

## Details of the Project

Alliance of Resident Theatres/New York, Inc.

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**Leadership:** Virginia P. Louloudes, Executive Director / Frances Black, Director of Programs

**a) Major project activities.** A.R.T./New York's **Member Services** provide NYC's nonprofit theatres with leadership training, networking opportunities, and other crucial resources that help them build stronger, flexible infrastructure to support their art. [Please Note: Activities take place throughout the year, and are held in our Manhattan office unless otherwise noted.]

On the micro level, our Member Services have always provided forward-thinking and innovative solutions that enable the City's theatres to more effectively and efficiently use the resources they have at hand to support their work and that eliminate the need to take on unnecessary institutional growth or expensive outside assistance. However, in light of the downturn and subsequent slow economic recovery, which both highlighted and exacerbated systemic issues that had already been in existence, we established *Theatres Leading Change (TLC)*, a special initiative to examine and respond to the root causes of theatres' greatest challenges. In turn, this broader, macro investigation of new business models for nonprofit arts organizations has informed our core Member Services and inspired an even more holistic approach to all of our programming, ensuring that our individual services work hand-in-hand to provide a comprehensive and relevant support system that reflects the ways in which companies are creating and producing theatre in the 21st Century.

One of the main takeaways from TLC is that change must come from within the industry and paradigm shifts cannot be manufactured. This means that our members must delve deeper into their intrinsic wealth of creativity for the solution and that A.R.T./New York must guide them through bolstered training programs that provide the type of learning that is essential to authentic change.

For 20 years, the Nancy Quinn Technical Assistance Program (NQTA) has provided "boots on the ground" support to our member theatres for their everyday operational needs. Each season, we offer an extensive roster of 40-50 workshops led by expert consultants on nonprofit best practices, ranging from setting up basic office systems to event planning on a small budget, in-house publicity, leading an effective board, bookkeeping, and beyond. With lessons from TLC in mind, we are continuing to update NQTA curriculum by sequencing workshops in a more meaningful and organic way that will encourage greater individual learning and creative problem-solving. Last season we also doubled the number of social media/new technologies sessions, premiering two topics that offer cost-effective ways for members to enhance the sophistication of their audience engagement, marketing, and design efforts: "Introduction to Projection & Video Design" and "Efficiently Using Social Media." Thanks to our new website, we expanded our electronic Resource Library, which serves as an extension of the workshops by offering downloadable handbooks on various facets of development, advocacy, marketing, and employment best practices.

Because critical issues such as organizational structure, long-range planning, and board development cannot be addressed in a group environment, we also offer the Harold and Mimi Steinberg Theatre Leadership Program (TLP), established in 1996. Under the guidance of A.R.T./New York's Director of Programs and with long-time consultancy partners Nello McDaniel and Anne Dunning of ARTS Action Research (AAR), TLP offers a customized planning process through one-on-one consultations for a period of up to three years (typically held at members' offices throughout the

City, as well as our Brooklyn and Manhattan locations). We also introduced a non-AAR consultant, Ellen Mittenthal, to meet increased demand for fundraising assistance, and in the next season, we plan to continue this type of targeted assistance by increasing Ms. Mittenthal's availability, as well as adding long-time workshop consultant Mike Naumann to address time-sensitive financial issues.

Over the last year, one of the most striking patterns to emerge from TLP consultations is the high number of companies seeking assistance in creating a long-term strategic plan (28 companies in total). In the past, the majority of requests for help with strategic planning were made by members with budgets over \$500,000, as smaller theatres traditionally require assistance with situational problems (i.e. articulating their company's vision or direction). However, industry dynamics have been shifting in the last few years, and an increasing number of small theatres are choosing to stay small in order to maintain the ability to take artistic risks and remain fully connected to their individual artistic visions. While companies may not feel the need to grow into large institutions in order to thrive, they do wish to build viable, long-term organizations through strategic planning.

And just as more small theatres are participating in TLP, conversely, more mid-sized theatres have started to participate in our workshops. In 2010, A.R.T./New York undertook a major expansion of our NQTA workshop curriculum to include specialized areas of management, in order to help address the challenges our larger theatres were struggling with after the downturn. Thus, the interaction between these two programs continues to grow, with TLP consultancies influencing workshop curriculum and training workshops led by many of the same consultants who are gaining a deeper knowledge of our membership through their one-on-one sessions.

Similarly, from our TLC initiative, we discovered that "lateral learning," a collaborative approach to problem-solving, is essential to fostering growth in the industry by affirming changes in behavior and encouraging the sharing of ideas. Therefore, this season we expanded our Roundtable Program to include summer sessions that allow members to dig deeper into some of the hot topics generated during the previous year's discussions, such as family theatre, touring, co-productions, and social media. As always, we continue to offer approximately 30 core roundtables each season, which bring together leaders from similar-sized organizations under the broader departmental headings of education, marketing, development, general management, etc.

Finally, our Internship Program provides one of the most crucial resources in this era of diminishing funding and rising costs: manpower. By connecting students who care about the theatre to companies that need staffing support, the annual *Internship Fair* helps strengthen the vitality and well-being of the field. Centrally located in a Manhattan venue, it also offers aspiring young artists and administrators from around the country a rare opportunity to learn about a diverse range of theatres by meeting their artistic leaders in person. For students who can't attend the fair or for members with staffing needs throughout the year, we maintain the *Intern E-File*, a database of intern resumes.

**b) Outcome(s) and Measurements.** The outcome we are addressing is "Engagement," specifically services to the field that assist organizations in administrative areas. NYC's nonprofit theatre community provides a valuable creative pipeline for emerging talent and new theatre creation across the whole United States and helps make the City a thriving, exciting place to live and work. Our role as a service organization is to nurture this creative work by providing the skills and resources our member theatres need to build viable businesses capable of supporting their artistic output. By helping theatres reach their fullest potential, our services also enable them to produce meaningful, vibrant programming for the communities they serve.

We evaluate our programming year-round, tracking attendance records closely to gauge the continued need for specific workshop and roundtable topics and relevance of our programs as a whole. Quantifiable measures of success for our members themselves include fewer deficits, layoffs, and furloughs; more productions or fewer artistic restrictions on productions (e.g.: limitations on the number of actors); and increased income. While A.R.T./New York is not directly responsible for these outcomes, our work supports them. When evaluating our services, we also carefully review the financial and narrative information our members supply us through membership renewals and grant and loan applications to gain a deeper understanding of their overall organizational health.

**c) Schedule.** As indicated in our Work Samples, workshops and roundtables are scheduled throughout the year. The Internship Fair is held in the spring to align with colleges' annual break.

**d) Key individuals, organizations, and works of art.** Our Executive Director of 21 years Virginia P. Louloudes oversees all of our services, and Director of Programs Frances Black (3 years) manages our Member Services. Ms. Black works closely with the chief consultants we use year-to-year to develop a curriculum that best serves our members' current needs. She also regularly seeks out top professionals to address new topics, i.e.: social media and video design.

**e) Target population.** Our Member Services support the nonprofit administrators who work at our 344 NYC-based member theatres. In FY12, 306 staff members from 104 theatres attended workshops, and 329 individuals attended Roundtables. TLP consultancies are ongoing, with 40-70 companies attending 100+ meetings during any given year. Our Internship Fair continues to grow, and in FY12, 356 students from 126 colleges (137% increase from FY10) and 62 members attended.

**f) Plans for promoting, publicizing, and disseminating.** Our weekly member e-newsletter contains information on workshop/roundtable schedules and signups for the Internship Fair, and is now linked directly to our new online registration system. This system has greatly improved the sophistication of our communications with our membership and the industry at large: 15% increase in email open rates, 40% increase in email click-through rates, and 50% increase in advance event registrations. For the fair, we contact university staff around the country to invite their students.

**g) Plans for documenting, evaluating, and disseminating.** We evaluate the effectiveness of our Member Services through qualitative (surveys, evaluation forms, and direct feedback) and quantitative (attendance records, requests for consultancies, grant and loan applications) measures. For example, after each workshop, we ask participants to evaluate every aspect of the session, from its length, the effectiveness of the consultant, to the value of the topic. We utilize this information in addition to dialogues with our consultants to ensure that our curriculum remains relevant. We also disseminate a report card where members can anonymously rate and comment on all of our services.

**h) Plans for making the project accessible.** Our facilities are centrally located near public transportation and wheelchair accessible, and the fair is held at an accessible Manhattan location.

**i) Budget.** Our Member Services are part of our core programming offered on an annual basis, and as such, receive support from a number of public and private contributors. Thus, if we received NEA funding at a much lower level or not at all, we would seek alternative sources of support before limiting programming. Our flexible structure also enables us, when necessary, to adjust the number of workshop, roundtable, or consultancy sessions without impacting their quality.

## **Details of Project- Montana Shakespeare in the Parks**

The managerial and artistic leadership of Montana Shakespeare in the Parks is the responsibility of Joel Jahnke who has been with the company since 1977, first as a designer and subsequently as artistic director in 1980. Other key individuals are Associate Artistic Director William Brown, Community Relations Director, Kathy Jahnke and Educational Director, Susan Dickerson.

- a) **Major project activities.** As a part of its 41<sup>st</sup> season, Montana Shakespeare in the Parks (MSIP) plans to present fully mounted productions of two of Shakespeare's plays in much the same manner as they have since 1973. The acting company of ten non-Equity actors is cast early in the year from national auditions. Because of the uniqueness of the tour, MSIP attempts to hire about half of the acting company from previous seasons and half who are new to the tour to ensure both continuity and renewed artistic input. Beginning in late May, the rehearsal process is an intensive period with the goal of creating a theater experience that will speak directly to a regional audience. In late June both plays are performed four times each in Bozeman prior to tour. A crew of professional designers and theatre artists work throughout the rehearsal period to prepare sets, costumes and properties. In addition to the directors and a stage management team, specific choreographers (fight and dance), musical directors and composers are hired as the needs of each production dictate. As a firm believer in the importance of verse work and Folio research to enhance the artistic quality of the productions, MSIP annually hires a verse coach to oversee that element of production.

In July, these highly mobile productions embark on a ten-week tour of Montana and adjoining states. The acting company travels without technical support in an SUV and pickup truck. All sets, props and costumes for both productions are designed to fit into the truck bed and a large trailer (fondly referred to as 'the whale'). Performances take place outdoors in a wide variety of venues including national, state and city parks, a fire lookout, resorts, courthouse lawns, mansion gardens, baseball fields and an old prison yard. A volunteer tour coordinator or a local committee in each community is responsible for making local arrangements and acquiring the sponsorship fee, which varies depending on population. Nearly 60% of the communities have been hosting MSIP productions annually for over twenty years.

This demanding tour requires a self-sufficient and multi-talented acting company. All ten artists perform outside in often difficult conditions and also manage all aspects of the tour including loading/unloading, taking care of costumes and props, and setting up the stage and sound system. By the start of the performance the actors will have assembled the performance stage, enhanced with decorative set pieces, beautiful costumes and properties. Their interaction with the community extends beyond the performances to include pot luck post-show dinners and occasional homestays in rural communities with limited or non-existent public accommodations. These are often the most memorable for company members and friendships are forged that have been long lasting. This cycle, including breaking down and packing up the stage in order to travel to a different community, takes place almost every day in 60 communities throughout the summer.

All performances are presented free to the public. Productions are completely self-contained, utilizing natural light, which eliminates the need for extensive electrical requirements making it possible for the company to perform virtually anywhere. A portable sound system is used to enhance the performances for growing crowds while still maintaining artistic quality. The shows are presented in some of the region's largest cities, but the heart and soul of the tour resides in the smaller rural communities that comprise the majority of the schedule. MSIP performances have long been a much anticipated annual event across the region and are often the centerpiece for other artistic activities such as drama camps and summer arts festivals.

- b) **Outcome(s) and Measurements.** The outcome that is most relevant to this project is **Engagement**, engaging the public with excellent art across a diverse spectrum of geographic locations particularly to underserved populations whose opportunities to experience the arts are limited. There are few theatrical touring companies in America that serve rural communities more successfully than MSIP.

While the entire tour is indeed exceptional, perhaps the most extreme example would be the annual performance in Birney, MT, a remote community with a population of 17. For 39 of the company's 40 seasons MSIP has performed at a campground in the shadows of a fire lookout tower on Poker Jim Butte, thirty minutes from Birney across forest service land via a single lane dirt road. The 2012 performance took place during an extreme fire season just after a nearby 300,000 acre fire had been contained. Most activities in the area had been cancelled or curtailed but because this performance is truly the only cultural offering available, the Forest Service made an exception and even provided three fire trucks in case they were needed. Following the performance, the company enjoyed a picnic with community members and then spent the night in tents or sleeping under the stars onstage before taking the stage down the following morning and continuing on tour.

A second outcome that is also appropriate for this project is **Livability**, the strengthening of communities through the arts which MSIP has been doing for forty years. Responses to audience surveys often mention the benefit of an event that brings the community together if only for one summer evening as one of the most positive aspects of the program. Here are some comments from audience members: "It makes me think we small communities have value." (Forsyth, MT) "MSIP makes the difference between a cowtown and a cowtown with arts." (Sydney, MT) "The age demographic here ranges from young children to persons in their 80's, all enchanted by the players and the play. Relatives of mine who live in other states cannot believe that such quality performances with professional actors are free! What does MSIP mean to our community? For many of us it is the highlight of the summer. Summer would not be the same without it." (Hobson, MT) "It is the cultural event which enhances the fellowship in our community. Fishtail and other rural communities would be bereft if they did not have MSIP to look forward to every summer. The plays stand alone in the cultural uplifting of many a cowboy as well as everyday residents and tourists of small towns. Long live *Shakespeare in the Parks!*" (Fishtail, MT) Numerous local entities work in a collaborative effort for this mainstay annual event. Then, on show night, the audience and actors come together making that magical connection that is unique to live theatre. As you can see MSIP is a strong positive influence in our community. MSIP IS community! (Hamilton, MT)

- c) **Schedule.** The company's activities follow the calendar year in preparation and follow-up for the summer tour. The tour is booked in January/February, publicity materials are created and distributed in March /April and all pre-production activities occur from February through May. Fundraising efforts continue year-round with a diversified approach of individual donor cultivation, corporate sponsor packages, annual mailings, special events and grant writing.
- d) **Key individuals, organizations and works of art.** Joel Jahnke, the artistic director, and a staff of four year-round employees comprise the administrative core of the company and are responsible for all fundraising, marketing, community relations and financial matters. All artists are hired annually with many having returned for multiple seasons. Associate Artistic Director William Brown is an award-winning director/actor from Chicago who often returns to direct one of the productions when his schedule allows. All acting company members are non-Equity professionals with significant experience and training in Shakespearean performance hired through national auditions. The fact that many join Equity soon after they have left the tour is indicative of the quality of actor that MSIP is able to attract. All designers and stage managers are professionals with similarly impressive experience and the majority of these positions also return for subsequent seasons. The technical and costume construction staff include a mix of professional crafts persons and theatre majors or graduate students pursuing summer employment. Many former company members have continued their acting careers, performing in major films, on Broadway and with the nation's leading regional theatres and Shakespeare festivals.
- e) **Target population.** The target audience is comprised of mostly rural communities throughout Montana and surrounding states. Nearly 30,000 people attend the productions annually. Due to the extensive and far-reaching rural makeup of the tour, MSIP continues to be one of the best models in

the country for a professionally produced artistic event that is successfully brought *directly* to underserved communities, including low-income families and Native Americans, all of whom will benefit from this project.

- f) Plans for promoting, publicizing and/or disseminating the project.** A tour coordinator (in most cases a local committee of volunteers) in each community is responsible for acquiring the performance fee, arranging for the performance site, promoting the performances locally and following through on all related details. Each group works closely with MSIP's community relations director to ensure a successful performance experience. Tour coordinators receive promotional materials specifically designed for the needs of their community. These marketing kits include: press releases, posters, printed tour schedules and postcards, radio PSA's, newspaper ads, photos and a list of suggested promotional activities. The community relations director, a year round, full-time employee, assists each tour coordinator by customizing materials whenever possible, organizing promotional events in their community such as displays of costumes and properties, merchandise giveaways and banners and creating surround events, which may include post-show 'talkbacks', workshops for children and pre-show lectures utilizing members of the company, and providing whatever support the company can to foster this unique partnership.

The company also prepares a variety of publicity materials to promote the tour regionally including feature stories in regional and national publications and an annual newsletter mailed or e-mailed to an extensive and ever-increasing mailing list. Press gifts promoting both productions are also distributed tour-wide. Free programs are distributed at each performance, a newly redesigned website ([shakespeareintheparks.org](http://shakespeareintheparks.org)) provides study guides, information and videos about the company as well as support materials and links to related websites and the company's Facebook page is extremely active and updated regularly.

- g) Plans for documenting, evaluating and disseminating the project results.** In addition to monitoring attendance, which is used to assess the company's success in audience development, an audience survey is also distributed. This has proven to be useful in ascertaining whether the company is reaching its goals and in planning for subsequent seasons. In-depth personal follow-up with all tour coordinators is conducted regularly to gain information from their unique perspective. An advisory board meets annually to assist with long-range planning and goals assessment. During the recently completed the fortieth seasons, additional promotional efforts were made and new surround events were developed. These activities increased audience attendance and proved to be both popular and effective. The company is planning to continue many of these for the 2013 season including pre show talks with the directors and a very popular Kid's Day for children K-6.
- h) Plans for making the project accessible.** Given the unique structure of the tour and its far-reaching rural emphasis, accessibility is the hallmark of this company. No one in the nation brings Shakespeare more directly to the people than MSIP. Special efforts to reach those with disabilities include performing in fully accessible public parks or public buildings (in case of inclement weather). A sound system accommodates the needs of those with hearing disabilities in an effort to continue improving the experience for all. In 2012, the company added ten hearing assistance devices that were offered free to patrons with a hearing disability and employed two sign language interpreters for the first time to interpret the outdoor performance of *Hamlet* in Missoula.
- i) Budget.** This project is not being undertaken over and above MSIP's normal operations. If MSIP receives less than 50 percent of the requested amount, the difference will be made up from additional fund-raising activities, reductions in expenses and/or a combination of both.

## Pillsbury House Theatre Project Details

**Artistic Leadership:** Faye Price, Co-Artistic Producing Director  
Noel Raymond, Co-Artistic Managing Director

**a) Major Project Activities**—The Chicago Avenue Project (CAP) is an award-winning arts education and mentorship program. CAP activities are year-round, and include acting, theatre arts and writing classes, a writing retreat, and two fully-produced showcase productions of original work. In addition, youth attend theatre productions at other Twin Cities theatres and take master classes with visiting artists together with program staff and artist mentors eight times during the year. These special opportunities give youth experiences with professional theatre and also facilitate long-term relationship building. CAP is provided at no cost to participants or audiences.

PHT staff members Ellen Fenster and Kurt Kwan teach acting, theatre arts and playwriting classes along with four regular PHT teaching artists and additional artists hired as needed. Approximately 120 youth ages 6-14 participate in CAP classes each year. 18-30 of these youth write, perform, or provide backstage support for two fully-staged CAP showcase productions. The Spring production focuses on acting, while the Fall production focuses on playmaking. In the Spring Acting Production, 10-12 youth each work with three adult professional artists. A playwright spends time working with the CAP participant, and writes a short play specifically for that child to perform alongside a professional actor. A director rehearses with the youth and the adult actor for four weeks, culminating in three public performances. The Fall Playmaking Production begins with a playwriting class and writing retreat. Each child teams up with a professional playwright or dramaturg to write a play and then participates in the rehearsal process, during which a professional director and two professional actors stage the play.

In 2005, CAP received one of 17 Coming Up Taller awards, given by the President's Committee on the Arts and Humanities, honoring excellence in after-school arts programming. The Project has also received a U.S. Bank Sally Ordway Irvine Award for outstanding arts education programming and a Carol Fitzgerald Memorial Award for the education of urban youth.

**b) Outcome(s) and Measurements**—CAP addresses the following NEA goals:

- **Learning: Lifelong learning in the arts.** CAP provides a rare, intensive experience in art-making for young people, providing high-quality arts education classes in acting, theatre arts and playwriting with experienced teaching artists and artist-mentors. The teacher-student ratio is 1:7. In addition, 70-85 professional artists volunteer more than 1,400 hours of support and mentoring. In each production, a child receives at least 25 hours of one-on-one contact with three adult mentors throughout the playwriting and rehearsal process. Classes feed directly into public performances, significantly expanding educational opportunities for all students whether they act, write, work on productions, or attend performances. CAP launches young people into a world of playwriting and ensemble collaboration, encouraging literacy and creativity in addition to their capacity for and confidence in art-making.
- **Livability: The strengthening of communities through the arts.** Self-assessment surveys of CAP participants provide strong evidence of the effectiveness of CAP in encouraging the development of emotional self-awareness, empathy, agency, leadership skills, greater interest in and engagement with their community, greater understanding of the importance of education, and the likelihood of improved academic performance—all key elements of improving community life. For example, 2011 evaluation data on CAP participants indicate that: 90% believed that they have control over the things that happen to them, 89% believed that they could handle what life brought their way, 96%

cared about the feelings of other people, 89% believed they were able to speak up for people who were treated unfairly, 72% paid attention to the news and events that affected the community, 89% felt that they could make a difference in their community, and 93% either liked school "quite a bit" or "very much." Additionally, CAP has proven to help build community and increase interest in the arts. CAP programming and productions bring together diverse groups of artists and community members to provide a positive arts experience for the community, forging lasting relationships among students, artists, families and informal community/social networks that support the productions.

*Performance Measurement:* PHT utilizes an extensive evaluation process based on the principles of action research—Plan, Act, Observe, Reflect—to ensure quality programming. Additionally, through grants provided by TCG and Target Foundation, PHT has been working with professional evaluator Mary Ellen Murphy to design an organization-wide evaluation system that tracks youth achievement according to the 7C’s of positive youth development: Connection, Creativity, Competence, Confidence, Compassion, Contribution, and Character. Recent results of teaching artist pre and post observations show that, on a scale of 1-4, 2011-2012 participants showed an improvement of nearly one full point in each of the seven areas. Youth self-assessments and parent surveys also demonstrated progress toward outcomes. This work places PHT among the vanguard of organizations working to evaluate the long-term effectiveness of arts-based community development strategies, especially as they relate to the psychosocial and academic development of individuals living in low-income communities. With regard to CAP, in order to evaluate progress toward learning goals, PHT will utilize pre and post youth self-assessments and teaching artist observations as well as parent and artist mentor interviews to determine changes in the 7Cs as well as attitudinal and perceptual changes surrounding education. To evaluate progress toward livability goals, PHT will again utilize the pre and post program surveys to assess attitudinal and perceptual changes in terms of self-awareness, empathy, agency, leadership and engagement in community life. In addition, we will document the ways in which the community engages in the program, including volunteer, family and audience participation.

**c) Schedule.** Key project dates for June 1, 2013 – May 31, 2014:

Month(s)	Activity	Quantity	Youth
June-Aug	Summer Acting and Theatre Arts Classes and pre-assessment	4 sections, 60 min., 3x/week, 7 weeks	48
August	Summer showcase and post-assessments	One performance	24
Sept-Oct	Fall Playwriting classes	90 min, 2x/week, 4wks;1 week @ 4x/week	10
October	Writing Retreat	3 days, two nights	10
Sept-Dec	Fall Acting and Theatre Arts Classes and pre-assessment	2 sections, 60 min, 2x/week, 14 weeks	30
October	Fall Production	3 weeks rehearsals, 3 performances	13
Jan-Mar	Winter/Spring Acting and Theatre Arts Classes	4 sections, 60 min., 3x/week, 12 weeks.	60
April	Spring Production and post-assessments	4 weeks rehearsals, 3 performances	13
Year-Round	Master Classes/Workshops	2.5 hours, 4x/yr.	80
Year-Round	Field Trips/Outings	3.0 hours 4x/yr.	48

**d) Key individuals, organizations and works of art.** Co-Artistic Directors Noel Raymond and Faye Price, along with Director of Chicago Avenue Project, Ellen Fenster, provide overall vision for the



program, set goals and maintain the artistic excellence of CAP productions. Fenster administers the program, recruits professional artists to mentor youth in the program, develops curriculum, trains the teaching artists and administers the assessment tools. CAP teaching artist Kurt Kwan also coordinates CAP productions, providing a smooth transition for youth from classes to rehearsals and performances. Classes, productions, the writing retreat and outings are supported by the theatre's ten regular staff members, with approximately 30% of all staff time devoted to the Project. There is a core group of 75 professional theatre artists who volunteer regularly for CAP. Professional volunteers have been recruited from a number of local theaters including the Guthrie, Illusion, Mixed Blood, Penumbra, Theater Mu, Teatro del Pueblo, and The Children's Theatre Company. We also have a relationship with the Playwrights' Center, enabling us to recruit some of the best playwrights in the Twin Cities and the nation.

**e) Target Population.** CAP participants range in age from 6–14, and come primarily from four inner-city neighborhoods served by Pillsbury House Neighborhood Center. These neighborhoods are among the most economically disadvantaged in Minneapolis. Last year, 80% of all CAP participants were African American or New Americans from Somalia or Latin America. Over 81% live in low-income households. For the past several years, CAP has expanded its programming to work directly with youth from new immigrant families, particularly from Somalia and Mexico. PHT has worked with these communities in a variety of ways, both through CAP and other programs, including a joint-production with the Somali Youth Association. PHT also works closely with community center programs and staff to communicate with families, many of whom do not speak English.

**f) Plans for promoting, publicizing and/or disseminating.** PHT promotes CAP through press releases, media contacts, flyers, website, e-postcards and posters. CAP productions are promoted along with the PHT Mainstage Season in season brochures and newsletters. Historically, CAP productions average 80 - 110% capacity. In 2007, the theatre added a matinee performance for each production. Even with this additional performance, CAP audiences continue to exceed capacity.

**g) Plans for documenting, evaluating, and disseminating the project results.** As mentioned under section b), PHT's evaluation process is extensive and substantive. In terms of documentation and dissemination, as an emerging exemplar of organizations that are effective in implementing arts-based community development strategies, we are often asked to participate in local, regional and national conferences in the field. Recently, we have provided a Case Study for inclusion in *Building Communities, Not Audiences*, edited by Douglas Borwick, President of the Association of Arts Administration Educators. As a core, ongoing program of PHT, CAP is a major part of our story and highlight of our presentation in these contexts.

**h) Plans for making the project accessible.** PHT is handicapped accessible, and all programming occurs in accessible spaces. Inherent to its mission, CAP exists to provide access to the arts. The theatre is fully prepared to meet any special needs a child and/or the child's family may have. The theatre regularly works with children who have emotional and behavioral disabilities, mental health needs, literacy issues, and/or language barriers. PHT works closely with the youth development staff of the community center to ensure that the individual needs of each child are being met.

**i) Budget.** A core program of PHT, with approximately 30% of all staff time devoted to it, CAP is part of PHT's annual budget. If the theatre receives less than 50% of the requested amount, PHT would have to cut programming and reduce the number of youth who participate in CAP. As it is, PHT has difficulty meeting the demand for CAP classes and productions.

**Major Project Activities:** PlayMakers Repertory Company respectfully requests funding from the NEA through the *Art Works* program for support of the 2013 rotating repertory productions and attendant outreach of Lorraine Hansberry's *A RAISIN IN THE SUN* and Bruce Norris's *CLYBOURNE PARK*, winner of the 2011 Pulitzer Prize. This ambitious repertory will require a company of 16 actors carrying the audience through a two-night exploration of the themes of race and gentrification. The productions will be presented in our 550-seat Paul Green Theatre and will be in rotating performances as the fourth and fifth plays in a six-play mainstage season. *A RAISIN IN THE SUN* will be approximately 3 hours long, and *CLYBOURNE PARK* will be approximately 2 ½ hours in length; the run will be five weeks (37 performances).

By pairing Lorraine Hansberry's 1959 play *A RAISIN IN THE SUN* with Bruce Norris's 2009 play *CLYBOURNE PARK*, written as a response to Hansberry's play and the issues that it raises, PlayMakers will explore how much has - and has not - changed in matters of race and gentrification in the fifty-plus years since *RAISIN* premiered. Act one of *CLYBOURNE PARK* takes place in 1959 in the white neighborhood where the Younger family from *RAISIN* will be moving and shows the conflict among the neighbors about a black family moving in. Act two takes place in 2009, when the neighborhood has become predominately black and a white family will be purchasing the same home, triggering fears among the neighbors about the gentrification. These two plays, taken on their own, are masterworks, but paired together they offer the possibility of a profound theatrical experience as each play reflects and refracts the other. Tethering Hansberry's blistering drama to Norris's blistering comedy will offer our community an experience to examine the themes of these plays. This repertory gives the audience an opportunity for deep engagement, discussion and dialogue that would be hard to replicate if we chose to produce only one or the other of these plays. With their pairing, PlayMakers allows our community of Chapel Hill/Durham/Raleigh-- with its historic struggle with race, and its current struggle with gentrification--a fresh perspective on Hansberry's classic while also giving *CLYBOURNE* its regional premiere.

The six weeks of rehearsal and five weeks of performance of *RAISIN/CLYBOURNE* will present a meaningful opportunity for our community and company. PlayMakers' Producing Artistic Director, Joseph Haj will direct *CLYBOURNE PARK* and Raelle Myrick-Hodges, Artistic Director of San Francisco's BRAVA! Theater Center and a PlayMakers' Associate Artist, will direct *A RAISIN IN THE SUN*. Playwright Bruce Norris will join the company in residence during the first week of rehearsals to help illuminate the text with the actors and director.

With a recent history of mounting large scale plays in repertory (*NICHOLAS NICKLEBY*, *PARTS I and II* in 2009, *ANGELS IN AMERICA*, *PARTS I and II* in 2010, and *HENRY IV*, *PARTS I and II* and *HENRY V* in 2012), we have witnessed how these events can be meaningful sources of dialogue for audiences, artists and staff around difficult contemporary issues. In support of our productions of *A RAISIN IN THE SUN* and *CLYBOURNE PARK*, we will create a series of community events focused on the themes of gentrification and community displacement raised in these plays called *A Dream Deferred: Urban Development and Gentrification in Contemporary America*. Housed in a community with two major research universities, Duke University and the University of North Carolina at Chapel Hill, PlayMakers

will explore the challenges and benefits surrounding the economic and social relationships between these schools, the towns they inhabit, and the communities they affect.

As one of America's fastest growing and changing communities, Chapel Hill is a town that has seen dramatic shifts in the past ten years. In particular, the 140-year-old Northside neighborhood, a historically African American and working class community, has dealt with an increasing number of rental properties, transient student populations and the construction of a two-tower luxury apartment building, the Greenbridge Condominiums. Since its planning phase, the Greenbridge development has caused upheaval within the community as rising property values have priced long-standing Northside residents out of their homes and neighborhood.

Working with Chapel Hill Mayor Mark Kleinschmidt's office we will create a series of town hall-style forums to bring together interested parties, including Northside residents and the developers of Greenbridge, to engage in community dialogue. In addition, we will partner with a local theatre company, Hidden Voices, to present in our gallery a photographic and video exhibit, which was created for a Hidden Voices production on the gentrification of Northside called *Because We're Still Here and Moving*. PlayMakers also will hold a weekend seminar with UNC's highly regarded *Program in the Humanities and Human Values*, developing a conversation with UNC's School of Information and Library Science which has done extensive research around home lending practices and race, and with the NC Civic Education Consortium in UNC's School of Government exploring the themes and history of the plays. Partnering with UNC's Ackland Art Museum to produce an exhibit of visual arts that deals with issues of gentrification, we will identify and invite university professors from UNC and their students to explore this exhibit. We will partner with North Carolina's premier youth poetry organization, Sacrificial Poets, to host a poetry night that will examine the issues of displacement, race, and identity. Lastly, we will host a conversation in our theatre for patrons and community members that will pair together playwright Bruce Norris with the celebrated Hansberry scholar Professor Harry Elam of Stanford University to discuss the legacy of Lorraine Hansberry and her influence on the American theatre.

Additionally, we are eager to explore the themes of the repertory with our neighboring community, Durham. We will partner with longtime partners Durham County Library and the Hayti Heritage Center, an African American cultural center in Durham, to discuss the successes and failures of the dramatic revitalization of Durham's downtown area.

Ongoing outreach programs included in this initiative are: our Educational Student Matinee Series, our popular Vision Series which involves conversations with the director, and post-show discussions led by resident dramaturgs. In order to deepen the theatrical experience of our patrons and as a point of access for inclined participants we will make many of these events available as podcasts, vodcasts and blogs.

**Outcome(s) and Measurements:** Through the repertory of the plays and the attendant outreach, PlayMakers will most directly address the NEA outcome Engagement: Engaging the public with diverse and excellent art.

**Schedule:** RAISIN and CLYBOURNE will be the fourth and fifth offerings in our six-play Mainstage 2012-2013 season. The play will rehearse from December 18, 2012 to January 25, 2013, preview January 26 through February 1, open on February 2, and close on March 3, 2013.

**Key Individuals, Organizations, and Works of Art:** PlayMakers' Producing Artistic Director, Joseph Haj will direct CLYBOURNE PARK and Raelle Myrick-Hodges, Artistic Director of San Francisco's BRAVA! Theater Center and a PlayMakers' Associate Artist will direct A RAISIN IN THE SUN. The plays' roles will be cast out of our 21 member resident company, with the addition of six guest AEA actors. The exceptional design team will be comprised of Kathy Perkins (lighting designer), resident designer McKay Coble (scenery), Jan Chambers (costumes - CLYBOURNE), and Ryan Gastelum (sound). A costume designer for RAISIN will be identified at a later time. Key outreach partners include playwright Bruce Norris, Hidden Voices Theatre, Town of Chapel Hill Mayor's Office, Hayti Heritage Center, and Durham County Library.

**Target Population:** We project audience attendance to be approximately 11,000 subscribers and single ticket buyers and 1,000 students. Additionally, we expect to reach 500 participants through our outreach efforts with other partner organizations. We believe that the described outreach partnerships will invite a new audience broadly diverse in both age and ethnicity.

**Plans for Promoting, Publicizing and/or Disseminating:** We will have a comprehensive promotion and publicity campaign for RAISIN/CLYBOURNE using direct mail, email communications, broadcast and print media. This will include our 35,000 season brochures and 3,000 production postcards to be mailed to subscribers, ticketholders, and donors. Our podcasts, vodcasts and blogs will promote the project and outreach programming on our website and on Facebook. Our artistic team will be featured in radio, magazine, and newspaper interviews. PlayMakers and these plays will be featured in the newsletters and brochures of our outreach partners, and promoted in library newsletters and flyers, ticket giveaways, bookmarks, etc. Partner organizations will also promote the joint events through their own channels.

**Plans for Monitoring and Assessing:** We will assess our artistic success through ticket sales tracking and community response. We will measure the success of our outreach efforts through attendance, conversations with our organizational partners, as well as analysis of patrons' feedback tracked by surveys soliciting their input and responses to the programs. We will also conduct a project post-mortem surveying our artistic, administrative, and production staffs to learn what the challenges and achievements were in producing CLYBOURNE and RAISIN.

**Plans for Making Project Accessible:** PlayMakers theatres are completely handicapped accessible. Assisted Listening Devices are available for every show. PlayMakers also offers *All Access Nights* during the run of our productions for hearing and visually impaired attendees, including audio and sign language description.

**Budget:** As costs will exceed our typical budgets, NEA funding will go to support the fullness of the artistic vision and the outreach activities. The grant request is \$100,000 and the 1 to 1 match is \$100,000. If PlayMakers receives less than the stated request, production and outreach will scale back to adjust for the percentage awarded if additional funding support cannot be raised.

**Founding Artistic Director Howard Shalwitz and Managing Director Jeffrey Herrmann are responsible for the leadership of Woolly Mammoth Theatre Company.**

**A) Major Project Activities.** Woolly Mammoth Theatre Company requests \$80,000 from the NEA in support of the World Premiere of *Mr. Burns*, an apocalyptic new play by Anne Washburn featuring music by J. Michael Friedman. Drawing inspiration from the current zeitgeist of doomsday theories, the bestselling book *The World Without Us*, and fears about the energy crisis and climate change, Anne imagines a catastrophic event here in the United States. Her play asks: if the systems that sustain our civilization—electricity, food distribution, rule of law—were to crumble overnight, what would we rebuild and what would we live without?

Brilliantly, *Mr. Burns* proposes that one of the most essential components of human life is theatre itself. The play opens amid a diverse collection of survivors of a recent apocalyptic disaster. They establish a fleeting sense of calm by recalling their favorite episodes of the TV show *The Simpsons*. Anne began creating this play with members of The Civilians theatre company, using their innovative interview techniques to document the way real people recalled *Simpsons* episodes. But Anne then takes an imaginative leap, jumping to seven years after the disaster: this same group of survivors has coalesced into a troupe of performers who have polished their memories into a vaudeville of odes to their lost pop culture. The play's third act leaps another seventy-five years into the future. Now, the descendants of the survivors have reshaped the historic icons of *Simpsons* characters into an opera-like drama which bears more resemblance to classical Greek tragedy than to television. Whereas the play began with a memory of Bart's showdown with Sideshow Bob, each *Simpsons* antagonist has now merged into a single great villain named Mr. Burns. In this new dramatic form, Bart and Mr. Burns have come to represent the forces of good and evil and their epic battle memorializes the courage and hope of those who survived the disaster to rebuild a post-electric civilization. At first blush, Anne's play seems to be a valentine to one of America's most popular cartoons. However, it ultimately emerges as a profound investigation of the very purpose of entertainment, and the power of performance to sustain our culture during the most harrowing times.

Similar to our work on *Clybourne Park* and *Oedipus el Rey* (both supported by Access to Artistic Excellence grants, in FY10 and FY11, respectively) our Connectivity department will design innovative audience engagement opportunities around our production of *Mr. Burns*. Connectivity is a new function at Woolly that tailors an audience for each production and devises inventive opportunities for them to engage with each production.

In keeping with the themes of *Mr. Burns*, we envision a series of connectivity activities that will celebrate the importance of the arts, while also exploring survival in a "post-electric" world. We intend to hold an arts festival on dark nights in the theatre during the run of *Mr. Burns*, which will feature a mix of contemporary dance, pop art, folk art, film, music, and opera, all using *The Simpsons* as a point of departure. Additionally, we will program at least two post-show forums discussing the role of electricity and civil services in our lives. Guest speakers for these forums might include representatives of the PEPCO power company and city planners. Another engagement opportunity will explore the current explosion of apocalyptic literature, and why we've become so obsessed with it today.

**B) Outcomes and Measures.** We believe this project will dramatically achieve the NEA-defined outcome for creation: “creating art that meets the highest standards of excellence.” In keeping with Woolly Mammoth’s mission to produce and promote new plays that explore the edges of theatrical style and human experience, the outcome for this project is a successful production of *Mr. Burns* and a successful launch for this vibrant script into the field. Additional outcomes include: 1) Exposure of Woolly audiences to the most challenging plays in America; 2) Enhanced connection with the sizeable young professional population in DC; and 3) New audience growth through our connectivity efforts and the play’s links to popular culture. Goals within these outcomes include hiring top artists to fill out the cast and production team; marketing the piece to prospective audience members; rehearsing the production; and holding approximately 30 performances. Engaging experts on utilities, city planning, and apocalyptic literature and hosting at least two forums are among the goals of our connectivity work on this show. We’ll also present an arts festival in conjunction with *Mr. Burns* with at least 4 different performing or visual artists or organizations represented.

**C) Schedule.** *Mr. Burns* will have a two-week workshop, either at Woolly Mammoth or Seattle Repertory Theatre in August 2011. Rehearsals will begin in May 2012. The show will open in June 2012 with two Pay-What-You-Can performances prior to Opening Night. The production will run for five weeks (seven performances per week) in Woolly’s 265-seat garden style theatre as part of our regular subscription season. We have scheduled a possible one-week extension with seven additional performances should audience response warrant it.

**D) Key Individuals, Organizations, and Works of Art.** Over the next year, Woolly’s artistic staff—including Artistic Director Howard Shalwitz, Director of Artistic Development Miriam Weisfeld, and Literary Manager John Baker—will work closely with Anne to support her developmental process. Meanwhile, the production will be staffed by a combination of Civilians and Woolly Mammoth Company Members. Steve Cosson (Director) is the founder and Artistic Director of The Civilians. J. Michael Friedman (Composer) is an Obie award-winning artist and an Associate Artist with The Civilians. Colin K. Bills (Lights) is an Associate Artist at Woolly Mammoth and the recipient of a 2009 Princess Grace Award. The set designer will be Mischa Kachman, returning for his fourth production at Woolly. Miriam Weisfeld (Production Dramaturg) worked on the World Premieres of Danai Gurira’s *Eclipsed* and Robert O’Hara’s *Antebellum*, which shared the award for Outstanding New Play at the 2010 Helen Hayes Awards. We’ll finalize the rest of design team and cast this spring, drawing on leading artists here in DC (in particular, the members of Woolly’s Acting Company) and across the U.S.

**E) Target Population.** Given the play’s unique and accessible departure point, we plan to target young professionals (who grew up watching *The Simpsons*) and new audiences that do not regularly attend theatre. We believe that the piece’s high theatricality—a post-apocalyptic setting with singing, dancing, and action sequences—will sustain youthful attention spans perhaps not accustomed to conventional stage drama. We anticipate welcoming nearly 5000 subscribers and single ticket buyers throughout the run and we project that as much as 30% of our single ticket buyers will be new to the theatre, drawn in by the play’s subject matter and our connectivity work. We anticipate that this production will only enhance Woolly’s demographic profile, which is already the youngest and most diverse in the city. We’ve achieved this constituent base by regularly presenting works by young writers of diverse backgrounds, with a special emphasis on

African-American and female playwrights. We foster economic diversity through Pay-What-You-Can previews (which we pioneered in the DC market); \$15 seats for anyone under the age of 25; and \$15 day-of-performance “Stampede Seats” for every performance.

**F) Plans for Promoting, Publicizing, and/or Disseminating.** Specific marketing efforts on behalf of *Mr. Burns* will include a multi-phase subscription campaign (targeting nearly 100K homes); print, radio, and, most significantly, web/interactive advertising; direct mail; eBlasts; street banners; etc. These will be augmented with targeted group sales efforts, interactive components to our website, and increased activity on social media platforms. We anticipate a high level of press coverage, both in features and reviews, and plan to harness our own publicity campaign independent of traditional media through our podcast series and social media presence on FaceBook, Twitter, Foursquare, and other outlets. As stated above, we will also program and oversee a vigorous schedule of connectivity activities that will also serve promotional purposes.

**G) Plan for Documenting and Evaluation.** Woolly is currently participating in a national intrinsic impact study commissioned by the Theatre Bay Area, which will enable us to develop a survey protocol that will more accurately assess and communicate the impact of live theatre experiences at Woolly. We will be able to use this new evaluation method on audiences during the 2011 – 2012 season. Our connectivity activities will be assessed using an adaptation of the survey, along with our participation in Round 4 of the Innovation Lab for the Performing Arts, (funded by the Doris Duke Charitable Foundation and administered by EmcArts). Through the Innovation Lab, Woolly is receiving consulting services as we continue to evolve and refine our connectivity concept and practice. Areas of measurement will include: personal involvement, emotional resonance, intellectual stimulation, and social and political bridging. Metrics include: number of participants in our connectivity activities; number of participants actively engaged; participants’ engagement with one another during events; depth and level of personal investment in conversation; aesthetic and cultural impact; and repetition, frequency, and type of engagement (e.g., seeing a show, staying for discussion, tweeting about it, etc.). We will also evaluate the success of this production quantitatively (by measuring the number of seats we fill, by the age and diversity of the audience we reach, and new vs. existing patrons) and qualitatively (by monitoring feedback, both direct and indirect, from our audiences and critics). We’ll review the results in a postmortem session with staff, artists, and Board members.

**H) Plans for Making the Project Accessible.** Our theatre is fully wheelchair accessible. We also provide headsets for the hearing impaired.

**I) Budget.** We are committed to moving ahead with the production even if we receive less than 50% of the funding requested from the NEA, but we may be forced to re-examine the possibilities for rehearsal and production—given the anticipated need for a longer rehearsal period to master music and choreography and for our lighting designer to create a world that appears to be lit by non-electrical sources. We may also need to curtail some of our planned marketing and connectivity activities designed to help us reach our target audience.

We are very excited to be introducing our audiences to a playwright who is expanding the boundaries of American theatre. We hope that the NEA will join us in supporting this provocative and surprisingly celebratory new play.