

February 2024

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 grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the “narrative” for three (3) successful Local Art Agencies (LAA) projects that received NEA funding.

The selected examples are not the entire funded grant proposal and only contain the grant narrative and selected portions. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

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.

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. You may also find additional information regarding the grant application process on our website at <https://www.arts.gov/grants/apply-for-a-grant>.

Local Art Agencies

Greater Pittsburgh Arts Council

Shreveport Regional Arts Council

City of Alexandria

**Greater Pittsburgh Arts Council
GPAC
Project Information**

Major Project Activities:

[Note: We use the phrase “people with disabilities” throughout this application, but acknowledge that some people prefer identity-first language (i.e. disabled people). Each preference has important reasoning unique to each individual.]

Since 2011, GPAC has coordinated a multi-faceted, regional initiative that helps the arts and culture sector welcome people with disabilities as visitors and patrons, artists and performers, employees and volunteers. Prior to that, only a few area organizations consistently made both their facilities and programming accessible for people with disabilities. In response to a suggestion and funding from FISA Foundation, a local disability funder, GPAC created a program to spur greater, more lasting accessibility improvements. The momentum of this program over the last five years demonstrates how a coordinated, collaborative effort by artists and organizations representing a range of disciplines and budget sizes can make significant progress toward a more inclusive and equitable community. The core components of the program – workshops, a peer network, training sessions, and advising – are described below.

WORKSHOPS: Each year, GPAC provides three or more workshops that focus on a specific aspect of accessibility and feature local and/or national presenters. The workshops foster learning and action through an educational environment that facilitates dialogue and content that is practical, doable, and non-threatening. As community knowledge grows, GPAC remains cognizant that new organizations and individuals are joining the movement, and that successful accessibility programming requires a balance of beginner topics with more advanced ones. GPAC selects topics based on workshop attendee surveys as well as advice from leaders in the field and people with disabilities. Workshops are hosted at GPAC’s offices or at accessible venues of various GPAC member organizations.

ACCESSIBILITY PEER NETWORK: This group serves dual purposes as both a network for people in the arts and an “advisory committee” of people with disabilities. Arts administrators, artists, and people with disabilities are part of this network that meets 3 or more times per year to share updates, challenges, and ideas for collective action. A Facebook group for the network, currently with around 100 members, provides a space for all involved to share resources. Each year, GPAC provides 8-12 peers with scholarships to attend the Leadership Exchange in Arts and Disability (LEAD) conference presented annually by the Kennedy Center.

TRAINING: GPAC offers special training when needed to bridge gaps in regional capacity that we uncover as the initiative grows. For example, GPAC hosts periodic

training sessions on American Sign Language (ASL) interpretation for performance and audio description for theatre and dance. The demand for people with these skills is growing because more arts groups provide these services and several trained individuals have left Pittsburgh.

ADVISING AND ACCOMMODATIONS SUPPORT: The largest growth area for our work over the last year has been providing accessibility technical support and advising. GPAC staff member Anne Mulgrave assists many arts groups through staff trainings, support for artists and performers with disabilities, and accessibility assessments, and by answering countless organization-specific questions. We have learned that as people in the arts continue to integrate accessibility into their work, they often encounter unexpected challenges and sometimes get stuck. Having someone to call or email with a question or concern makes it easier for them to solve the problem and move forward. GPAC also provides reimbursements for organizations and artists offering accommodations for the first time or who receive an unexpected request for accommodation. Those who request support commit to creating an accommodations policy and participating in other components of the program.

Schedule of key project dates:

Support is requested for programming (workshops, meetings, training, technical assistance, etc.) during the 2017 calendar year.

Intended Audience/Participants/Community: Who will benefit from the project and how?

This project serves individuals from the arts sector and people with a variety of disabilities who engage with arts and culture. (These categories are not mutually exclusive.)

People from the arts sector benefit by gaining knowledge, resources, and a network that supports their efforts to increase accessibility.

For people with disabilities, the initiative increases opportunities to participate in a wide range of arts and culture experiences from being an audience member for contemporary dance or a visitor in museums, to a performer in immersive theater or a sculpture in a visual arts class, to an arts manager on staff. Access to these experiences is an ADA-mandated civil right, and this program is working to make that promise an ever-increasing reality. Evidence of appreciation of these efforts within disability communities was received in 2014 when GPAC received a "Community Hero" Award from our region's largest disability organization, Community Living and Support Services.

It's our strong belief that any program intended to benefit an identity group that has less societal privilege (e.g. people with disabilities, people of color, women and trans people, etc.) must be created and coordinated consistently with leadership that represents those identities. By having arts managers with disabilities as lead strategizers, by including people with disabilities in our peer group and as presenters in our workshops, by facilitating opportunities for relationship building between arts people with typical abilities and people with disabilities, we continue to adhere to the notion of "Nothing About Us Without Us."

The intended long-term impact of this initiative is to help change social attitudes toward disability in the arts and beyond. Growing inclusion in the arts helps normalize disability by making this type of diversity visible at places and events where people go to have fun, be social, build community, and learn.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

Partners are selected primarily for their shared interest in increasing accessibility. FISA Foundation provides funding, expertise, connections, and significant partnership in all aspects of the program. The Pittsburgh Cultural Trust works with us on community-wide issues such as designing a data collection instrument, hosting audio description trainings, and in 2016 co-hosting the LEAD conference in Pittsburgh. City Theatre hosts accessibility equipment (for open captioning and audio description) that is available for free use throughout the region, and they have co-presented several workshops. The Allegheny Regional Asset District (RAD) partners with GPAC and adapted their annual grant application to include questions and requirements about accessibility. In 2013, RAD also began providing grants for accessibility projects which has been a pivotal development for this regional initiative. Workshop host venues have included the Senator John Heinz History Center and others.

Description of Key Organizational Partners:

Organization Name: Allegheny Regional Asset District

Proposed or Committed: Committed

Description of Organization:

The Allegheny Regional Asset District (RAD) is a special purpose unit of local government that provides grants from half of the 1% Allegheny County Sales Tax. RAD's initiative, Regional Assets Are For Everyone, highlights the efforts organizations

are making to include all citizens in their activities and encourages organizations to make additional accommodations for people with disabilities and provides support for accessibility projects.

Organization Name:City Theatre
Proposed or Committed:Committed
Description of Organization:

City Theatre's mission is to provide an artistic home for the development and production of contemporary plays of substance and ideas that engage and challenge a diverse audience. City has been a leader in accessibility for years with consistent offerings of open captioning, ASL, and audio description. They have also produced multiple productions that include actors with disabilities.

Organization Name:FISA Foundation
Proposed or Committed:Committed
Description of Organization:

FISA Foundation provides funding, expertise, connections, and significant partnership in all aspects of the program. Most importantly, they provide connections to individuals in the disability community. The mission of FISA Foundation is to build a culture of respect and improve the quality of life for three populations in southwestern Pennsylvania: women, girls, and people with disabilities.

Organization Name:Pittsburgh Cultural Trust
Proposed or Committed:Committed
Description of Organization:

Team members at the Pittsburgh Cultural Trust are important partners and leaders in accessibility work. As Pittsburgh's largest presenter and venue manager, their work affects a large number of patrons as well as many organizations that rent their performance spaces.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

STAFF: The program is managed by Anne Mulgrave and Tiffany Wilhelm who have both been involved with the program since its inception. Anne is a long-time advocate for people with disabilities and acts as a bridge connecting people with disabilities to the arts. Tiffany designs, oversees, and evaluates many of GPAC's programs.

PRESENTERS: Each workshop includes two or more of the following: an expert on the accessibility topic, a person with a disability, a case study from a local organization, and/or an artist with a disability. Several of our past speakers have represented more

than one of these elements. Throughout the workshop series in 2015, 7 presenters with disabilities were part of our four workshops. GPAC selects topics and presenters based on attendee surveys as well as input from people with disabilities involved in our Access Peers Network. In addition, each year at the LEAD conference, we meet speakers who we then bring to Pittsburgh.

Bios of Key Individuals:

First Name:Anne
Last Name:Mulgrave
Proposed or Committed:Committed
Bio:

Anne Mulgrave, Manager of Grants and Accessibility, joined GPAC in November 2012. Anne manages the Increasing Accessibility initiative as well as GPAC's grant programs. Prior to joining the staff, Anne was a program officer at FISA Foundation where she managed the regional initiative to increase accessibility to the arts for people with disabilities. She earned both a J.D. and Master of Public Policy and Management from the University of Pittsburgh. In addition, Anne has deep ties with the disability community as a person with a disability, the sister of a man with Down Syndrome, and the daughter of founding advocates of the disabilities rights movement of the 1970's.

First Name:Mitch
Last Name:Swain
Proposed or Committed:Committed
Bio:

Mitch Swain became the first CEO of GPAC in 2006. He was selected after helping the organization through a merger, and has overseen its growth since. Mitch is Chair of Citizens for the Arts in PA and is a member of the US Urban Arts Federation. Previously, he was Director of Shared Services for the Pittsburgh Cultural Trust, Executive Director of the Columbus Jazz Orchestra, and General Manager of Columbus Percussion Center. Mitch has a BS from Ohio University in Org Communications.

First Name:Tiffany
Last Name:Wilhelm
Proposed or Committed:Committed
Bio:

Tiffany Wilhelm, Deputy Director, joined GPAC in 2007 and oversees programs, development, and planning. Previously, she was ED of the Central WI Children's

Museum in Stevens Point and taught in the Arts Management program at University of Wisconsin Stevens Point. She recently participated in the first national cohort of social justice facilitation training through artEquity and has coordinated programming around equity and inclusion for the national Association of Performing Arts Service Organizations (APASO). She has an MFA in Arts Management from Florida State University. Tiffany provides oversight, direction, and evaluation to the accessibility program.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

GPAC promotes this program through its website, emails, social media, and personal outreach by GPAC staff and partners such as the Allegheny Regional Asset District, FISA Foundation, arts organizations, etc. In addition, GPAC continues to strive to ensure that all promotion and outreach reflect our focus on accessibility. These efforts include updating our website, social media, and publications to include images of people with disabilities, ensuring that our electronic documents are screen-reader friendly, and generating large-print collateral among other changes. A Facebook group, that includes a growing number of arts administrators, artists, and people with disabilities, provides a space for all involved to share events, articles, and resources that other participants in the initiative may find valuable.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

GPAC's primary outcome is: More people with disabilities are engaging with arts and culture in the Pittsburgh region.

GPAC tracks progress with surveys to individuals who participate in any aspect of the program. At least 50% of respondents will indicate an increase (either slight, some, or significant) in engagement with people with disabilities as a result of their efforts to increase accessibility and promote their accommodations. (In 2015, 81% of respondents indicated increased engagement with patrons with disabilities.) The surveys also ask respondents if they gained skills, knowledge or connections that will help them improve accessibility and to offer suggestions for future topics. GPAC is also beginning to gather data from the Peer Network on the actual numbers of people with disabilities who are engaging with arts and culture entities across the community. To our knowledge, this is a first-of-its-kind regional accessibility data collection effort.

no significant short-term or long-term debt aside from its office lease and equipment rental and has had a clean audit every year of its existence.

**Greater Pittsburgh Arts Council
GPAC
Programmatic Activities**

Representative list of programmatic activities for the past three years/seasons:

2013/2013-14

Title/Work/Program:	Access Workshops 2013: Accessibility as an Asset; Customer Service & Accessibility; Creating an Accessibility Plan; Audio Description for Theatre
Key Artists/Personnel:	Anne Mulgrave, GPAC; John McEwen & Robert Carr, NJ Cultural Access Network; Lucy Spruill UCP/CLASS; Chaz Kellem, Pittsburgh Pirates; Betty Siegel, Kennedy Center
# of Classes, Performances, exhibitions, residences, etc.:	4
# of Participants or Audience:	178

Title/Work/Program:	All professional development workshops, peer groups, and networking events for artists and arts administrators
Key Artists/Personnel:	Tiffany Wilhelm, Christiane Leach, David Pankratz, Larry Castner from GPAC
# of Classes, Performances, exhibitions, residences, etc.:	84
# of Participants or Audience:	3207

2014/2014-15

Title/Work/Program:	Access Workshops 2014: Customer Service; Emergency Evacuation; Performers with Disabilities; Accessible Workshops & Meetings; Accessibility 101; Marketing to People with Disabilities; Theatrical ASL
Key Artists/Personnel:	Anne Mulgrave, GPAC; Sally Garrison, Tempe Center for the Arts; Ann Lapidus & J.G. Bocella, artists with disabilities; Mimi Kenney Smith, VSA of Pennsylvania; Karen Goss, Mid Atlantic ADA
# of Classes, Performances,	7

exhibitions, residences, etc.:	
# of Participants or Audience:	294

Title/Work/Program:	All professional development workshops, peer groups, and networking events for artists and arts administrators
Key Artists/Personnel:	Tiffany Wilhelm, Christiane Leach, David Pankratz, Larry Castner from GPAC
# of Classes, Performances, exhibitions, residences, etc.:	106
# of Participants or Audience:	4635

2015/2015-16

Title/Work/Program:	Assistive Technology Field Trip; Basic Programmatic Accessibility; Website Accessibility; Understanding Autism Mini-Conference; Audio Description for Theatre
Key Artists/Personnel:	Anne Mulgrave, GPAC; University of Pgh Human Engineering Research Lab grad students with disabilities; Jared Smith, WebAIM; Roger Ideishi, Temple University; Vanessa Braun, Pittsburgh Cultural Trust
# of Classes, Performances, exhibitions, residences, etc.:	4
# of Participants or Audience:	161
Touring Info:	In 2015, GPAC hosted fewer local workshops than in 2014, but instead presented on accessibility at 6 regional and national convenings with participants totaling over 200.

Programmatic activity notes: provide any notes about your programmatic activity.

Other programmatic highlights included:

Grants to artists and organizations

2012-13: reviewed 184 grant applications; awarded \$271,942 to 122 grantees

2013-14: 235 applications; \$255,329 to 129 grantees

2014-15: 293 applications; \$258,029 to 146 grantees

Volunteer Lawyers for the Arts and Business Volunteers for the Arts

2012-13: 52 cases or projects matched; 1,246 hours valued at \$280,845

2013-14: 73 projects; 860 hours, \$152,750 value

2014-15: 96 projects; 948 hours, \$227,468 value

Audience development

2015-16: launched Artsburgh.org, a comprehensive regional events website; 20 organization participants in Audience Builder Co-op (partnership with TRG Arts) initiative

Research

2015-16: Released "Culture Counts" report on health of the arts and culture sector in greater Pittsburgh

**Shreveport Regional Arts Council
SRAC
Project Information**

Major Project Activities:

Nick Cave is completing an eight month Residency that has empowered more than 50 Northwest Louisiana (NWLA) Artists to hear and interpret the stories of the residents of four Social Service Organizations (SSO) that save lives and shelter the homeless, and are located in the blossoming new UNcommon Cultural Community, Shreveport Common. In addressing the work in Shreveport, Nick Cave - Artist, Sculptor, Performer, Educator, Social Change Engineer, Mind-Blowing Motivator - says of himself, "I am SIMPLY and most IMPORTANTLY a messenger!" The culminating work is a theatrical/digital media performance titled "AS IS" that features 50 "beaded blankets" – artworks - made by Artists, SSO Residents, and 2,500 community members – each blanket tells a story!

SRAC's goal is to ensure that the NICK CAVE residency leaves an indelible mark on the identity of Shreveport Common by commissioning NWLA Artists to "rethink the residency" by designing and fabricating artistic, one of a kind, frames that transition the "beaded blankets" into outdoor highly visible public artworks that are installed throughout the 9 blocks that comprise Shreveport Common; and are activated through a QR Code with an APP that shares the story of each blanket as told by performing artists. The project will culminate in a "Beaded Blanket Trail" that motivates residents and visitors to discover the vibrancy of Shreveport Common, and as one SSO Director puts it, "Nick Cave's 'AS IS' has made us realize that we are a part of something bigger than us!"

Major Project Activities include:

- Professionally encase 20 of the "Beaded Blankets" – along with the printed story and the names of each contributor to the blanket - in a UV coated, protective Plexiglas shroud.
- Produce a "Call to Artists" for the design and fabrication of the aluminum or steel frame surrounding the 20 Plexiglas encased "beaded blankets;" transitioning each "blanket" into a new work of art. Performing Artists are included in the "Call" and will be selected to perform and record the stories of the "blankets."
- Convene a Selection Committee, chaired by Academy-Award winning Director/Author/Illustrator William Joyce with out-of-region artists and participation from residents – who created the blankets - of the four SSOs.
- Commission selected artists to create the artistic metal framework around the encased "blankets." Artists will have access to remaining beads and memorabilia from the Residency. The framed "blankets" are in two sizes: 4' x 8' and 8' x 8'.
- Commission Performing Artists to perform/record the stories of the "blankets."
- Create an APP activated by a QR code for each framed "blanket;" visitors and residents will use the APP at each "blanket" on the "Beaded Blanket Trail."
- Include the Film Documentary of 'AS IS' on the APP to tie the new Artworks to the original residency project.

- Install – with help from the City of Shreveport - a “Framed Blanket” at accessible by car, walking, biking throughout Shreveport Common, at outdoor sites determined by the SSO residents.
- Create and promote a biking/walking tour throughout Shreveport Common that includes both digital and print maps and stories of the blankets.
- Program School Tours of the “Beaded Blanket” trail through Shreveport Common with a hands-on activity engaging participants in creating one 72” beaded strand so that one continuous “beaded blanket” is in process in Shreveport Common.
- Promote/Educate the community about the fact that NICK CAVE, NWLA Artists, and SSO Residents spent 8 months creating a work that forever changed how we think about one another, and taught us to accept one another, “AS IS.”

Celebrate the Opening of the “Beaded Blanket Trail” with a gathering of everyone who contributed to the original blankets (more than 3,000 people), SSO Residents, Artists, and Storytellers who perform the stories of the blankets.

Schedule of key project dates:

January – February 2017: Develop the Call; Roster Artists Review /Approval

March 1 – Distribute the Call

April 8 – Deadline for Entries

April 17-22 – Convene the Jury to make selections; Jury also suggests design revisions

May 13 – Final Designs are received

May 20-27 – Final Review and Selection

June 10 – Contracts are distributed/fabrication begins

October 7 – Frames are completed & delivered; Narration of Stories completed

October 10 – November 10 – “Framed Beaded Blankets” are installed at 25 venues and APP is programmed; flyer is produced.

November 12 - 18 – Grand Opening

December 3 – 15 – Programmed School and Community Tours begin

December 30 – Project Complete

Intended Audience/Participants/Community: Who will benefit from the project and how?

“NICK CAVE BLANKETS SHREVEPORT” is intended to attract, engage, and educate the following audiences:

1. The 600 under-served, otherwise homeless, residents of Shreveport Common who live in SSOs or in Affordable Housing – affirming that their 8 month participation in creating the “Beaded Blankets” alongside Professional Artists – created works of Art worthy to be seen by thousands of awed audiences.
2. The 250 potential market-value occupants of mixed use retail/housing to be built in the next two years.
3. The 100,000 tourists who travel to Shreveport annually for major Sports activities,

Mardi Gras, Casinos, and Festivals.

4. The 75,000 students in Caddo and Bossier Public, Private, Charter, and Home School Associations who will tour the “Beaded Blanket Trail” through Shreveport Common and learn diversity and inclusion as they study “AS IS by NICK CAVE.”
5. The 650 “self-declared” Artists in NWLA whom SRAC seeks to populate Shreveport Common by garnering opportunities to produce Public Art, Arts Programming, Arts Sales/Markets, and to live and work in Shreveport Common.

The national Artists and Arts Patrons who are beginning to see the strength of the Shreveport area Arts community through articles about the NICK CAVE Residency published in *JUXTAPOZ*, *High Fructose*, *New York Times*, *USA Today*, *Dallas Voice*, *Dallas Arts Patron Magazine*, and the *Dallas Morning News*.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

Shreveport Common is a revitalization initiative that sprang to life after an arsonist’s fire destroyed the SRAC offices. The Mayor challenged SRAC to take the lead – putting artists at the helm - to develop Shreveport’s first downtown cultural community. An 18-month professional, grassroots planning process, and subsequent 4 year implementation plan brought 30 partners to achieve 36 strategies representing a \$100M investment in this long-neglected 9-block area linked to the HUD Choice Neighborhood. These partners have pioneered Shreveport Common since 2012; already investing \$40M in development. Partners are the 4 SSOs - neighbors critical to the success of this authentic, creative, diverse, sustainable community; Professional (Roster) Artists who forge policies for Artists’ Housing, Entrepreneurial Training, Public Art and UNcommon Programming; and the City of Shreveport and the Downtown Development Authority whose expertise catapults change!

Description of Key Organizational Partners:

Organization Name:PROVIDENCE HOUSE

Proposed or Committed:Committed

Description of Organization:

Providence House helps 78 families with children transition to independent living from homelessness due to family violence or abdication of the bread winner. Commits to participate in National Artist Residency projects in Shreveport Common. A designated liaison will organize resident participation on the “Blanket” Selection Committee and work with NWLA Performing Artists to perform and record the stories of the “blankets” created by residents during the Nick Cave residency.

Organization Name:VOA MCADOO

Proposed or Committed:Committed

Description of Organization:

The VOA McAdoo Center is an affordable, independent-living home with 24/7 support for 45 residents with mental or physical disabilities. Commits to participate in National Artist Residency projects in Shreveport Common. A designated liaison will organize resident participation on the “Blanket” Selection Committee and work with NWLA Performing Artists to perform and record the stories of the “blankets” created by residents during the Nick Cave residency.

Organization Name:VOA LIGHTHOUSE

Proposed or Committed:Committed

Description of Organization:

The VOA Lighthouse is an after school program for 50 “at risk” students. Commits to participate in National Artist Residency projects in Shreveport Common. A designated liaison will organize resident participation on the “Blanket” Selection Committee and work with NWLA Performing Artists to perform and record the stories of the “blankets” created by residents during the Nick Cave residency.

Organization Name:MERCY CENTER

Proposed or Committed:Committed

Description of Organization:

The Mercy Center is home to 15 otherwise homeless people who are AIDS/HIV Positive. Commits to participate in National Artist Residency projects in Shreveport Common. A designated liaison will organize resident participation on the “Blanket” Selection Committee and work with NWLA Performing Artists to perform and record the stories of the “blankets” created by residents during the Nick Cave residency.

Organization Name:NWLA Professional Artists Roster

Proposed or Committed:Committed

Description of Organization:

The NWLA Juried Artists Roster is comprised of Artists deemed “professional” by National Critics. These Artists are policy makers for the Arts. Over 195 strong this professional Artist leadership team is led by Mimi Webb, President. The group meets monthly with SRAC to set policies and advise the development of the Arts in NWLA. In addition, the NWLA Artist Roster serves as the connector and the voice in disseminating information about Artist services administered by SRAC.

Organization Name:DOWNTOWN DEVELOPMENT AUTHORITY (DDA)

Proposed or Committed:Committed

Description of Organization:

DDA will promote Nick Cave Blankets Shreveport Common via weekly eblasts to 5,000 downtown business/employees and a weekly column of “top picks” in THE TIMES and in FORUM NEWS. DDA also provides the use of their staff and Lift for hanging signs and banners for Shreveport Common Events.

Organization Name:CITY OF SHREVEPORT

Proposed or Committed:Committed

Description of Organization:

Mayor Ollie Tyler lists the revitalization of Shreveport Common as a priority project in her 2015 Strategic Plan for Shreveport. Mayor Tyler provides leadership and the Director of Shreveport’s Public Assembly and Recreation (SPAR) chairs the Shreveport Common Board. SPAR facilitates Public Art installation with matching funds for Artist fees, planning and coordination, physical set up and maintenance. The City follows through with assistance/incentives to interested Developers.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

Nick Cave will select 25 (from 50) “beaded blankets” best representing the Project. NWLA Artists (10 counties) will respond to a CALL developed by Josh Porter, SRAC’s Public Art Director; approved by Roster Artists. Eligible Artists are registered on the Artists’ Directory showcasing Work Samples, Bio and Artist Statement and will submit “to scale” designs. William Joyce, Artistic Director for SRAC’s ARTSPACE, chairs the Jury, with Residents from the SSOs who beaded blankets, and out of region Artists. 25 artists - or artists submitting multiple designs – will be selected to create the art frames. Advisors to the process are the Directors of SSO’s, Director of Shreveport Public Assembly & Recreation, Twin Engines Digital Design – commissioned to design Art Apps for Public Art Projects; and Daryl Cooper, owner of Regal Plastics - assisting SRAC with diverse projects involving plastics, glass, foam, etc, to oversee the Plexiglas encasing of the blankets.

Bios of Key Individuals:

First Name:Nick

Last Name:Cave

Proposed or Committed:Committed

Bio:

Nick Cave is an artist but foremost a messenger. Cave is completing a year-long residency in Shreveport creating “AS IS” to be performed March 20, 2016. He has worked with 50 regional artists and the residents of 4 Social Service Organizations to create 50 beaded blankets which will be woven into the performance, along with music,

dance and spoken word, to tell the stories of the residents. Cave will select 25 blankets to become Public Art Installations throughout Shreveport Common.

Nick Cave is best known for his Soundsuits that mask race, gender and class forcing spectators to indulge in his pieces with judgement or social connotation. He is currently Chairman and a professor of the Fashion Department at the Art Institute of Chicago. He has received many of awards and has public collections at the Smithsonian Institution, San Francisco Museum of Modern Art, among others.

First Name:Josh

Last Name:Porter

Proposed or Committed:Committed

Bio:

Josh Porter is completing preparation for the final performance of Nick Cave's "AS IS" on March 20, 2016 at Shreveport's Municipal Auditorium. Porter has recently completed the fabrication and installation of Shreveport's first public art bike racks, "Art the Dalmatian"- a 19' sculpture designed by Academy Award-Winning Directors, William Joyce & Brandon Oldenburg, fabricated by JUNOWORKS; and THE FLAME, a 20' LED lit metal sculpture atop the Artists' Tower/Apt. Porter has brought SRAC national acclaim for his set designs and production direction of SRAC's biennial fundraiser, Christmas in the Sky. Porter will oversee the CALL to Artists for the Nick Cave Blankets Shreveport Common Project and the development of the "Blanket" frames to installation.

First Name:William

Last Name:Joyce

Proposed or Committed:Committed

Bio:

Bill Joyce is Artistic Director for artspace - SRAC's 30,000 sf center for the creation of all art disciplines and forms. Joyce curates 4 major Exhibitions annually featuring National Artists, and 10 smaller exhibitions showcasing the art of NWLA Artists. Joyce will chair the Nick Cave Blankets Shreveport Common Jury with Residents from the SSOs who beaded blankets, and out of region Artists. The Jury will award 25 artists – or artists submitting multiple designs – commissions to create the art frames for the Nick Cave Residency Blankets.

Joyce has achieved worldwide recognition as an author, illustrator and pioneer in the digital and animation industry. His children's books are loved globally. He has worked with nearly every major film studio including BlueSky (Epic), Disney (Meet the Robinsons, Rolie Polie Olie), Dreamworks Animation (Rise of the Guardians), Twentieth Century Fox (Robots) and Pixar (Toy Story). Bill has won many awards, including 5 Emmy Awards and an Oscar.

First Name:LaToya

Last Name:White

Proposed or Committed:Committed

Bio:

LaToya White has served since 2009 as the Program Director, for The Mercy Center, a 24-hour permanent supportive housing program for formerly homeless individuals living with HIV/AIDS located in Shreveport Common. She holds a Bachelor's Degree in Psychology. LaToya is on the Board of Directors for Shreveport Common and one of 30 partners in this revitalization project.

First Name:Shelly

Last Name:Ragle

Proposed or Committed:Committed

Bio:

Shelly Ragle, SPAR Director, is the Mayor's designated Chair of the Shreveport Common Board responsible for implementing the Vision Plan. Ragle also oversees the Public Art Program for the City of Shreveport. Ragle will be an advisor to the Nick Cave Blankets Shreveport Common project and will facilitate the creation and installation of these new Public Art works with matching funds for Artist fees, planning and coordination, physical set up and maintenance. Completed projects include the renovation of the Central Fire Station and Hose Tower; property acquisition; design of the CommonLink Transportation HUB; and the production of UNSCENE! Ragle has served 3 Mayors as the SPAR Director for more than 14 years. Ragle has her Masters of Human Service Administration from Louisiana State University-Shreveport.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

Building upon the phenomenal national media presence for the production of "AS IS" by NICK CAVE, SRAC will promote the "Beaded Blanket Trail" as follows:

1. "Beaded Blanket" Teasers filmed and promoted through Social Media in the same way that Nick Cave has been producing Teasers to promote "AS IS."
2. Media Event to Open the "Beaded Blanket Trail."
3. Face Book page for the "Beaded Blanket Trail."
4. Ads placed in JUXTAPOZ, USA TODAY, Dallas Morning News, and with Regional Travel Blogs.
5. Flyers placed in all area Hotels, Casinos, Tourist "Carts," the Shreveport Regional Airport, and all 25 venues in Shreveport Common.
6. The interactive "BLANKET APP" that tells the story of each "Beaded Blanket" with a smart phone and QR code.
7. Marketing partnership with the Shreveport-Bossier Convention and Tourist Bureau
8. Monthly Trolley Tours through Shreveport Common.
9. School and Community "interactive" Tours engaging the community in building a blanket (96 beaded strands make one 4' x 8' blanket).

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

The goal of “NICK CAVE BLANKETS SHREVEPORT” is to transform “Beaded Blankets” into highly accessible, appreciated works of Art that share the stories of the Residents of Shreveport Common’s SSOs while branding the iconic downtown neighborhood as UNcommon. Wendy Benscoter, Shreveport Common Project Director, tracks the infusion of artists, progress of the Portfolio of 36 Strategies, and improvements to Shreveport Common. Benscoter has earned a Master’s Certificate in Creative Placemaking. Measurements include:

- 1.Counting/Tracking participation by the QR code use to link to the APP.
- 2.Counting “likes” on the “BEADED BLANKETS” Face Book page.
- 3.Counting scheduled School and Community Tours and the # of participants.
- 4.Counting the 72” beaded strands created during the Tours.
- 5.Site counts by residents/owners/occupants at each of the 25 Venues.
- 6.Garnering credibility through Public Art Review and other publications.

SRAC has an "Arts Forever Fund" valued at \$247,428 and managed by the Community Foundation of NWLA.

**Shreveport Regional Arts Council
SRAC
Programmatic Activities**

Representative list of programmatic activities for the past three years/seasons:

2013/2013-14

Title/Work/Program:	Shreveport Common VISION PLAN IMPLEMENTATION: Creative Placemaking initiative involving 30 partners advancing 36 Strategies to transform a 9-block blighted niche into an UNcommon Cultural Community
Key Artists/Personnel:	Gregory Free, Historic Preservation Designer; Wendy Benscoter, Creative Placemaking specialist; Roster Artists – 100 prof. Artists who develop Arts Policy; Arts Congress, 600 NWLA Directory Artists
# of Classes, Performances, exhibitions, residences, etc.:	200
# of Participants or Audience:	20K/yr

Title/Work/Program:	Artists Entrepreneurial Training - Semi-Annual 40-hour training program equips Artists to earn 30% of their income from the creation & distribution of their Art.
Key Artists/Personnel:	Arts Council of New Orleans, Michael Graham, , Neil Johnson, Bryan Buckner
# of Classes, Performances, exhibitions, residences, etc.:	6/yr
# of Participants or Audience:	300/yr

Title/Work/Program:	UNSCENE! An UNprecedented quarterly series w/ renowned artists collaborating w/ local artists to create new works that 'shed light' on the authenticity, diversity, & creativity of Shreveport Common.
Key Artists/Personnel:	Wayne White Puppet Parade; JR's INSIDE/OUT; Homer Flynn "The Residents;" Steve Olsen Skateboard Sculptor; Theresa Andersson,

	musician; NOLA AIRLIFT; Rich Table- SF, Culinary Art; Nick Cave, "AS IS."
# of Classes, Performances, exhibitions, residences, etc.:	15
# of Participants or Audience:	15K/yr

Title/Work/Program:	ART, The Dalmatian – 19' tall fiberglass and LED lit, nightly light show within an iconic Dalmatian that references the "historic" protection of fire fighters; now, protecting artists & audiences.
Key Artists/Personnel:	William Joyce, Brandon Oldenburg, and fabrication by JUNO Works- Denver
# of Classes, Performances, exhibitions, residences, etc.:	3
# of Participants or Audience:	1M/yr

Title/Work/Program:	OPENING for Artist's Tower/ Apartment; transforming Fire Hose Tower into an Arts Apartment hosting renowned visiting artists like Wayne White, Nick Cave, Dennis McNett; and for use by NWLA Arts Orgs.
Key Artists/Personnel:	Gregory Free – Designer; Leblanc & Young & Assoc. Architects; Costas Daphnas – Musician for Opening; Nick Cave, Dennis McNett, Wayne White, Steve Olson
# of Classes, Performances, exhibitions, residences, etc.:	3
# of Participants or Audience:	2,200

2014/2014-15

Title/Work/Program:	The BIG SCENE – UNSCENE! Quarterly event with Makers Fair, Art Parade, and UNveiling of Caddo Common Urban Greenspace Design and Residency with Steve Olson, Skateboard Revolutionary and Artist.
Key Artists/Personnel:	Steve Olson 255 Creative Makers 10 NWLA Bands 2 Dance Organizations Bruce Allen - Design Jim Hayes - Design

	Brady Blade – Musician/Design
# of Classes, Performances, exhibitions, residences, etc.:	22
# of Participants or Audience:	8,000

2015/2015-16

Title/Work/Program:	Dennis McNett – Wolfbat Residency at ARTSPACE & ArtBreak Fest teaching “STEAM” Learning through creation a 60’ x 15’ tall STEAMship and installation “CONJURING THE RED” based upon Historic Shreveport.
Key Artists/Personnel:	Dennis McNett Jeromie Journell Catherine Nelson
# of Classes, Performances, exhibitions, residences, etc.:	8
# of Participants or Audience:	78,000

Title/Work/Program:	COMMON CULTURE WEEK A biennial week featuring Critical Review for 300 Artists through Reviews of Exhibitions, Digital and “hard” Portfolios, Studio Tours, and a pairing of Artists and Collectors.
Key Artists/Personnel:	3 Professional Critics: Robert Pincus, Ph.d – Visual; Anne Marie Welsh – Performing, Thom Ward – Literary; Lauren Smart – Visual; 300 area Artists
# of Classes, Performances, exhibitions, residences, etc.:	40
# of Participants or Audience:	3,500

Programmatic activity notes: provide any notes about your programmatic activity.

City of Alexandria, Virginia Organization Information

MISSION OF YOUR ORGANIZATION:

The Office of the Arts is Alexandria's local arts agency and lead provider in offering opportunities to engage Alexandria residents and visitors through quality arts programs and experiences. Guided by the City Council approved Arts and Culture Master Plan, the Office of the Arts' mission is to enrich the City of Alexandria by creating meaningful experiences through public space, cultural activities, and programming.

BRIEFLY SUMMARIZE THE BACKGROUND/HISTORY OF YOUR ORGANIZATION:

Since 1984, the City of Alexandria has supported the arts through various programs and services including an annual grant program which, to date, has granted over \$4.9 million.

In 2008, the Office of the Arts (Office) was formed to serve as the city's local arts agency. Embedded into the local government structure as one of five divisions in the City's Recreation, Parks and Cultural Activities Department, the Office believes that participation in, and appreciation for, the arts is vital to creating and sustaining a vibrant community and improves everyone's quality of life. The Office fulfills its mission by providing a variety of opportunities for the community to engage with arts through programs and services at the Torpedo Factory Art Center (Art Center), in public spaces through the Events and Public Space Activations' programs, with engaging public art throughout the city, and diverse arts programs designed to meet the needs of the community.

Each year the Office identifies opportunities and strategies to implement the Arts and Culture Master Plan goals to achieve equity, inclusion and access for arts, cultural, and creative endeavors; facilitate opportunities for innovation and collaboration; support and foster a sustainable and diverse community of the arts; be a convener and facilitator for artistic and cultural expression; and raise community awareness of the Office of the Arts as it continues to evolve as a leadership agency.

City of Alexandria, Virginia Project Information

PROJECT DESCRIPTION:

The Office's history of granting has traditionally focused on local "institutional" organizations. CNGP will serve Arlandria, Parker Gray, and the West End, neighborhoods that do not have equitable access to City-funded arts programs and will provide a more equitable redistribution of City resources by granting \$75,000 for programs. The neighborhoods' demographics reflect low income, underserved, and immigrant populations. The grant program will provide an online application, workshops and coaching sessions, language support, and neighborhood "shop talks" at gathering spots that seek to meet community members where they are to cultivate their participation. Grants will range from \$1,000-\$5,000 per award.

Focusing on the core values of CNGP, grants will embrace diversity; ensure inclusion; promote equity; create access to arts programming; and work to reflect and represent artists, cultural organizations, and audiences of these neighborhoods. The key principle of diversity will guide CNGP by defining diversity in the broadly to include gender, race, ethnicity, national origin, disability, age, culture, socio-economic status, geographic background, faith/religion, sexual orientation, profession, and ability.

CNGP will provide broad access to diverse cultural activities and demonstrate efforts leading to long-term, equitable cultural enrichment for the areas served. Grants will focus on preserving and embracing the indigenous heritage, traditions, customs, beliefs and/or rituals of a particular culture or ethnic groups in these neighborhoods. Artists may use contemporary forms/expressions or a mix traditional and nontraditional for the arts programming.

To ensure the integrity that CNGP reflects the interest and needs of the targeted neighborhoods, a Creative Neighborhood Grant Program Project Manager will be hired to oversee the program and provide ongoing support to the grantees and partners. It is anticipated that the Project Manager will be bilingual in one of the communities' languages and will also have experience in providing arts programs for communities of Black, Ingenious and People of Color. The Project Manager will engage the targeted neighborhoods and will have a sensitivity and understanding of the communities and administer the arts programs awarded through CNGP.

SCHEDULE OF KEY PROJECT DATES:

TIMELINE:

Creative Neighborhood Grant Program

2021

November - December – Solicitation for Creative Neighborhood Grants Project Manager

2022

January – Interview and Placement Creative Neighborhood Grants Project Manager

February – Community outreach and engagement sessions in targeted neighborhoods

March – Creative Neighborhood Grant Applications Available and Grant workshops offered.

April – May - Consultation Period with Office of the Arts staff and Creative Neighborhood Grant Program Project Manager

May 1 - Deadline

May 15 – Grant Task Force meeting for CNGP grant applications review, Grant Agreements executed, and grant payments processed.

June 1 – CNGP Grant funding period begins.

September – October – Community feedback sessions held.

November 15 – Grant period ends.

December 1 - Final Reports due.

December 31 - NEA - Arts Project Grant Ends.

The Office grants process is designed to be helpful and collaborative for artists and arts organizations. To help grantees, build their grants writing capacity, and produce stronger applications grant applicants are provided with an opportunity to consult with the Office of the Arts to review the applications prior to them submitting their application.

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY/MARKETING:

The appearance of Northern Virginia as a haven of affluence and upward mobility is shattered when examining recent census data which reveals disparities in education, health, housing, economic resources and more. A 2017 report from the Northern Virginia Health Foundation identified 15 “islands of disadvantage” across the region--clusters of adjacent census tracts where affluence and upward mobility rub shoulders with communities struggling with poverty and inequity. Two of these “islands of disadvantage” are in Arlandria and the Parker-Gray neighborhoods. The disparities within Alexandria are just a few blocks apart. In 2011, in one census tract in Arlandria which is separated by W. Glebe Road, the median household income was nearly \$166,000; just across the road, the median house income was \$49,370.

Approximately 50% of Alexandria’s population reside in the West End. This population reflects 12,000 African immigrants. No single race or ethnic group is represented as the majority. The African immigrants were born in various African countries such as Ethiopia, Sierra Leone, Ghana, and Eritrea.

Alexandria's population of 159,200 represents people from every part of the world and many honors their own cultures through unique artistic and cultural expression. Concentrating on Arlandria, Parker-Gray and the West End, CNGP is intended to reach community members who reflect low income, underserved, and immigrant populations. CNGP's goals will be representing and celebrating Alexandria's many different cultures. Outreach efforts will include bilingual materials and translation services for the community meetings and art programs. Collaborating partners will assist the Project Manager in reaching the community members to participate in the programs. Projects may be neighborhood celebrations, creative expressions, youth or intergenerational programs, storytelling, traditional or contemporary art programs.

SELECTION OF KEY ORGANIZATIONAL PARTNERS:

The identified collaborating partner organizations include City's Race and Social Equity Office; Casa Chirilagua; Alexandria Redevelopment Housing Authority; the West End Business Association; the Alexandria City Public School's Department of Teaching, Learning and Leadership – Fine Arts Office; and, ACT for Alexandria, Alexandria's community foundation.

The key organizational partners were selected to help with the implementation of CNGP. The partners have close working relationships with community members in the neighborhoods and will provide access which the Office of the Arts does not have. They will provide guidance in the development of the program, will help make connections, will encourage participation in the arts programming, will assist with providing training for artists and arts organizations, and after CNGP is over will help to find support to sustain program. Support letters from the partners are included in the attachments.

SELECTION OF KEY INDIVIDUALS:

The Office of the Arts staff and the CNGP Project Manager, along with collaborating partners, are critical to the success of the program. The Manager's charge of work will include working with artists, outreaching in the neighborhoods, facilitating engagement meetings, and overseeing the CNGP grants. The Manager will be the point person for the program, will be bilingual in one of the communities' languages and have experience in providing Black, Indigenous and people of Color (BIPOC) arts programs. The Manager's charge of work is in the attachments. The Interview Selection Panel for the Manager will consist of collaborating partner members. The Selection Panel members will also serve on the Grant Task Force for reviewing CNGP applications. Each Grant Task Force member independently reviews and scores CNGP applications. At the Grant Task Force meeting, members share their scores and discuss the applications. Final scores will be used to determine if grants will be awarded.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS OR INDIVIDUALS:

Organization/Individual Name: Diane Ruggiero, Deputy Director
Proposed or Committed: Committed

Description of Organization/Individual:

Diane Ruggiero, Deputy Director, Alexandria Department of Recreation, Parks and Cultural Activities brings national, regional, state, and local experience to her role. With over 25 years in arts administration, she holds a MA in Arts Administration, University of North Carolina.

Ms. Ruggiero has experience in leadership roles in municipal and nonprofit arts organizations with expertise in strategic planning, public art, operations, budgeting, fund raising, grant writing, project/resource management, educational programs, marketing, and community engagement.

Organization/Individual Name: Cheryl Anne Colton, Regional Program Director
Proposed or Committed: Committed

Description of Organization/Individual:

Cheryl Anne Colton, Regional Program Director, Alexandria Department of Recreation, Parks and Cultural Activities has almost three decades of grant administration and creating arts programming. She manages the Poet Laureate program, the grant program, and the City's Tree Lighting Ceremony. In Alexandria, she has initiated culturally diverse programs - Ethiopian and Chinese New Year Celebrations, Taste of Cinco de Mayo, and the American-Arabesque along with an AfricaFEST. Previously she ran a community theater and dance company; worked with a State Arts and a local arts agencies in the Midwest; and has taught arts management. She holds a National Park and Recreation Association's Certified Park and Recreation Professional and LERN Certified Program Manager certifications. She holds a MA in Arts Management from Michigan State University and BA in Communications and Dramatic Arts from the University of Wisconsin

Organization/Individual Name: Grant Review Committee
Proposed or Committed: Committed

Description of Organization/Individual:

Annually, the Office of the Arts works with a Grants Review Committee for its Grant Program. The Grants Review Committee members each serve one year. The composition includes two Arts Commissioners, an arts practitioner, and two arts administrators. The arts practitioners and arts administrators are invited from the Greater Washington, DC region. Attention to diversity is a key factor when inviting members to the Committee. Members of this committee are actively involved in the review and scoring of grant applications. As of the writing of this grant, the Grants Review Committee members have not yet been selected.

Organization/Individual Name: Race and Social Equity Office - Jaqueline Tucker, Director
Proposed or Committed: Committed

Description of Organization/Individual:

The Race and Social Equity Office staff will help make community connections in the targeted neighborhoods along with provide guidance for CNGP program in the creation art programs. Staff will advise on how the CNGP program can complement and help to implement the

recent City Council approved Race and Social Equity resolution. They will recommend Race and Equity training facilitators for CNGP artists and arts organizations.

The Race and Equity Office grew from efforts of an interdepartmental Race and Social Equity Work Group. In February 2020, Ms. Tucker was hired to guide the City to reduce and eliminate disparities and inequities experienced by all people, especially those communities of color and other groups who have been historically and systemically marginalized.

Organization/Individual Name: Casa Chirilagua - Adriana Schellhass, Executive Director
Proposed or Committed: Committed

Description of Organization/Individual:

The collaboration with Casa Chirilagua will assist with making community connections, to provide language support for artists and arts organizations, and to encourage participation.

Ms. Schellhaas, a Mexican-American born and raised in the border town of El Paso, Texas, Adriana began volunteering with Casa Chirilagua as an interpreter and mentor in 2011, then joined the staff in 2012. As Executive Director she helps bridge the gap between families, students, staff, volunteers, churches, and school partners. She holds a BA in Theater Arts.

Casa Chirilagua is a community of people “learning together to love their neighbors as themselves” in a Latino neighborhood in Alexandria, Virginia. As a faith-based Christian non-profit founded in 2007 with a small staff and over 100 volunteers, Casa serves alongside more than 120 families and their children (1st-12th grades) each week through community programs.

Organization/Individual Name: Alexandria City Public School's (ACPS) - Andrew D. Watson

Proposed or Committed: Committed

Description of Organization/Individual:

The Alexandria City Public School's Department of Teaching, Learning and Leadership, Office of Fine Arts will reach ACPS schools within the targeted neighborhoods. They will work with the CNGP Project Manager along with artists and arts organizations in conducting outreach activities to families and students to encourage participation in the CNGP programs.

Andrew Watson is a leading arts and STEAM educator. He supervises the Fine Arts programs in the ACPS district in Virginia. There he supports the learning of 15,000 students in Dance, Music, Theatre, Visual Art, and Arts Integration. Mr. Watson volunteers his time as a Founding Member of the Board of Directors of the Innovation Collaborative and advises the Kennedy Center of Performing Arts and various local arts organizations. He formerly served as an advisor to the National Art Honor Society National Council and the Smithsonian Institute's National Portrait Gallery.

Organization/Individual Name: ACT for Alexandria - Heather Peeler, Executive Director
Proposed or Committed: Committed

Description of Organization/Individual:

ACT for Alexandria is Alexandria's community foundation. Staff will help make community connections, will promote the arts programming, will recommend Race and Equity facilitators to train CNGP artists and arts organizations, and will help to advise ways in which the CNGPs programs can be sustained after the grant period.

Since its founding in 2004, ACT for Alexandria has become the home for philanthropy in Alexandria. Its mission is to improve the lives of Alexandrians by turning ideas into action and resources into results. ACT works with donors to help them realize their philanthropic goals, supports nonprofits through grants and capacity building, and mobilizes the community around important issues. In 2019 ACT launched the Racial Equity Capacity Building Initiative and has provided trainings and workshops to more than 300 people and nearly \$100,000 in capacity building grants

Organization/Individual Name: West End Business Association - Anna Davalos, President
Proposed or Committed: Committed

Description of Organization/Individual:

The West End Business Association will help make community connections, will provide performance or workshop locations, will promote the West End Creative Neighborhood Grants Program's arts programming, and will help to advise ways in which the programs can be sustained after the grant period.

The West End Business Association was established in 2005 with the mission to foster and strengthen business in the West End of Alexandria. As an organization, we provide education for businesses and provide opportunities for those businesses to build partnerships with the community.

The West End community profile is changing from what was many businesses to more families. It is a growing mix of families, neighborhoods, and small and trendy businesses.

Organization/Individual Name: Alexandria Redevelopment Housing Authority
Proposed or Committed: Committed

Description of Organization/Individual:

Gaynelle Bowden-Diaz, Director of Resident and Community Services with the Alexandria Redevelopment and Housing Authority (ARHA) will assist with making community connections, will provide a locates for the arts programming and will encourage participation.

For over 80 years, ARHA has managed Alexandria's public housing units and provided affordable housing, economic opportunities, and a living environment free from discrimination for low income and moderate income citizens of Alexandria.

In the Parker-Gray neighborhood, there are over 200 public housing units and affordable housing. The Parker-Gray neighborhood has a rich cultural history as part of Alexandria's African-American community. The district was renamed after two black educators during the segregation era, John Parker and Sarah Gray. The neighborhood contains an important

collection of churches, lodges, and other properties associated with the social life of the neighborhood and ethnic heritage of the City.

PERFORMANCE MEASUREMENT AND PROGRAM EVALUATION:

The Office of the Arts has established evaluation criteria based on best practices for the reviewing of grant applications which are designed to reduce subjectivity in the review process by using rubrics for each areas of the grant. Applicants need to demonstrate: Artistic Excellence (45%); Artistic Merit which is represented by Impact and Engagement (35%); and Management and Budget (20%).

The success of the Arts in Neighborhood Grant program is measured by:
expanding the cohort of grantees

Per targeted Neighborhoods:

of diverse arts programming offered

of arts programming hours

of BIPOC artist(s) and arts organization participating in the arts programming

of participants in the programs

Participant feedback

The Project Manager will prepare a final report of Creative Neighborhood Grant Program which will include financial and programmatic information and will document the use and impact of sub-grant funds at the end of the grant period.

**City of Alexandria, Virginia
Discipline-specific Items**

ADDITIONAL ITEMS:

N/A

N/A

N/A
