony Center.

G. Plans for documenting, evaluation and disseminating project results: *Keys to the City's* artistic quality will be evaluated through published critical reviews and informal feedback from guest artists and CSO musicians. The CSO will evaluate the project's success through subscription and single ticket sales, actual attendance, and activity on www.cso.org. Attendance will be tracked and reported for each paid concert and event through the collection of ticket stubs and duty notes gathered by front of house staff. The CSO will monitor the number of people attending a CSO concert for the first time and the number of people who purchase additional tickets to non-Festival concerts. The CSO's patron database has the capability to identify first time ticket buyers and track their future purchases. Approximately 2% to 4% of first-time ticket buyers could be retained.

The CSO will create a survey to evaluate patrons' experiences. Data will be shared with CSO staff and Trustees, and findings will shape future festivals, community engagement programs, and large-scale free events. Surveys will be inserted into programs at ticketed concerts and free events. Patrons also will be directed to complete surveys online at www.cso.org. The CSO's goal is to have 20% to 30% of the total number of *Keys to the City* attendees complete a survey. From these surveys, the CSO will select at least 10 patrons to contact and survey by phone with questions of greater depth.

H. Plans for making the project accessible: Symphony Center is fully accessible to people with disabilities. It is in compliance with the Americans with Disabilities Act, and CSO staff completed a section 504 self-evaluation in 2005. Audio-enhancement equipment is available upon request.

I. Budget: Project activities are built into the CSO's organizational budget for FY2012, and total \$3,086,800. Ticket sales and other revenue are expected to cover approximately 66% of the total budget, leaving \$1,049,900 to be raised; thus a grant of \$100,000 from the NEA will leverage \$949,000 in private support from corporations, foundations, and individuals to cover remaining costs. If the CSO were to receive less than the requested amount, the project priorities would not change.

The Mercury Baroque Ensemble (now known as Mercury)

“8 Seasons at Miller Outdoor Theatre”

Attachment 2: Details of Project Narrative

a. **Major Project Activities:**

In an effort to provide more accessible musical experiences for a wider and more diverse audience, Mercury will perform a free concert entitled “8 Seasons” at Miller Outdoor Theatre on August 31, 2013. This immensely popular program juxtaposes Vivaldi’s famed *Four Seasons* with the *Four Seasons* by 20th century tango composer Astor Piazzolla. Though Vivaldi and Piazzolla lived hundreds of years and continents apart their music is of the same language and it still inspires audiences today.

Vivaldi’s *Four Seasons* will feature Mercury’s Jonathan Godfrey as the violin soloist. Piazzolla’s seasons feature a rarely heard instrument called the bandoneon –an accordion like instrument popular in tango music. Denis Plante, brother of Mercury’s conductor Antoine Plante and world renowned artist, will be our featured bandoneon player. The performance will also feature the Mercury orchestra, conducted by Maestro Antoine Plante. Mercury’s 2011 performance at Miller Outdoor Theatre drew an amazing crowd of 6,000 people. With this exciting program and stronger marketing plans, we expect to meet or exceed that audience.

b. **Outcomes and Measurements:**

Though this project addresses many of the NEA’s outcomes, it is most closely associated with **Engagement**: Engaging the public with diverse and excellent art. Mercury’s “8 Seasons” performance directly addresses this outcome in several ways. The Miller Outdoor Theatre, where this concert will take place, is a landmark venue: large, free to attend and easily accessible to all Houstonians. Mercury’s performances at the Miller Outdoor Theatre have historically attracted large audiences because of exciting programming and the excellent artistry of our musicians. By exposing these new audiences to our music, we have found that many return to see future performances and remain engaged in the arts community. Since these concert goers remain engaged, supporting not just Mercury, but the whole arts community, the powerful effects of this performance are manifold.

Mercury will determine the success of the “8 Seasons” project and its achievement of the NEA’s desired outcomes by evaluating the project’s artistic quality, ability to reach and engage a wide spectrum of the public, and to help promote the arts in Houston. To help in this evaluation, Mercury will consider audience attendance and comments, press

coverage and critique, sales of tickets and recordings at the event, and adherence to the project budget.

c. **Schedule:**

The performance will take place on August 31st at 8:00pm. Orchestral rehearsals will be held during the week leading up to the performance.

d. **Key Individuals:**

Administrative: Deborah Lugo, Executive Director, Jordan Witherspoon, Development Director, Evin Erdowdu, Marketing Director, and Sam Brown, Artistic Administrator.

Artistic: Antoine Plante, Artistic Director, and the Mercury Orchestra, featuring Jonathan Godfrey, violin, and Denis Plante, bandoneon.

e. **Target Population:**

To make “8 Seasons” accessible to the widest possible audience, Mercury will present the concert free of charge at Miller Outdoor Theatre, a renowned and centrally located venue in Houston’s Hermann Park which is accessible by mass transit. The venue is very family friendly and typically attracts audiences from diverse socio economic backgrounds. Based on previous Mercury performances at the venue, an audience of approximately 6,000 is expected.

f. **Plans for Promoting, Publicizing and/or Disseminating:**

In order to help make our concerts as visible and accessible as possible to the Houston community, Mercury has carefully developed strategic marketing and public relations plans. These strategies include a direct mail campaign targeted to 6,000 Houstonians. Leftover mailings will be carefully distributed among area hotels and restaurants. Mercury will also advertise the performance on both KUHF and KUHA and promote the concert with a live performance on KUHA’s popular show The Front Row. Print advertisements in both the Houston Chronicle and Houston Press will begin running two weeks prior to the performance. In addition, Mercury will run a carefully targeted social media advertising campaign with ads on Facebook. E newsletters will also be sent to Mercury’s list of 4,000 e mail contacts.

g. **Plans for Documenting, Evaluating, and Disseminating:**

Shortly after the performance, the Mercury leadership team will meet to formally evaluate the success of the “8 Seasons” project. During the evaluation, the team will carefully consider the adherence to the project budget, achievement of projected attendance levels, artistic quality, and media support. The findings of this evaluation will be distributed to Mercury’s staff and board of directors and used to report to the NEA.

h. **Plans for Making the Project Accessible:**

Miller Outdoor Theatre is a state of the art facility with easy wheelchair access available, along with mass transit options for disabled patrons. Listening devices for the hearing impaired are available at no charge to concertgoers. The venue is in full compliance with the Americans with Disabilities Act.

i. **Budget:**

“8 Seasons” is part of Mercury’s 2013 2014 season of concerts and within the organization’s normal operations. If Mercury does not receive the \$12,000 requested here, the organization is fortunate to have the support of a core group of individuals, corporations, and foundations who could provide additional support through unrestricted contributions. Mercury has already applied for a grant of (b) (4) from the (b) (4) to contribute to the cost of this project.

Thelonious Monk Institute of Jazz – Details of the Project

A) Major Project Activities: The Thelonious Monk Institute will present Peer-to-Peer Jazz Education Tours in four cities during the 2013-2014 school year, reaching more than 20,000 people, primarily underserved students. Each one-week tour will feature a jazz combo comprised of talented students who attend the nation's leading public performing arts high schools (these students receive ongoing jazz instruction from Institute musicians and educators throughout the school year). Each tour also will feature a world-renowned jazz instrumentalist and vocalist. Together, the students and music professionals will present school-wide "informances" (informational performances) and lead master classes in public high schools. They also will perform for adult audiences at venues open to the public. This innovative program gives high school students across the nation the rare opportunity to be mentored by their peers. As Thelonious Monk, Jr. says, "As young people are so influenced by kids their own age, who better to expose them to this great American art form than those of their own generation?" The program has proved transformative, not only for student audiences, who are inspired and motivated by their talented peers, but by the members of the touring student ensembles who gain invaluable teaching and performing experience in their formative years before college, develop lifelong friendships with their band mates, and make important contacts with music professionals. Many of the student performers have stayed in touch through email and social media with students they have mentored on the tours. Since launching the program in 2006 with talented music students from the Los Angeles County High School for the Arts (LACHSA), the Institute has included student jazz combos from five other public performing arts high schools nationwide.

During the 2013-2014 school year, LACHSA students will tour public schools in Buffalo and Rochester, NY. Additionally, the Institute will assemble an "all-star" jazz combo of students selected from the 11 public performing arts high schools in 9 cities (Chicago, Dallas, Houston, Los Angeles, Miami, New Orleans, New York, Newark and Washington, DC) that participate in the Institute's National Performing Arts High School Jazz Program. This ensemble will perform and lead classes in schools across Berkeley and San Francisco, CA. In addition, the Institute will offer Peer-to-Peer tours in Austin and San Antonio, Texas; and in Indianapolis. For these tours, the Institute will select two of the best prepared student jazz combos from among the schools participating in the Program nationwide. The Institute will invite world-renowned jazz artists to lead each tour. Artists under consideration include guitarist Kevin Eubanks, Artistic Director of the Institute's Jazz in the Classroom program; pianist Gerald Clayton; saxophonists Antonio Hart and Bobby Watson; trombonist Robin Eubanks; trumpeters Sean Jones and Terrell Stafford; bassist Christian McBride; and vocalist Lisa Henry. Most of these artists have conducted past Peer-to-Peer tours.

The cities selected to host the tours have played important roles in the development of jazz and related musical art forms. Buffalo has a rich jazz history and was home to great jazz clubs in the mid 1900s but has faltered in recent years. The Institute's visit could help reenergize the city's jazz scene. Rochester is home to the Eastman School of Music, which has an excellent jazz department and renowned faculty. As part of the tour, the Institute would arrange for a faculty member to lead a clinic for our students. Berkeley and San Francisco are significant due to their role in the West Coast/Cool Jazz movement of the 1950s, popularized by Dave Brubeck, Paul Desmond, Chet Baker and others. San Francisco's Fillmore District was known as "Harlem of the West" from the 1930s through the '50s, and the city's Black Hawk was one of the most famous jazz clubs as many historic albums were recorded there, including *Thelonious Monk Quartet Plus Two at the Blackhawk*, recorded in 1960. With locations in Oakland and San Francisco, the world famous Yoshi's Jazz Club would be an ideal venue to host the touring musicians' public concerts. Austin's importance in jazz and blues history is particularly significant, especially its "chitlin circuit" in the 1930s to 1950s that featured a string of clubs presenting blues, jazz and big bands. San Antonio is home to Riverwalk

Thelonious Monk Institute of Jazz – Details of the Project

Jazz, an international radio show featuring classic jazz, including live broadcasts. In addition to visiting the Austin and San Antonio public schools, the Institute's touring musicians could perform at Austin's Elephant Room or San Antonio's The Landing, both renowned jazz clubs. Indianapolis is also an important city in jazz history due to the significance of the city's Indiana Avenue. In the mid-1900s, Indiana Avenue was packed with jazz clubs, many of which served as host to (and training ground for) such eminent jazz artists and Indianapolis natives as David Baker, Slide Hampton, Freddie Hubbard, J.J. Johnson, and Wes Montgomery. As part of the tour, the Institute would take the student musicians to Indiana University in Bloomington to participate in a clinic with David Baker and other jazz faculty. The club performance would take place at Indianapolis' famed Jazz Kitchen.

Each day of the Peer-to-Peer tour, the musicians will present an informance for the student body at a different school. They will play various styles of jazz and talk with the student audiences about what jazz is, why it is important to America, and how their particular city played an integral role in its development. They also will provide insight into the important American values jazz represents: teamwork, unity with ethnic diversity, the correlation of hard work and goal accomplishment, democracy, and the importance of finding a passion for something early in life and being persistent. Following each informance, the guest instrumental artist will present a master class for the host school's jazz band in which the visiting student performers will play alongside their like-instrument counterparts, providing hands-on tutelage peer-to-peer. At the same time, the guest vocalist will present a vocal jazz master class for the school's choir. Visits also will include public concerts at prominent jazz clubs in each city, giving the touring student ensembles invaluable experience performing with renowned artists while they, in turn, develop future jazz audiences.

B) Outcomes and Measurements: Goals of the Peer-to-Peer program are to provide opportunities for young people and adults from communities across the nation to develop an understanding of and appreciation for jazz, the truly American music that evolved from the African-American community; provide peer-to-peer educational opportunities for public school students from disadvantaged circumstances; provide high-quality performance opportunities for young, aspiring musicians who attend public performing arts high schools; and ensure the future of jazz by educating audiences, exposing them to live performance and the creative process. By accomplishing these goals, the Institute will address the NEA outcome of engaging the public with diverse and excellent art.

The Project Director will oversee the Peer-to-Peer program, scheduling guest artists, confirming school and jazz club performance sites, coordinating travel arrangements, producing the concerts, managing the budget, and overseeing the evaluation. Success will be defined according to the degree in which the goals and outcomes are met based on feedback from students, parents, instructors, public school officials, audiences and the media. Students and band directors attending master classes will complete evaluations to describe what they learned and offer suggestions. A sampling of students, teachers, administrators, and audiences at public performances also will complete written evaluations. The project will build on the Institute's past Peer-to-Peer tours (which have taken place each year since 2006) in Albuquerque, Anchorage, Baltimore, Boston, central Florida, Denver, Detroit, Honolulu, Kansas City, Los Angeles, Miami, Minneapolis, Omaha, Philadelphia, Pittsburgh, Salt Lake City, Santa Fe, Seattle and Washington, DC. Each year, the program has resonated with students and adults alike. Following the 2011 Peer-to-Peer tours, a student performer from Chicago said, "I am humbled and honored to have had a chance to be a part of the movement to further jazz education and instill core values in others that my peers and I have learned through jazz." A school principal from Omaha remarked, "Being a fan of jazz I was extremely impressed with the young people in your group. Their musical talents are exceptional, but the impact they had on our students was awesome."

Thelonious Monk Institute of Jazz – Details of the Project

C) Schedule:

June-Aug. 2013	Project Director contacts professional musicians and school districts in Austin/San Antonio, Berkeley/San Francisco, Buffalo/Rochester and Indianapolis to schedule tour dates.
Sept. 2013	Project Director visits the performing arts high schools to select repertoire and rehearse the student jazz combos.
Oct. 2013	Project Director conducts follow up visits to rehearse the student jazz combos and decide which schools' combos are best prepared to lead Peer-to-Peer tours. Project Director assembles all-star combo from public performing arts high schools across the U.S. for the Berkeley/San Francisco tour.
Oct. 2013-Mar. 2014	Performing arts high school student ensembles rehearse with their band directors and Institute teaching artists in preparation for the Peer-to-Peer tours.
Oct.-Dec. 2013	Project Director discusses tour logistics with teachers and administrators.
Feb.-Mar. 2014	Project Director conducts final rehearsal with each ensemble. Institute staff coordinates tour logistics and launches media campaign.
Mar.-May 2014	Peer-to-Peer tours take place in Austin/San Antonio, Berkeley/San Francisco, Buffalo/Rochester and Indianapolis. Project Director conducts evaluations.

D) Key Individuals, Organizations, and Works of Art: JB Dyas, PhD., the Institute's Vice President for Education and Curriculum Development, will oversee the program and present the jazz education component of each school informance. A professional bassist with a doctorate in Music Education, Dr. Dyas has coordinated and led over 30 Institute public school tours. Artists will include gifted students from the nation's public performing arts high schools, and each school's jazz band director. Proposed tour headliners include Gerald Clayton, Kevin Eubanks, Robin Eubanks, Antonio Hart, Lisa Henry, Ingrid Jensen, Sean Jones, Christian McBride, Terrell Stafford, and Bobby Watson. Other participants include public schools and jazz clubs in Austin, Berkeley, Buffalo, Indianapolis, Rochester, San Antonio and San Francisco that will host the tours. The Institute will partner with Eastman School of Music and Indiana University to offer jazz clinics for the touring students.

E) Target Population: The Peer-to-Peer tour will serve more than 20,000 participants (over 1,000 per day), primarily students from low-income neighborhoods including a sizeable number of African American, Asian and Latino students. The student performers also will represent diverse ethnicities.

F) Plans for Promoting, Publicizing, and Disseminating: The Institute will promote the Peer-to-Peer program to media outlets in Austin, Buffalo, Indianapolis, Rochester, San Antonio and the San Francisco Bay Area, along with media reaching national audiences. The Institute will make a special effort to publicize the jazz club performances in order to attract large and diverse audiences.

G) Plans for Documenting, Evaluating, and Disseminating: Selected school and community performances will be videotaped to allow students to critique themselves as well as document the Institute's training methods and the students' accomplishments. Evaluation results and press coverage will be compiled, and Institute staff will meet to review the results and discuss changes. Results will be shared with funders and press coverage will be made available on the Institute's Web site.

H) Plans for Making the Project Accessible: All tour programs will be held in wheelchair accessible schools and venues. As needed, sign language interpreters can be made available at public performances and the Institute can print its concert programs in large print or in Braille.

I) Budget: The Peer-to-Peer tours are part of the Institute's annual program expenses. However, if partial funding is received, the Institute may reduce the tour days or visit fewer cities.