



Sep 2018

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 six successful *Media Arts* 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 [Apply for a Grant | NEA](#).

Media Arts

Chicken & Egg Pictures, Inc.

Example of Professional Development and Training Project

Community Media Productions

Example of Film Production Project

Cucalorus Film Foundation

Example of Film Festival Project

Kala Institute Parallel Studios

***Example of Artist Residency/Professional Development
And Training Project***

Parallel Studios

Example of New Media Festival Project

Regents UC Sana Cruz

Example of Film Production Project

Chicken & Egg Pictures:
Example of Professional Development and Training Project

Chicken & Egg Pictures, Inc.
Chicken & Egg Pictures
Project Information

Major Project Activities:



The Accelerator Lab brings together ten projects directed by first or second-time women filmmakers for an intensive period of mentorship and workshops with industry experts, creatively fusing the art and craft of filmmaking with best practices and peer-to-peer support. The overarching goals for the Accelerator Lab are to accelerate the making of a film and to position it for success; to further the filmmakers' creative and professional development; to enable the filmmakers to establish a strong foundation for career sustainability; and to support filmmakers using art and storytelling to catalyze social change.

The Accelerator Lab's inaugural cohort included projects addressing a wide range of issues, including water and sanitation, the Israeli-Palestinian conflict, criminal justice, mental health, and more. Each project is awarded a grant of up to \$35,000 to be applied to its production; participants enter the program early on in the production of their films, which are developed over the course of a 12-month mentorship track with the goal of advancing the production of strong films by the program's conclusion.

Led by the Chicken & Egg Pictures creative team, in partnership with guest experts and mentors, lab retreats are held during the program to provide creative support and build industry connections at key points in each film's trajectory. The curriculum emphasizes the power and necessity of collaboration and highlights the importance of building a team around the project. A film's production team serves as the first line of champions in the industry for both the project and its director. The labs offer strategies for the filmmakers to increase the ranks of their supporters, mentors, and advocates who are well respected in the field and have deep respect for the filmmaker's individual voice.

We work with our grantees on how to develop a strong creative voice, navigate the business side of the film industry, maintain a healthy work/life balance, nurture their own fundraising and pitching skills, and understand the art of the documentary form. Our workshops cover a broad range of topics, including story and character development, ethics, editing, marketing, distribution, and more. By bringing second-time directors into the lab alongside first-time directors, the Accelerator Lab maintains the peer-to-peer learning that is so key to community building. Second-time directors are able to share their experience and learnings with first-time directors, while at the same time acquiring the necessary tools and techniques to avoid burnout and achieve career sustainability.

In advance of and in between each retreat, the Chicken & Egg Pictures program team

meets with each Accelerator Lab participant to set goals for each filmmaker and each film, coach them on the best next steps in their process, monitor each filmmaker's progress, and solicit feedback on what topics will be most helpful to each filmmaker to cover in upcoming retreats. This allows us to continually adjust our curriculum to ensure that each grantee is learning in a way that is strategic and empowering.

Schedule of key project dates:

Two cohorts of the Accelerator Lab will overlap during the period of performance for the requested support from the National Endowment for the Arts.

The second cohort of the Accelerator Lab filmmakers will be selected and meet for their first creative retreat in the spring of 2016. The two following retreats will take place in June and October 2017, timed to key industry events that line up with the most urgent needs of the program participants. In between these retreats, the Chicken & Egg Pictures creative team will schedule individual follow-up meetings with each filmmaker to track their progress and set goals for future retreats.

The open call period for applications to the third cohort of the Accelerator Lab will begin in the fall of 2017. Grantees will be selected after a thorough review process that will last approximately four months. With the Chicken & Egg Pictures creative team, they will set their personal and professional goals in the first quarter of 2018, with the first of their creative retreats to be held in March 2018.

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

In its mandate to support films with women directors at the helm, Chicken & Egg Pictures is at its core committed to developing women's voices in an industry in which they are too often unheard and underrepresented.

In our eleven years of work with first and second-time filmmakers, we have seen the manifold pitfalls that can stall and halt a career early; many are tied to gender, race, and class. For women who didn't go to the "right schools," who lack a financial safety net, who have family obligations, or who face unconscious bias around gender, race, class, disability, and geography, there are unspoken and unrecognized roadblocks that can slow down or even halt a career at any stage. Our experience tells us that for women to be truly successful, to be able to tell the best story possible, and to build a sustainable career, they need several things: larger grants, access to industry decision makers, targeted creative support, and connections to a community of artists and activists.

Through the Accelerator Lab, Chicken & Egg Pictures not only directly addresses these needs, we identify and support a diverse group of filmmakers. We seek out diversity among our filmmakers in all its forms, including, but not limited to, race and ethnicity, class, geography, age, religion, sexual orientation, physical ability, and chosen subject

matter. Each of our programs is focused on ensuring we support across these different demographic populations. Our goal is to bring new and diverse storytellers into the documentary field, contribute to their success, and help them navigate the world of film funders, commissioning editors, distributors, and more.

We are working toward a world in which women non-fiction filmmakers, representing a range of diverse experiences and backgrounds, are fully supported to realize their artistic goals and vision, build sustainable careers, and achieve parity in all areas of the film industry.

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

Chicken & Egg Pictures prioritizes community building and partnerships in all of our programmatic activities, particularly because knowing how to navigate the broader film industry is a key part of any filmmaker’s professional development. Throughout the Accelerator Lab, we provide opportunities for grantees to meet and forge relationships with funders, film organizations, film festival programmers, producers, distributors, and other industry decision makers.

While conversations with potential partners for the next iteration of the Accelerator Lab are ongoing, past organizations that have collaborated with Chicken & Egg Pictures include the

[Redacted list of organizations]

Description of Key Organizational Partners:

<p>Organization [Redacted]</p> <p>Proposed or Committed: Proposed</p> <p>Description of Organization:</p> <p>[Redacted description]</p>
--

Organization Name: [Redacted]

Proposed or Committed:Proposed
Description of Organization:

[Redacted]

Organization Name: [Redacted]

Proposed or Committed:Proposed
Description of Organization:

[Redacted]

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

Each year, Chicken & Egg Pictures selects projects for the Accelerator Lab through an open call application process. Applications go through six rounds of review administered by the Chicken & Egg Pictures staff in partnership with external screeners. Our external screeners are chosen to reflect various areas of expertise across the film industry and have included independent filmmakers, film festival programmers, producers, and distributors. Screeners evaluate work samples for artistic merit, consider the project's budget and timeline, read proposal narratives and recommendation letters, and assess each filmmaker's unique vision and voice.

The Accelerator Lab benefits from the support of key members of our team: [Redacted]

Bios of Key Individuals:

First Name:Judith
Last Name:Helfand
Proposed or Committed:Committed
Bio:

Peabody Award-winning filmmaker Judith Helfand is best known for her ability to take on the dark and cynical worlds of chemical exposure, corporate heedlessness, and environmental injustice and make them personal, resonant, and entertaining. Three of her award-winning films have premiered at the Sundance Film Festival; all have been nationally broadcast and linked to rigorous engagement. Her films include *The Uprising of '34* (co-directed with esteemed veteran George Stoney), her groundbreaking personal film *A Healthy Baby Girl*, and its Sundance award-winning sequel *Blue Vinyl* (co-directed with Daniel B. Gold). She brings a cohesive set of skills as an award-winning filmmaker, field-builder, and educator. She's taught undergraduate documentary filmmaking at NYU and was Filmmaker-in-Residence at UW-Madison's Nelson Institute for Environmental Studies in 2007 and 2009.

First Name:Yvonne

Last Name:Welbon

Proposed or Committed:Committed

Bio:

Yvonne Welbon is an award-winning independent filmmaker, producer, educator, entrepreneur, and consultant. She has successfully produced and distributed over 20 films, including *Living With Pride: Ruth Ellis @ 100*, winner of ten best documentary awards, and *Sisters in Cinema*, a documentary on the history of black women feature film directors. Her films have been shown on PBS, Starz/Encore, IFC, Bravo, the Sundance Channel, BET, HBO, and in over 100 film festivals around the world. As a consultant for independent filmmakers, her focus is on distribution and niche marketing, employing new media and social networking techniques. In addition to this vast industry experience, Yvonne has built a career as an educator, having taught at the University of Chicago, Northwestern University and chaired the Journalism and Media Studies Department at Bennett College for Women as a tenured Associate Professor. She is also a graduate of the American Film Institute's Directing Workshop for Women.

First Name:Jenni

Last Name:Wolfson

Proposed or Committed:Committed

Bio:

Executive Director Jenni Wolfson has decades of experience as a human rights activist, and can advise our grantees with that lens, as well as connect them to other funders, industry gatekeepers, and key human rights experts. Jenni's years of non-profit management and leadership experience, having come directly to Chicken & Egg Pictures after serving as Managing Director of the video advocacy organization WITNESS, ensures that the organization is operating strategically and effectively in pursuit of our vision. Jenni also draws on her years of experience as a trainer at UNICEF to inform the curriculum for our creative workshops.

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

[Redacted]

[Redacted]

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.

We work to increase the number and diversity of talented women entering and building careers in documentary film for social change. We define and measure success through grantees who win artistic recognition, build sustainable careers, and speak for change.

We aim for our Accelerator Lab filmmakers to be fully prepared to present their work and receive additional funding, and to accelerate completion of their film. We measure progress through survey data gathered at the start and end of the program, as well as through other benchmarks such as filmmakers participating in at least one major pitching forum, residency, or lab and securing film festival premieres. We solicit progress reports from grantees midway through the program, and conduct evaluation surveys at the program's close. We will also host a two-day review and evaluation workshop in August 2016 with industry peers and our program team to identify key areas for improvement as we plan for future iterations of the lab.

Community Media Productions:
Example of Film Production
Project

Community Media Productions, Inc.
CMP
Project Information

Major Project Activities:

Our proposed work for the grant period is to complete a long-form documentary film, engage key creative collaborators and launch an outreach/impact campaign. This proposal seeks support for all three elements.

Most of us have heard the song “Nine to Five,” sung with an edge by Dolly Parton. Then there’s the hit movie of the same name, starring Dolly, Jane Fonda and Lily Tomlin (the second highest grossing film of 1980, after THE EMPIRE STRIKES BACK).

Yet few realize the film and song actually grew out of a grassroots movement of clerical workers. That movement spanned over twenty-five years and had a profound impact on the working lives of millions of women. The 9 to 5 movement raised the consciousness of a nation around new concepts like “sexual harassment” and “equal pay for equal work.” Our film seeks to rediscover this story, and the unlikely leaders who emerged from the steno pool.

In the early 1970s, a group of women office workers in Boston decided that they had suffered in silence long enough. They were tired of low wages, sexual harassment, lack of opportunity to advance. They were fed up with the disrespect, the ass pinching, and the many small, daily humiliations. They started organizing. Yet these women weren’t activists. Many kept the Women’s Movement at arms-length. Taking action meant risking their jobs. Still the movement spread nationally.

Jane Fonda heard about 9 to 5, and reached out to the organizers. A year later, the comedy NINE TO FIVE appeared, and impacted office cultures across the country.

The 9 to 5 movement is largely now forgotten. But the young 20-somethings who took to the streets back in the 70s still have sharp memories and keen wits. We’ve interviewed over 30 participants, a diverse group, across the US.

Our goal with the 9 to 5 documentary is to bring history to vivid, pulsing life, through a skillful weave of wonderful characters, great storytelling and rich archival material. The best, most cinematic documentaries about the past have a present-tense urgency about them. Films like HOW TO SURVIVE A PLAGUE and FREEDOM RIDERS are models for us – where cinema brings the past to life with a vital urgency.

The film’s composer, graphic designers and sound designer will be key artistic collaborators as we evoke an era while simultaneously commenting on it. We aim to make sly use of the pop graphics of the 1970s within our film, as title design and transitional elements. The film will weave rare archival scenes with our new interviews,

while also referencing the pop culture of the era, when shows like MARY TYLER MOORE, JULIA, RHODA and MAUDE grappled with the challenges of working women.

During the project period, we will specifically (A) finish the editing of the film, (B) work with the film's composer to complete an original score, (C) work with the film's animator/graphics director to complete the look and tone of the film's design, (D) collaborate with our sound designer and (E) launch the film through a well-planned outreach/impact campaign.

The film's impact campaign will include partnerships with grassroots organizations around the country working for fairness in the workplace, using creative strategies to spark social change. Secretaries were low-wage workers of their day. Their struggle for decent pay, dignity and respect on the job resonates with today's discussions about income inequality & living wages.

We will work to create an outreach partner infrastructure similar to the network of partners we created with ITVS for our film A LION IN THE HOUSE: <http://archive.itvs.org/outreach/lioninthehouse/partners.html>

To "launch" the film we plan premiere events in several key cities, (Boston, Cleveland, Seattle) in partnership with logical local organizations. These events will feature 9 to 5 participants in discussions after the film. After an initial festival run and TV broadcast, this film can have a long life in educational and community settings, and as a web-based movie.

Schedule of key project dates:

PRIOR TO 2017-2018 GRANT PERIOD

Production of this film began in 2012, with a series of in-depth on-camera interviews with veterans of the 9 to 5 Movement.

Archival research began in 2013, with lengthy research trips to the Schlesinger Library at Harvard's Radcliffe Institute and the Reuther Library at Wayne State University in Detroit.

During 2014-2016, interviews and archival research continued. Interviews were filmed in Washington DC, Boston, Detroit, Seattle, Cleveland, Cincinnati, Los Angeles and San Francisco. To date, over 30 women veterans have been interviewed.

Summer 2015

Selecting and rough-cut editing of material begins.

Summer, 2016

Jane Fonda, who initiated and developed the hit film NINE TO FIVE and toured with it alongside 9 to 5 activists, agrees to an interview for the documentary.

DURING 2017-2018 GRANT PERIOD

June 2017

The film reaches a late rough cut. Hold test screenings. Develop graphics and animated sequences. Focus on music composition.

July 2017

Launch expanded web site.

August-November 2017

The film reaches picture-lock. Complete post-production, finalize animated sequences, graphic, sound mix, color grading and titles.

September 2017 - January 2018

Continue development of outreach campaign. Submit to film festivals.

January-March 2018

Film Festival and Museum / Art Institute screenings

March 8, 2018

National screenings of the film to honor International Women's Day

March 30, 2018

End project

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

Documentary cinema has the potential to bring overlooked stories to vivid life. It can create empathic connections and understanding across cultures, geography and time.

We firmly believe that knowing and understanding our history is important to all citizens. Younger women today may not realize that the concept of sexual harassment in the workplace, for example, is a recent idea, brought to national awareness less than 40 years ago. They may not realize that the concept of equal pay for comparable work has had to be fought for over years. Women of the generation that created 9 to 5 and other movements will find in our film that their legacy has not been lost, while young women today can draw strength from learning how the gains made by courageous women in the recent past benefit them today.

The 9 to 5 documentary will be lively, funny, and have important, surprising content. We hope to reach a large public audience through a broadcast on PBS series Independent Lens or POV. Our prior films have shown on national PBS or on HBO.

We expect this film will have appeal to audiences well beyond traditional feature

documentaries. Women's organizations, senior centers, worker centers and immigrant civil society groups will find value in this project.

The longest lasting audience will likely be in educational distribution to libraries, university departments of history, women's studies and labor studies, social movements, women centers, and labor unions.

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

Our criteria for selecting key organizational partners are that they be nonprofits, community organizations, art museums and businesses that work to enrich audiences in the areas of appreciation of cinema, social justice and women's equality. Our partners must demonstrate a long standing commitment to serving the public. Some of our partners have been working side by side with us to develop the film and/or our ideas for outreach. Our organizational partners will screen our film at well-publicized events that are free and open to the public. We plan to offer interactive audience participation through public discussions with former 9 to 5 activists and with the journalists, scholars & historians after screening the film.

Description of Key Organizational Partners:

Organization Name:Wexner Center for the Arts

Proposed or Committed:Committed

Description of Organization:

The Wexner Center for the Arts is a multidisciplinary research laboratory for contemporary art and is housed at the Ohio State University in Columbus. The Wex brings films, performances and educational experiences from cutting edge artists around the world to the broad public.

<http://www.wexarts.org/>

We have worked often with the Wexner Center in their Film/Video Studio Program, and they have repeatedly screened our work to large audiences.

Organization Name:Massachusetts Museum of Contemporary Art (MASS MoCA)

Proposed or Committed:Committed

Description of Organization:

MASS MoCA is a lively center for the arts that embraces all forms of art, including music, film, photography, dance, painting, theatre and boundary-crossing works. They focus on fresh, engaging and enjoyable art that involves the senses.

<http://massmoca.org>

Their film programmer has committed to screen the film and do special outreach and engagement to working people and organizations in Massachusetts, where the 9 to 5 movement began.

Organization Name:The Harvard Workers Center

Proposed or Committed:Committed

Description of Organization:

The Harvard Workers Center is associated with the Labor Worklife Program at Harvard Law School. Its director is Dr. Elaine Bernard, one of our long term, active advisors on the film. She will connect us with the Harvard Workers Center to host a screening event.

The mission of the Workers Center is to facilitate a cooperative partnership between Harvard University workers, unions, and students and strengthen workers' voices.

<http://www.hcs.harvard.edu/~pslm/workerscenter>

Organization Name:ITVS - Independent Television Service

Proposed or Committed:Committed

Description of Organization:

The Independent Television Service (ITVS) funds, presents, and promotes award-winning documentaries and dramas on public television and cable, innovative new media projects on the Web, and the Emmy Award-winning weekly series *Independent Lens* .

Our four-hour film A LION IN THE HOUSE premiered on INDEPENDENT LENS as a two-night primetime special and won ITVS its first Primetime Emmy award.

<http://itvs.org/>

Organization Name:Chicken & Egg Pictures

Proposed or Committed:Committed

Description of Organization:

Chicken & Egg Pictures supports women non-fiction filmmakers whose artful and

innovative storytelling catalyzes social change.

Chicken & Egg Pictures is the only nonprofit film fund dedicated solely to supporting women documentary directors. Since 2005, they have awarded over \$4.4 million in grants and 5,300 hours of mentorship to over 210 films.

Julia Reichert is a recipient of Chicken & Egg Pictures inaugural Breakthrough Filmmaker Award.

<http://chickeneggpics.org/>

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

[Redacted description text]

Organization Name: Women's Institute for Leadership Development (WILD)

Proposed or Committed: Committed

Description of Organization:

WILD, the Women's Institute for Leadership Development, is committed to making an inclusive and democratic labor movement by fighting for economic justice, women's equality, promoting grassroots activism and challenging racism, sexism and homophobia.

We have consulted with Kathleen Casavant, Executive Director of WILD, who advised us on outreach in Massachusetts and plans to arrange a screening of our film, with special outreach to women workers, in Quincy, MA.

<http://wildlabor.org/>

Organization Name:Social Justice Institute (SJI)

Proposed or Committed:Committed

Description of Organization:

The Social Justice Institute (SJI) located at Case Western Reserve University, works toward equal access to opportunity for all people by addressing the root causes of social injustice by working with communities in the Cleveland area.

Over the past number of years, our team has worked with Dr. Rhonda Williams, Executive Director of SJI. Williams has consulted with us, advising us on the film's content and she will coordinate a screening event for our film at SJI.

<https://case.edu/socialjustice/>

Organization Name:Cleveland Cinematheque

Proposed or Committed:Committed

Description of Organization:

The Cleveland Institute of Art Cinematheque is one of the country's best repertory movie theaters, according to *The New York Times*. Founded in 1986, the alternative film theater shows classic, foreign, and independent films 50 weekends of the year.

The Cleveland Cinematheque has repeatedly screened our works, and has committed to screening this new film in a city where much 9 to 5 activity occurred.

<http://www.cia.edu/cinematheque/>

Organization Name: [REDACTED]

Proposed or Committed:Proposed

Description of Organization:

[REDACTED]

[REDACTED]

[REDACTED]

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

Julia Reichert is director/producer of this film. She initiated the project, and has led it from the outset. Reichert has 40 years experience making critically acclaimed films that explore the lives of women, especially working women, and US history. Reichert's partners include Steven Bogнар, co-director/producer and cinematographer, Jim Klein and Jaime Meyers-Schlenk, editors. Reichert and Bogнар made the Oscar-nominated THE LAST TRUCK and Emmy winning A LION IN THE HOUSE. Klein has four decades of experience editing lively, award-winning films in US history and women's studies, especially for public television. Meyers-Schlenk brings a younger, pop culture sensibility and 14 years experience in L.A. Brian Oakes, a young animator will bring fresh ideas and skills to this work. Composer Wendy Blackstone is a long-standing creative collaborator of Reichert. Oscar-winning sound designer and mixer Lora Hirschberg is well-known for her documentary work, including HOW TO SURVIVE A PLAGUE.

Bios of Key Individuals:

First Name:Julia

Last Name:Reichert

Proposed or Committed:Committed

Bio:

Julia Reichert is a 3-time Academy Award nominated documentary filmmaker. Her early film GROWING UP FEMALE (1971), one of the first film's from the second wave feminist movement, was selected for inclusion in the National Film Registry of the Library of Congress in 2011.

Reichert is also the co-director (with Jim Klein) of the classic oral history films, UNION MAIDS (1976), and SEEING RED (1983), both Oscar nominees.

With Bogнар, Reichert created the landmark four-hour long documentary A LION IN THE HOUSE, which premiered in the Documentary Competition at Sundance, and won the Primetime Emmy and the Henry Hampton Award.

Reichert & Bogнар also created REINVENTION STORIES, a multi-platform Localore Project made with AIR, the Association of Independents in Radio. Reichert & Bogнар's other films include SPARKLE (2012) which won the Audience Award for Best Short Documentary at SilverDocs, and NO GUNS FOR CHRISTMAS (2015) a New York Times Op-Doc.

First Name:Steven

Last Name:Bogнар

Proposed or Committed:Committed

Bio:

Steven Bognar's first film, PERSONAL BELONGINGS (1996) premiered at the Sundance and SXSW film festivals, and screened on the PBS series P.O.V. Bognar's short films PICTURE DAY (2000) and GRAVEL (2003) both premiered at Sundance and screened widely.

With Julia Reichert, Bognar directed and produced the Primetime Emmy winning A LION IN THE HOUSE and the Oscar-nominated THE LAST TRUCK. Bognar & Reichert also created the Localore project REINVENTION STORIES, and the short films SPARKLE (2012), NO GUNS FOR CHRISTMAS (2014) and MAKING MORNING STAR (2015).

Bognar's other short films include LAST REEL (2014), which premiered at the Telluride Film Festival and became a New York Times Op-Doc, and FOUNDRY NIGHT SHIFT (2014), which screened at the True/False Film Festival and the Full Frame Film Festival.

Bognar has served as documentary cinematographer for Barbara Kopple, Yvonne Welton, Laura Poitras, Yoruba Richen, Julie Goldman, AJ Schnack and Kirby Dick.

First Name:Lora

Last Name:Hirschberg

Proposed or Committed:Committed

Bio:

Lora Hirschberg is an Academy Award winning sound engineer, designer and mixer who created the rich sound environments for documentaries including the Oscar-nominated HOW TO SURVIVE A PLAGUE and TO BE TAKEI. Hirschberg, in her association with Skywalker Sound, has mixed numerous feature films, including THE DARK KNIGHT, THE AVENGERS and INCEPTION, for which she won the Oscar for Best Sound.

First Name:Wendy

Last Name:Blackstone

Proposed or Committed:Committed

Bio:

Wendy Blackstone is a renowned composer, scoring original works for over 130 film and TV projects. With equal strengths in drama and comedy, fiction and non-fiction, nine of the films Wendy has scored have been nominated for or won Academy Awards. Most recently, Blackstone was the composer for GIRL IN THE RIVER, which won the Oscar for Best Documentary Short in 2016; CRISIS HOTLINE: VETERANS PRESS 1, which won the Oscar for Best Documentary Short in 2015 and STRANGERS NO MORE, which won the Oscar for Best Documentary Short in 2011.

Documentaries remain a vital part of Wendy's achievements. Recent titles include:

Paradise Lost 3: Purgatory (Oscar nominee in 2012), I am Not Your Guru: Tony Robbins, Larry Kramer In Love and Anger, which premiered at Sundance, 2015, Dangerous Acts: Starring the Unstable Elements of Belarus (HBO), Whitey (CNN), Weight of the Nation (HBO), Crude and Alive Day Memories: Home from Iraq (HBO).

First Name: [REDACTED]
Last Name: [REDACTED]
Proposed or Committed: Proposed
Bio:
[REDACTED]

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

We will engage a public relations firm to create promotional materials and head up press efforts in key festivals and cities where the film will premiere: Boston, Cleveland, Cincinnati, Chicago, Seattle, and San Francisco, in accessible venues. Our team in Ohio will work closely with the PR firm to create a solid Electronic Press Kit (EPK) poster, postcards and other materials as needed.

We have a Facebook page, but to date it mainly serves to update our interview subjects, scholars and others who have helped us progress (<https://www.facebook.com/95925Legacy>). We will accelerate use of social media, and start using Twitter, Instagram & YouTube to publicize the film. We will create a website to link to our partner organizations, feature web-only clips, announce screenings, share related journalism, and offer discussion questions and study guides for varying audience levels for screening and classroom use.

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.

Evaluation of this project's impact and reach will occur with empirical data on use of the film, including television ratings, web views and academic distribution numbers.

We will hire an outside evaluator and with them create a brief questionnaire for audiences, which will be distributed at all public screenings.

We will seek screenings at the annual conferences of the United Association for Labor Education, the Women's History Association, and the Labor & Working Class History Association, where attendees will receive the questionnaire. We will tabulate all results for quantitative data. For qualitative data, we will rely on reviews of the film.

Dawne Dewey, head of Special Collections and Archives at the Wright State University Library in Dayton, Ohio, will be our evaluator. Dewey has served as an evaluator for numerous history projects in the past.

We will ask our scholars and partners to write an evaluation of the process of work with our team, and of the film itself.

Cucalorus Film Foundation:
Example of Film Festival Project

**Cucalorus Film Foundation
Cucalorus Film Festival
Project Information**

MAJOR PROJECT ACTIVITIES:

The 24th annual Cucalorus Film Festival (November 7-11, 2018 in Wilmington, NC) will showcase 300 independent and international films to an accumulated audience of 17,000. Film screenings will take place at Thalian Hall, Union Station, Jengo's Playhouse and other venues. More than 300 artists and filmmakers will attend from all over the world. Funding supports at least 60 filmmakers who receive stipends, travel support and honorariums ranging from \$50-\$4,000 resulting in a total of \$49,000 in financial support to artists.

Dance-a-lorus: a live performance merging choreography and film

The festival opens with a multidisciplinary performance called Dance-a-lorus - a live stage event featuring 9 dance companies and more than 40 dancers performing short experimental works combining live performance with multiple film projections.

Shorties: southern, experimental, award-winning short subject films

Cucalorus presents more than 180 shorts each year organized into 15 thematic blocks with funky names like Cuddlefish Shorts, Elephant Seal Shorts, and Pacific Blackdragon Shorts (different species of sea creatures were used in 2016!). Thematic blocks follow threads like dance, comedy, youth and animation, but also have more open-ended cues like tough, dark, and say?what!. Cucalorus provides equal financial support to feature and shorts filmmakers.

Magnolia and Vanguard: feature films from emerging and established artists

The Vanguard program (20+ features) supports breathtaking works from pioneering filmmakers with a focus on female directors and producers. The Magnolia program (15+ features) showcases crowd-pleasing fare from romantic comedies to timely documentaries and includes award winners from the festival circuit.

Voices and Works-in-Progress: Celebrating distinct communities

The Works-in-Progress program (5 features) supports social justice documentarians with a focus on African American filmmakers. Filmmakers explore audience engagement strategies through workshops, consultations and screenings organized by Working Films and Alternate ROOTS. The Voices program (7+ features) showcases films about social justice by artists working in the US South. Filmmakers work with ROOTS facilitators to organize community engagement events (25 free screenings will be held in 2017) reaching distinct audiences like students from local ESL programs and young African-American men from the LITE Manhood program.

Visual/Sound/Walls: an immersive music video experience

A curated selection of 35 mind-blowing music videos are presented as a seamless flow of ear-pleasuring, eye-popping entertainment projected onto more than a dozen screens. Flash-mob style dancers sprinkled throughout the room encourage audience participation. Provocative comedian and multi-media event organizer Johnny Gray curates the event.

The Bus to Lumberton: an interactive installation inspired by Blue Velvet

Cucalorus pays homage to David Lynch's "Blue Velvet" (lensed in Wilmington) by commissioning a site-specific, interactive installation inspired by the film. Brooklyn journalist Aaron Hillis curates the program. Previous artists include Zach Clark, Virginia Newcomb, and Michael Arcos. Artists under consideration for the 2017 commission include (b) (4)

Emcee Showcase

This event was launched in 2015 to recognize the growing collection (23 artists in 2016) of talented performers who craft original works (less than 3 minutes each) to introduce screenings at the festival. The Emcee Showcase is a variety show featuring new works by musicians, poets, comedians, filmmakers, and performance artists. Festival emcees include Omari Fox, Sophie Traub, Thea Fitz-James, Alexandra Tatarsky, Shirley Gnome, Kevin Yee, and Geoff Marslett.

Regional Engagement and Education

This series bring cinema to community centers around the region and include events like

Media Literacy, Global Perspectives, Latino Lens, Youth Film Screenings, and Popup Cinema.

SCHEDULE OF KEY PROJECT DATES:

2018 dates for festival plans and events:

Call For Entries launches March 10

Sponsorship Deadline is May 31

Submission Deadline is June 24

Seasonal staffing positions announced July 14

Works-in-Progress projects announced July 20

Secure Venue Contracts by July 24

Meetings with Community Partners run from January to October

Programmers and Congress of Selections meets throughout summer months

Call for Volunteers is August 12

Dance-a-lorus Auditions and Panel meets August 24

Final Selections are made by September 15

Schedule is published October 7

Festival is November 8-12

Community Engagement events take place throughout the grant period

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

Cucalorus draws creative professionals and cultural travelers from around the world who come to the festival to celebrate, discover, and share.

Cucalorus audiences include students, retired people, film industry professionals, and social activists. Students studying film production, communications, international business, marine biology, and many other fields attend the festival. Many seek an alternative to mainstream cinema and more info about current social issues. They discover new artists while learning about creative career opportunities.

Retired community members also attend in large numbers and seek high quality cultural activities. Many retired attendees make cross-generational connections during the festival as they discover the work of emerging artists and meet students in attendance.

Many film industry professionals attend Cucalorus. Some are from the region but an equal number travel from New York, Los Angeles, and other big US cities. Some see the festival as an opportunity to follow industry trends and to network. Many filmmakers and returning alumni attend Cucalorus as a creative retreat where they form new partnerships and move existing projects forward.

Cucalorus attracts civically engaged humans who are passionate about social causes. They search for deeper understanding around issues like women's health, the environment, or health care and want to be involved in movements to create social change.

A majority of Cucalorus' audience is in Southeastern North Carolina. The festival draws its base of support from Wilmington, the small urban center of the region. Surrounding counties are rural, poor, and lack access to the arts. The region is geographically isolated and chronically underfunded in the arts.

Festival surveys indicate that attendees travel from 11 different countries and from more than 87 cities across the US. Accumulated attendance at the festival has increased steadily over the past five years from 10,515 in 2011 up to 17,874 in 2016.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

Many of the major programs of the Cucalorus Film Festival have been conceived, created and launched through strategic and artistic partnerships. In 2006, the Dance Cooperative co-founded Dance-a-lorus, our opening night celebration of film and dance. They remain an active partner in organizing this marquee event and the growing schedule of workshops and screenings exploring dance. Joining the dance planning team, Dance Films Association has been active in curating and hosting the program since 2013. Working Films has been a key partner for all of our social justice work since 2002. Working Films helped launch our Works-in-Progress program in 2008. Executive Director Dan Brawley has been an active member of the Alternate ROOTS network for eight years and recently served two terms as the Chair of the organization's board of directors. Cucalorus continues to seek partners who are leaders in their field and have a proven record of meaningful community work.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

<p>Organization Name: Working Films Proposed or Committed: Committed Description of Organization:</p>
--

Recognizing the power of stories to inspire and transform, Working Films builds partnerships between nonfiction media-makers, nonprofit organizations, educators and advocates to advance social justice and environmental sustainability, and support community-based change. They train and consult filmmakers in audience engagement and work with NGOs to use documentaries to enhance their programs, extend their reach, and move their missions forward.

Organization Name: Alternate ROOTS

Proposed or Committed: Committed

Description of Organization:

A regional arts service organization with 38 years of history, Alternate ROOTS is an invaluable national resource to artists, organizers and cultural workers. As a visible champion of activist artists, ROOTS is looked to for leadership particularly in the Southern United States, where it provides the most direct services to its members. Alternate ROOTS contributes to the sustained artistic development, increased visibility, and stability of activist artists.

Organization Name: Dance Films Association

Proposed or Committed: Committed

Description of Organization:

Dance Films Association is dedicated to furthering the art of dance film. Connecting artists and organizations, fostering new works for new audiences, and sharing essential resources, Dance Films Association seeks to be a catalyst for innovation in and preservation of dance on camera. Dance Films Association hosts the world's largest exhibition of dance films in February of each year.

Organization Name: University of North Carolina Wilmington - Film Studies

Proposed or Committed: Committed

Description of Organization:

The Film Studies Department prepares students to participate in a world increasingly shaped by moving pictures. Through courses that offer a foundation for understanding cinema—and its relation to culture, history, technology, and aesthetics—Film Studies teaches students to create and analyze moving images, to produce research, and to make art.

Organization Name: The Dance Cooperative

Proposed or Committed: Committed

Description of Organization:

The Dance Cooperative is committed to nurturing the dance community by providing

affordable classes, rehearsal space and performance opportunities for those underserved artistically, culturally, and economically in the greater Wilmington area. Board members, choreographers and teachers from the Dance Cooperative are active in all aspects of planning the dance program at Cucalorus.

Organization Name: Blue Ribbon Commission on the Prevention of Youth Violence

Proposed or Committed: Committed

Description of Organization:

The Blue Ribbon Commission on the Prevention of Youth Violence operates under the mission of “connecting youth with pathways to success”. The BRC’s goal is to interrupt the cycle of multi-generational poverty in our community by increasing self-sufficiency, social cohesion, collective efficacy, and economic stability. We strive to meet those goals through youth violence reduction, positive social development, and positive youth development activities.

Organization Name: North Carolina Film Office

Proposed or Committed: Committed

Description of Organization:

The N.C. Film Office, a unit of the Economic Development Partnership of North Carolina represents the N.C. Department of Commerce and services international, out-of-state and in-state production companies, as well as North Carolina production support services and North Carolina film professionals.

Organization Name: Dare County Arts Council

Proposed or Committed: Committed

Description of Organization:

Located on the beautiful Outer Banks of North Carolina, Dare County Arts Council is a nonprofit 501(c)(3) organization dedicated to encouraging the arts in Dare County through advocacy, enrichment and opportunity. Dare County Arts Council strongly believes that the Arts are essential to the creation and sustenance of a thriving, vital community. The Dare County Arts Council is the primary sponsor and partner for the Surfalorus Film Festival.

Organization Name: University of NC Wilm- Center for Innovation. Entrepr.

Proposed or Committed: Committed

Description of Organization:

The Center for Innovation and Entrepreneurship nurtures emerging companies and works to accelerate the entrepreneurial ecosystem in southeastern North Carolina. We are the region’s largest sponsor of events, training, and educational programs for the entrepreneurial community.

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Dan Brawley was hired as the foundation's first executive director in 1999, as the organization evolved from a grassroots event to a local institution. Brawley cultivates and recruits individuals for seasonal staffing, board membership and artistic participation. Brawley seeks out visionary leaders who are well-respected by peers in the industry and who exhibit bold, creative choices and are interested in experimental programming. In selecting special curators for festival programs, Cucalorus seeks individuals with strategic connections to artists experimenting with film and people working with diverse communities.

BIOS OF KEY INDIVIDUALS:

Name: Dan Brawley

Proposed or Committed: Committed

Bio including the proposed role in the project:

Cucalorus Executive Director Dan Brawley has been the driving force behind the festival since 1999. Under his leadership, Cucalorus has been named one of the "25 Coolest Film Festivals in the World" for three years in a row by MovieMaker Magazine. Brawley has served as a juror for Slamdance, Sidewalk, Creative Capital and numerous state arts councils. Brawley was recently elected as the President of the Film Festival Alliance, a membership network that promotes best practices and builds resources for the industry. Brawley attended the School of Making Thinking's 2015 summer performance residency in the Catskills along with other filmmakers like Josephine Decker, Sophie Traub, and Malik Vitthal. Dan is the past-Chair of the Board of Alternate ROOTS. Brawley graduated from Duke University in 1996 where he was an Academic All-American on the varsity golf team.

Name: Anna Lee

Proposed or Committed: Committed

Bio including the proposed role in the project:

Anna Lee serves as the co-director of Working Films. Since joining Working Films in 2005, Anna has developed and coordinated audience engagement campaigns for numerous high profile films, consulted with hundreds of filmmakers, and presented trainings to nonprofits leaders, increasing their capacity to use film as a tool to move

the dial on critical issues. In her current role Anna leads the operations and financial management of Working Films and raises funds, while continuing to manage a small number of film campaigns.

Prior to joining Working Films, Anna was the Program Director at Amigos Internacional, a Latino advocacy and education center in Wilmington, NC. Anna. Anna earned a Master of Education from Arizona State University and a B.A. in Sociology from Wake Forest University.

Name: (b) (4)

Proposed or Committed: Proposed

Bio including the proposed role in the project:

(b) (4)
[Redacted bio text]

Name: Kristen Brogdon

Proposed or Committed: Committed

Bio including the proposed role in the project:

Kristen Brogdon joined the Cucalorus team in 2015 as the Dance Coordinator. Brogdon’s extensive experience includes working as the general manager of Hubbard Street Dance in Chicago; director of dance programming at the John F. Kennedy Center for the Performing Arts in Washington, D.C.; and as the general manager of the Suzanne Farrell Ballet. Brogdon earned a bachelor’s of arts in economics and a certificate in the arts from Duke University. She received her master of arts in business from the Bolz Center for Arts Administration at the University of Wisconsin-Madison.

PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

Cucalorus works with more than 30 media partners in the international, national and regional markets to promote the event to the public. Approximately \$87,000 in print, radio, television and online advertising is donated to support the festival. The Cucalorus.org website gives clear descriptions of all the films with director bios, photographs and trailers. An email-marketing newsletter is sent to 8,000 individuals bi-weekly with event info and resources for artists. The festival prints two main promotional materials: a 100-page program guide and a flyer-style schedule. The festival maintains

many active social networking sites. Cucalorus uses innovative strategies for cultivating new audiences through grassroots campaigns. “The Baguettes” (our street marketing team) have staged mannequin parades, free screen-printing stations, and other activities to raise awareness using sustainable, low-cost methods.

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.

Cucalorus evaluation metrics consider a wide range of data and documentation. Cucalorus will conduct an audience survey to reach at least 7% of the total audience in 2018. The annual “Cucalorus By the Numbers Report” is available on the organization’s website and tracks data in sixteen distinct categories, providing quantifiable evidence of the festival’s lasting impact on the community and the artists involved. The report captures statistics such as number of artists served, audience demographics, and box office numbers. Cucalorus applied recently for a grant to support a one-year consultation relationship with Nello McDaniels of Arts Action Research to develop a strong strategic plan and to build board capacity.

Kala Institute
Example of Artist Residency/Professional Development
and Training Project

**Kala Institute
Kala Art Institute
Project Information**

Major Project Activities:

After surveying artists needs, we are working at Kala to bring artists new, creative residency opportunities. Modeled on Kala's [Fellowship program](#) and new, successful Kala initiatives like [Print Public](#) for public art and [Parent-artist residencies](#) custom-tailored for artists balancing family and art-making, Kala is excited to launch a media arts AIR pilot project. Talented media artists from the US and around the world, working across diverse platforms, will come to Kala for a media arts residency and exhibition. The competitive application process will award residencies to artists who demonstrate artistic adventurousness, conceptual creativity, and ideas for innovative projects that engage the community and benefit from Kala's specialized equipment. Each artist will receive a \$3,000 artist honoraria, \$2,000 housing stipend, a free class, tech support, 24/7 use of Kala's facilities for 6 months, and an exhibition in the Kala gallery showcasing media work created during the residency. Residents may apply resources toward a project underway or to a newly proposed project and will have opportunities to create on-site installations, exhibitions, film and video screenings, and public programs connected to their work.

Selected media artists will have access to both Kala's electronic media center and specialized equipment in the print studio, including tools for printmaking, book arts, and photography. Kala's electronic media center provides computer suites loaded with software for image, video, and sound editing, cameras, projectors, zoom sound recorders, high-quality scanners, and large-scale printers. Artists have unlimited access to Kala's studio and equipment and ongoing assistance from expert technicians. Kala's facilities have community kitchens where artists share meals and conversation. The Kala staff and Board are committed to finding affordable housing close to Kala for visiting artists so they can live and work concurrently. Housing stipends are available for this program. Kala provides space, time and resources for incubation of ideas and new levels of creativity.

In 2009, Kala dynamically expanded its facility from 8,500 to 15,200 sq. ft., providing new production and exhibition opportunities. Kala has improved studio space, artist project rooms, community classrooms, a print and media study center for Kala's permanent collection and works on consignment, and a 2,200 sq. ft. light-filled gallery. These spaces are located at street level, meaning Kala's exhibitions and public programs are visible, free, and open to all, bringing in new audiences and opportunities for engagement.

Hosting new local, national and international artists helps refresh the artistic energy of Kala's community. Conversations between artists at Kala have fostered an innovative

approach to artistic experimentation, where collaboration and cross-disciplinary exchange encourages the investigation of bold new ideas, integrating traditional and new technology. Kala is an important art-making hub and this spirit of exchange among disciplines feeds the greater art community. A special feature of this media arts proposal is the culminating exhibition featuring the inventive work of the selected media artist cohort in the Kala gallery. Kala's exhibitions explore the intersection between print media, sculpture, installation, media arts and performance often in unexpected ways, fostering new dialogue about contemporary art practices.

Kala is committed to connecting the artist and public through exhibitions and accessible public programs including artist talks, film/video screenings, multi-media performances, and skill-sharing workshops. We just installed acoustic panels in the gallery to prepare for new media projects and performances. Providing resources to expand a project, connecting artists to opportunities and creating dialogue between artists and the public are all important components to the program.

Schedule of key project dates:

6/17 - Marketing push for the launch of Kala's Media Arts Residency Program, with Media Arts Residency Applications due by the end of the month. Panel begins review process through Slideroom.

7/17 - Intensive review process culminates in a day-long panel of Kala staff members, Kala alum, and a guest juror and arts professional from a media arts organization, museum, or gallery. Finalists are interviewed by phone or in person

8/17 - Media Arts Residency winners contacted and residency dates established for four artist or four artist teams. Details worked out including housing stipends (up to \$2,000 each) awarded for out of town media artists.

9/17 - 6/18 - Media artists begin arriving; overlapping residencies continue for the next 10 months. During this time media artists will be creating new work, presenting workshops, artist talks, skill-share sessions, film and video screenings and performances, free events that are open to the public.

4/18 - 6/18 - Culminating exhibition* in the [Kala Gallery](#); exit interviews conducted & artists' written evaluations completed.

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

From its founding days, Kala was envisioned as a place where artists from all backgrounds could gather to exchange creative ideas and have access to new technology and tools (roots of the sharing economy). For a decade Kala participated in the James Irvine Foundation residency programs initiative Visions from the New California to support the work of outstanding artists from underserved CA communities

(2003-2013). Kala continues to bring new opportunities to artists in our immediate community and from father afield to make equipment, tools, and a collaborative community accessible to diverse artists working in diverse media. The proposed pilot Media Arts Residency and Exhibition Program is an exciting opportunity to reach new artists, inspire current Kala artists, and connect to the larger community through free film/video screenings, a media arts exhibition at the Kala gallery, artist talks, workshops, and other related programming.

1) Media artists across all age groups, cultural backgrounds, and artistic disciplines (4 media artists will be selected to receive a \$3,000 cash stipend, \$2,000 housing stipend, 6-month residency at no cost, access to Kala classes and workshops, technical support, and a culminating exhibition in the Kala gallery) who are national and international, emerging and mid-career artists whose innovation and ambition earns them a spot at Kala.

2) Kala's larger community of 100+ artists benefit from the cross-pollination that happens working alongside new media artists. Kala's populations of Artists-in-Residence, plus other special residency artists, represent a variety of cultural and geographical backgrounds and range in age from 18 to 95.

3) A general audience of 10,000+ engages with Kala artists' works through exhibitions, artist talks, skill-sharing workshops, performances and from Kala's website, newsletter, and through social media. Outside exhibitions and off-site venues bring the total reached to 35,000.

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

Recent media artists at Kala have benefited from special access to present free community screenings of works or works in progress at [Meyer Sound's Pearson Theatre](#). Meyer Sound also lends speakers, cables, projectors, and mixers, for crafting live sound and multi-media experiments that engage the public in the Kala gallery. Their support is vital to Kala's media arts program.

Kala is committed to working with artists with a variety of aesthetic viewpoints and diverse cultural backgrounds, coming together with the primary purpose to create new art. We expect selected media artists to arrive with a range of projects in mind and Kala will work with partners to provide critical support and additional resources to visiting artists. In addition to Meyer Sound, there are several other key partners like City of Berkeley Civic Arts, Berkeley Center for New Media, Mills College - working with Kala to advocate for media artists to foster new approaches to art-making and community engagement.

Description of Key Organizational Partners:

Organization Name:Meyer Sound
Proposed or Committed:Committed
Description of Organization:
[Meyer Sound](#), located next door to Kala is a wonderful resource to Kala's residency program supporting artists with speakers, access to the Meyer Sound film screening room, projectors, cables, headphones and technical support. Since 1979 Meyer Sound creates and supports high-quality products for sound reinforcement, recording and live-performance designed to meet the real challenges faced by audio practitioners. They're know for innovation, quality, performance and community support.

Organization Name:City of Berkeley Civic Arts Program
Proposed or Committed:Committed
Description of Organization:
City of Berkeley - Berkeley's City Council funded a rigorous survey and mapping of artists in West Berkeley. William & Flora Hewlett Foundation expanded efforts, mapping Berkeley arts assets and arts nonprofits. Results show in Meyer Sound and Kala's West Berkeley mixed use industrial neighborhood there are over 150 artist studios. Sharing assets and arts and culture resources strengthens social cohesion along San Pablo Avenue where Kala is located.

Organization Name:Mils College Center for Contemporary Music
Proposed or Committed:Committed
Description of Organization:
[Mils College Center for Contemporary Music](#) focuses on electronic and computer music, the recording arts, and experimental media. With courses in recording and mixing, digital and analog synthesis, music software design and programming, interactive music composition, video, and live electronic music performance, the program encourages interdisciplinary and collaborative works across disciplines, including dance, art, computer science, poetry, and literature.

Organization Name: [REDACTED]
Proposed or Committed:Proposed
Description of Organization:
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]



Organization [Redacted]
Proposed or Committed:Proposed
Description of Organization:

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

Organization Name:Looking Glass Photo & Camera
Proposed or Committed:Committed
Description of Organization:

[Looking Glass Photo & Camera](#), also located in the same historic former Heinz factory building as Kala and Meyer Sound, is a family owned business serving the photography community for over 40 years. They carry extensive film and video equipment and accessories as well and they are an important resource and partner for Kala. Looking Glass provides 1-on-1 consultations, equipment rental, darkroom services, photo walks and classes.

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

The media arts residency competition is juried by Kala's Executive and Artistic Directors, Archana Horsting and Yuzo Nakano, Amber Hoy, Artist Program Manager, a Kala AIR alumni, and a guest juror from a museum, gallery, or arts organization. For example, Terry Berlier, a Fellowship alumni artist is on our review panel this year. Terry Berlier an interdisciplinary artist who works with sculpture and expanded media. Her work is often kinetic, interactive and sound based focusing on everyday objects, environment, ideas of nonplace/place and queer practice.

Using Slideroom, artists upload resumes, work sample videos and images, project description and other support materials. Kala's media arts panel selects artists whose work relates to the intersection of film/video, performance cinema, and installation, pushes the boundaries of a particular medium, takes risks and crosses over disciplines, shows artistic excellence and includes a component that engages the public.

Bios of Key Individuals:

First Name:Archana

Last Name:Horsting

Proposed or Committed:Committed

Bio:

Archana Horsting, Executive Director and co-founder of Kala Art Institute, received a B.A. with honors from the University of California, Santa Cruz, studied art history at the University of Padova, Italy, and art practice at Academia di Belle Arti di Venezia in Venice, Italy. In 2012 she was recognized with an Alameda County Arts Leadership award. In 2014, she was given a Bay Area Visionaries award from Southern Graphics International Conference, and in 2015 received the Benjamin Ide Wheeler medal from the Berkeley Community Fund, honoring "Berkeley's most useful citizen." Her artwork has been exhibited and collected throughout the U.S. and internationally.

First Name:Yuzo

Last Name:Nakano

Proposed or Committed:Committed

Bio:

Yuzo Nakano, Artistic Director and co-founder of Kala Art Institute is a graduate of Tenri University and Tokyo Gendai Art Institute, Tokyo, Japan. He studied printmaking with Stanley William Hayter at Atelier 17 in Paris. His work has been exhibited in commercial and public galleries throughout the world including the Fine Art Museums of San Francisco, where his works are a part of the Achenbach Foundation for Graphic Arts. In addition to printmaking, he has also worked extensively in multidisciplinary performance art, for which he has received grants from the National Endowment for the Arts. In 2014, he was given a Bay Area Visionaries award from Southern Graphics International Conference. He currently works in digital multimedia applications and has served as a consultant in virtual reality programming to Carnegie Mellon University's Renaissance Perspective Project.

First Name:Amber

Last Name:Hoy

Proposed or Committed:Committed

Bio:

Amber Hoy, Artist Program Manager, came to Kala as a Print Public Fellow in 2015 through Mission Continues, a national paid fellowship program for veterans that provides work experience in non-profit organizations based on personal passions. She has a BA from the University of Alabama at Birmingham and an MFA in photography and integrated media from Ohio University. As an artist and veteran, Amber's work explores the slippage between military and civilian life through the use of photography and storytelling. While at Kala, Amber moved from working with Print Public and bridging the relationship between Kala artists and the surrounding community to filling

in as Education Manger, coordinating classes and workshops, Artists-in-Schools programs, and Camp Kala, to her new role and permanent position as Artist Program Manager, responsible for all of Kala's residency programs.

First Name:Mayumi
Last Name:Hamanaka
Proposed or Committed:Committed
Bio:

Mayumi Hamanaka, Gallery and Communications Director, has diverse responsibilities including development of the annual marketing plan in collaboration with other staff members, web design and maintenance, curating exhibitions and related events at Kala gallery and outside venues, and managing Kala's print archive. Originally from Japan, Mayumi is a visual artist, curator and educator. She received her M.F.A from California College of the Arts, San Francisco, and her B.F.A from the School of the Art Institute of Chicago. She is the recipient of the Murphy Fellowship Award, Taipei Artist Village Fellowship, and others. Her work has been shown nationally and internationally including Taipei Artist Village in Taiwan, Yerba Buena Center for the Arts, Headlands Center for the Arts, and Asian American Art Center in NYC.

First Name:Jon
Last Name:Zax
Proposed or Committed:Committed
Bio:

Jon Zax, Digital Media & Facilities Manager, is responsible for Kala's electronic media center, including maintaining and purchasing computers, software, scanners, printers, and video equipment. He conducts orientations for new Kala artists, instructing resident artists in use and policies of equipment. This position also trains artists on equipment and helps trouble shoot technical problems. Jon also owns and operates Lotuscolor, one of the Bay Area's premier digital imaging studios. An early advocate of digital imaging, he has taught Photoshop since 1990, privately and at various institutions including the Academy of Art University, SF State, the Center for Electronic Arts, and Kala. He is an award-winning photographer and digital artist.

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

Marketing for **Kala's Media Arts Residency** program will be conducted through a variety of press vehicles and websites. Kala's website includes the latest program information and archives exhibitions residencies, and other special projects. The annual [Kalazine](#) newsletter announces artist projects and related news, reaching an audience of 7,500. Our weekly e-newsletter, frequently featuring work by resident artists, reaches over 4,500 people; Kala uses social media platforms Facebook, Vimeo, LinkedIn,

Instagram and Twitter to post links, videos, stories and/or information reaching new audiences. At Kala, we are committed to expanding our audience through innovative and timely programming at Kala's Gallery and in our neighborhood. Kala's exhibitions frequently receive reviews and this publicity helps promote Kala's residency programs. Interest in Kala's programming is also spread by word of mouth, generating an ever-growing pool of qualified applicants.

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.

Performance measures include number of artists served through the Media Art Residency program, number of new works created in the Kala studios and impact of projects. We measure community engagement impact through media coverage, new partnerships and connections, and number of audience members. Kala uses verbal and written evaluation tools throughout the residency to determine artist work goals and expectations of their time at Kala. These include entry, mid-point, and exist interviews. We measure artistic excellence by evaluating how content, choice and application of materials and media combine to best articulate the artist's creative vision. We also measure success by an artist's experimentation and immersion of site-specific opportunities at Kala – with the vast range of equipment and the peer-to-peer exchange of ideas. As a measurement tool, we track the professional careers of Kala resident artists and the contributions they make to the field of art.

Parallel Studios
Example of New Media Festival Project

Parallel Studios Inc.
CURRENTS NEW MEDIA
Project Information

MAJOR PROJECT ACTIVITIES:

CURRENTS NEW MEDIA 2018 festival will open June 8 and run through June 24, 2018. Artists are selected through an international, online call for submissions, (accepted between mid August and mid November 2017) and invitations to exemplary new media practitioners. Final selection of artists will be made by mid-January 2018.

Based on previous year's growth trends, we expect around 700 professional, and emerging video, interactive, new media sculpture, robotic, VR, 3D fabrication, single channel, web and augmented reality artists, from approximately 40 countries and from across the USA, to submit work. The number of artists selected varies from year to year, based on the size and complexity of selected work, budget limitations and the overall exhibition design. Between 70 and 100 artists will be chosen to take part in the 2018 festival. Parallel Studios will cover the cost of travel, shipping and lodging and supply all necessary equipment, not supplied by the artists themselves, for all selected installation artists.

While CURRENTS 2018 will be similar to other years, we strive to make each year a fresh, immersive experience for our audience. Each year's exhibition design uses El Museo's 30,000 sq ft in a unique way with new configurations of built spaces, and the inclusion of new modalities. We will continue to look for mature and emerging artists that may be underrepresented in an art world that offers limited opportunities for new media artists whose work is an anomaly in the marketplace and a pivotal element of the arts in the 21st century.

We will continue our search for a guest curator, to include another curatorial voice and foster a broader discussion of what new media arts are and how they fit into the lineage of contemporary art.

Workshops and presentations will be developed as part of an overall evaluation of the festival and the works selected, and the questions and curiosities they raise. A third iteration of the Digital Preservation Conference is under discussion.

A small staff of 2.5 undertakes a year round process of curation, exhibition design, artists' flight, shipping and lodging arrangements, equipment procurement, outreach to youth, coordination of citywide partners, and the collaboration with artists, the selection and mentorship of college level interns, the continued development of the YOUTH MEDIA MAKERS PROJECT, and collaboration with artists, developers and presenters to build exciting educational opportunities.

Parallel Studios' staff will continue to visit regional classrooms cultivating an expanded digital vocabulary by introducing the work of new media artists, introducing creative approaches to content and editing, encouraging students to submit work for the festival's youth component. While our major focus is artistic/creative use of technology we are also committed to helping students think about technology's employment applications in audio engineering, software development, the movie industry (growing in importance in New Mexico) graphic design, etc.

2018 will be the third of Parallel Studios' collaboration with Youth Shelters' ACCESS Program. While originally funded by the Department of Labor, Parallel Studios has raised local, targeted funding to be sure this important program for at-risk-youth continues. Designed to offer young people, who have had some level of contact with the Juvenile Justice System, two months of training in A/V equipment installation and hands on experience as interns during CURRENTS, we have found that the program actually accomplishes much more. Students who arrive shy and unsure, leave the program with basic job skills, having gained confidence, the beginnings of an interesting resume, and comfort dealing with a very diverse public audience.

We believe both our process and the outcome of our work is exciting and valuable for artists, the general public and today's youth struggling to find meaning in this very tricky century in which we live.

SCHEDULE OF KEY PROJECT DATES:

January - June (Year round but intensified starting in January): Online promo, blog postings, calendar listings, email blasts, Google Adwords placements. Local/regional print and radio ads begin the end of May and repeat weekly through the first week of the Festival.

January - Curatorial review completed and artist notifications sent.

January-April: Artists' travel, lodging and shipping arrangements are secured.

January - May: Equipment allocation and exhibition design

February: Intern application reviews and selection of 2017 interns

February: Guest Curator proposal reviews and selection

March: Revisions to the Mobile App are completed and Print Promo templates finalized

April: Artist travel and lodging accommodations completed

May: Floor plan completed / equipment secured

June 1: Prep and build out of the exhibition space begins. Interns arrive

June 4: Installation Artists begin to arrive

May 30 - June 8: Installation of the Exhibition

June 7 & 8: Install of outdoor installations takes place on Thursday and Friday.

Opening weekend has a full roster of events: Multimedia performances, workshops, openings and screenings at partner venues.

June 14 & 14: midweek Experimental Documentary screenings

June 15 & 16: Second Weekend performances and workshops

June 24: The festival closes

June 25 - July 1: Deinstall, packing and shipping of installations

August: Call for 2019 is posted

(b) (4)

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

CURRENTS serves as a platform for artistic experimentation and generates exploration into all forms of New Media Art. It provides an array of opportunities to experience

excellent, innovative work, mostly free of charge. We believe that New Media Arts have the power to inspire youth, fascinate and engage the elderly and bridge the gaps that many handicaps create.

Collectors, art lovers and working class families, often including several generations – babies to grandparents, visit the Festival. 7200 visitors were clicked in to the 2016 main exhibition. Free admission broadens the demographic. Based on audience surveys and sign-in sheets: 42% were new to the Festival; came from 17 New Mexico cities and towns; 27 states; and 9 countries. 63% of the audience ranged from 0-45; 20% were between 46-62; 17% were 63 or older. 13% preferred not to indicate their racial assignment: 52% White; 19% Hispanic; 8% mixed; 1% Native American; 1% Black; and 6% Asian.

The YOUTH MEDIA MAKERS PROJECT reaches students in public, public charter and private schools in Santa Fe, Taos, Española, and Albuquerque. Outreach to summer camps brought over 200, mostly low income children, to the Festival in 2016.

The collaboration with Youth Shelter's ACCESS program, new in 2016, engages at-risk-youth, introducing them to potential audio/visual employment opportunities.

Artists that participate in the Festival range from students to professional artists and university faculty. Parallel Studios is committed to covering costs for visiting artists allowing artists and professionals, at all stages of their careers, to attend. Sometimes travel support is augmented by grants from artists' home countries, universities or organizations. In addition to showing their work, artists take full advantage of the networking environment of the festival, often finding partners for future collaborations or learning about an innovation relevant to their work.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

Parallel Studios enjoys and relies on partnerships with Santa Fe arts organizations and businesses. Some partners change from year to year. Some remain engaged for

several successive years. Sometimes partners provide venue spaces for performances and workshops, some partners provide paid, skilled workers to support the installation of CURRENTS, others curate and launch new media exhibitions concurrently with the Festival.

Partnerships must be based on mutual respect and mutual benefit, a commitment to excellence, experimentation and public access. Our partnerships with other arts organizations, educational institutions and local businesses have grown out of a shared, recognition of the important, humanizing effect that the arts bring to the general public's relationship with technology. In the process of building these relationships the festival has become internationally recognized as a unique, art and artist focused event that takes place in the iconic landscape of New Mexico.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: Meow Wolf

Proposed or Committed: Committed

Description of Organization:

Meow Wolf is a for profit, indoor art amusement park that opened in Santa Fe in March, 2016. It has been financially successful and is both a partner and supporter of CURRENTS NEW MEDIA.

In 2016, 2017 and 2018 Meow Wolf presented and will present a series of multimedia concerts concurrent and in collaboration with CURRENTS.

Meow Wolf is also providing paid members of their staff to assist during the 2017 and 2018 CURRENTS install.

<https://meowwolf.com>

Organization Name: Violet Crown Cinema

Proposed or Committed: Committed

Description of Organization:

Violet Crown Cinema is an independently owned, art house cinema with 10 screens showing a combination of art house and blockbuster movies. A partner since 2015, Violet Crown is the site of our Experimental Documentary screenings. The space is offered at no charge which helps us keep our commitment to free access alive and well.

<http://santafe.violetcrown.com/index.php>

Organization Name: Form & Concept Gallery

Proposed or Committed: Committed

Description of Organization:

Form & Concept Gallery (formerly Zane Bennett Gallery), has recently shifted its focus to contemporary craft and design. In addition to their ongoing exhibitions, each year they mount a new media exhibition in partnership with the festival. In 2017 they will present a sound wave inspired glass exhibition.

Partners since 2011, they have also been financial supporters since 2010 and are underwriting our collaboration with Youth Shelters.

<http://www.formandconcept.center>

Organization Name: Warehouse 21

Proposed or Committed: Committed

Description of Organization:

WAREHOUSE 21, founded in 1997 as an alternative space for Santa Fe's youth. It has matured into an arts, media and entertainment community center, providing young people with classes and mentorship opportunities.

A partner since 2012, Warehouse 21 provides space for workshops and presentations and facilitates outdoor popup installations by youth during opening weekend.

<http://www.warehouse21.org>

Organization Name: Railyard Art District/Railyard Community Corporation

Proposed or Committed: Committed

Description of Organization:

The Santa Fe Railyard Community Corporation (SFRCC) is a non-profit organization responsible for the implementation of that Railyard Master Plan. The Railyard Corp works with Parallel Studios to facilitate permits for outdoor events, provides a stage for outdoor concerts, and arranges collaborations between CURRENTS and other Railyard businesses.

<https://www.railyardsantafe.com/about-us/>

Organization Name: AMP Concerts

Proposed or Committed: Committed

Description of Organization:

AMP Concerts provides both ticketed and free concerts to the Albuquerque and Santa Fe communities, combining nationally recognized and local talent for performance in theaters, nightclubs and outdoor venues.

AMP Concerts collaborates with Parallel Studios to bring multimedia concerts to the Railyard Plaza, free of charge.

<http://www.ampconcerts.org/page/about-amp>

Organization Name: Institute of American Indian Arts

Proposed or Committed: Proposed

Description of Organization:

The Institute of American Indian Arts is one of 37 tribal colleges located in the United States. Its Digital Dome is a unique space to learn new applications for creative expression, and technical exploration into the merging of art and technology, and is the site of the festival's Fulldome screenings. A partners since 2011, IAIA did not participate in 2017 due to renovations. We look forward to a continued partnership in 2018.

<https://iaia.edu/academics/digital-dome/>

Organization Name: Axle Contemporary

Proposed or Committed: Committed

Description of Organization:

AXLE CONTEMPORARY was founded in 2010 by artists Matthew Chase-Daniel and Jerry Wellman, as a collaborative work of art, and an innovative vehicle for mobile art exhibitions. It has since grown to include forays into book publishing, and exhibitions in alternative venues.

A partner since 2012, Axle presents mobile New Media exhibitions during the Festival dates.

<http://www.axleart.com>

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

[Redacted]

Since 2016, CURRENTS has been selected as a work/training/mentoring site for AmeriCorp, media arts, college student videographers. This is continuing in 2017 and is expected to do so in 2018.

<http://www.cctnewmexico.org/americorps/>

Organization Name: Santa Fe University of Art and Design

Proposed or Committed: Committed

Description of Organization:

SANTA FE UNIVERSITY OF ART AND DESIGN is a private for-profit, accredited four-year university located in Santa Fe, New Mexico.

Its mission is to prepare talented students around the world for successful careers as creative professionals in the fields of art, design, entrepreneurship, and innovation.

Partners since 2011, Faculty and Students participate on opening weekend, installing their installation and projection work outdoors in the Santa Fe Railyard.

<http://learn.santafeuniversity.edu>

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Parallel Studios is a small organization that produces a big event and provides educational opportunities to the community. A working board provides much needed support, helping with promotions and volunteer and artist coordination.

Mariannah Amster and Frank Ragano, the founders of Parallel Studios, serve as Co-Executive/Artistic Directors, primary curators, exhibition designers, grant writers and handle most administrative and promotional activities.

Hannah Kramm works year round from 20-40 hours per week. She handles a broad range of duties from community outreach, school presentations, social media management and volunteer development.

As a small organization with a large workload all of us need to be proficient in variety of software applications, believe in the importance of the arts in community development, love people, and have a natural capacity to be genuinely excited by the ever transforming nature of new media arts.

BIOS OF KEY INDIVIDUALS:**Name:** Frank Ragano**Proposed or Committed:** Committed**Bio including the proposed role in the project:**

CO-EXECUTIVE/ARTISTIC DIRECTOR AND CO-FOUNDER OF PARALLEL STUDIOS

Frank began his artistic career in Gainesville, Florida studying ballet and modern dance. Moving to New York City in 1980 his focus shifted to theater. His interest in set design led him to begin work on sculptural installations. In 1996 Frank moved to Santa Fe, where he began to include video work as part of his installations.

He co-founded Parallel Studios in 2002 with his partner Mariannah Amster. They produced 4 pop-up versions of CURRENTS between 2002 and 2009. CURRENTS became an international annual festival in 2010 and gained 501(C)(3) status in 2011. Frank's commitment to art as intrinsic to a healthy community has helped guide Parallel Studios into its present form.

Frank has extensive experience as a builder, contractor and architectural designer, which he brings to the service of CURRENTS and the complexities of a fast and demanding install.

Name: Mariannah Amster**Proposed or Committed:** Committed**Bio including the proposed role in the project:**

CO-EXECUTIVE/ARTISTIC DIRECTOR AND CO-FOUNDER OF PARALLEL STUDIOS

Mariannah Amster attended the *High School of Music and Art* in the early sixties. In 1983 she graduated with honors from *Smith College* with a triple major in Art, Writing and Biology.

Trained as painter, printmaker, and book artist, she has worked with digital media - video, video installation and digital printing since 1996.

She co-founded Parallel Studios in 2002 with her partner Frank Ragano. CURRENTS became an international annual festival in 2010 and gained 501(C)(3) status in 2011. Her commitment to artists as innovators and risk takers and a belief that the arts have the capacity to succor and empower has helped guide Parallel Studios into its present form. Her fascination with the impact environment has on the experience of art informs the exhibition design.

She brings her experience as a clothing designer and buyer and business owner to the

nuts and bolts of managing Parallel Studios.

Name: Hannah Kramm

Proposed or Committed: Committed

Bio including the proposed role in the project:

OUTREACH COORDINATOR+

Hannah Kramm graduated from Parsons School of Design in New York City. She has worked as a radio production manager and producer, a video editor, an advertising sales manager and since her return home to Santa fe, New Mexico in 2016, has worked as the Outreach Coordinator (+) for Parallel Studios.

Her wonderful range of skills makes her an enormous asset to our small organization. Her duties include: community outreach, school presentations, social media management and volunteer development.

Hannah strives to use her design thinking skills to aid collaborations between organizations and individuals working toward creating resilient, creative, social and sustainable cities. Events involving many moving pieces have become her specialty – coordinating volunteers, artists and staff.

Name: Rachel Albright

Proposed or Committed: Committed

Bio including the proposed role in the project:

EXHIBITION AND STAGE MANAGER

Rachel Albright graduated from the University of North Texas in 2012 with a degree in Media Arts.

Rachel's first experience with CURRENTS was as an intern in 2011. Since then she has returned every festival as paid staff (contract labor) serving as the Exhibition and Stage Manager.

During most of the year, Rachel is the event manager for Quindigo Management, a full service association management company, based in Fort Worth, Texas, designed to help groups grow, prosper and thrive. Their clients include the EO Fort Worth, NTRCA, the North Texas Chapter of NUCA and the Cowtown Executives Association, and the Real Estate Council of Greater Fort Worth.

Her tech, organizational, stage management and people skills make her an essential element of a successful 7 day install of over 27 installations and multiple performances and rehearsals.

A member of the Install/Exhibition staff, Rachel works from install to deinstall.

Name: Paul Marcus

Proposed or Committed: Committed

Bio including the proposed role in the project:

CURATOR, EXPERIMENTAL DOCUMENTARY

Paul Marcus has over thirty years of experience in film and video production. He is a producer of feature films, television series, documentaries and commercials, working with industry icons such as John Sayles, Wim Wenders, Alex Gibney, Steven Soderburgh and Terrence Malick. His own films include Mercurial Son (2005), and Underway (2008).

He has been the main force and curator behind the Experimental Documentary component of the Festival since it became a mainstay in 2012. He has served on the Parallel Studios Board since 2011.

PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

STANDARD PROMOTIONAL PLANS & COSTS

Printing, Graphic Design (paper and online), Social Media Management, Mailchimp fees, Facebook Ads and Boosts (now supported by a \$10,000/\$20,000 matching grant from the NM Tourism Department), Local and Regional print ads, Regional and localized radio ads, documentation and opening night reception costs = \$45,000

NOTEWORTHY PROMOTIONAL APPROACHES

- We take full advantage of our in-kind, ongoing, Google \$120,000, per year grant, of free Adwords ads.
- The festival App, available at the App Store and GooglePlay, is updated annually.
- Outreach in the schools brings young people to CURRENTS, often with their parents in tow.
- Relationships with partner organizations expands the diversity of our audience.
- Extensive posting on international art, new media and tech online sites.
- Calls are sent to 122 universities media arts departments.

– Distribution of print materials throughout Santa Fe heightens the festival’s visibility.

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.

Our COMMITMENT TO ARTISTS is measured by: our ability to create a platform for new media artists whose work often pushes established boundaries; our financial capacity to continue to offer travel, shipping, lodging and installation support. We look forward to a time we can offer honorariums to visiting artists (local participating installation artists receive small honorariums).

THE PUBLIC’S EXPERIENCE is important to us and our success is measured by: having sufficient, well trained docents to engage with the public, assisting them with more complicated interactive installations; our ability to provide a wide range of work that engages a broad audience

Our successes are also measured by: post festival questionnaires, surveys, and interviews of the participating artists, the public, interns, volunteers and staff; audience growth; and our ability to increase funding to allow fulfillment of objectives.

A 2015 strategic planning session will be followed by another in 2019.

Regents of the University of Santa Cruz:
Example of Film Production
Project

Regents of the University of California at Santa Cruz Project Information

Major Project Activities:

Living Condition is an animated documentary film series that explores the crisis in the US criminal justice system through the stories of families with a loved one accused of a capital crime. The film draws upon art to reveal complex perspectives on critical issues that enrich public understanding, stimulate conversation and engage communities, creatively revealing unconventional perspectives that might otherwise be overlooked.

NEA funding will support the creation of *De'Jaun's Story*, the second film in the multi-platform documentary trilogy. Funding will also support educational outreach via webisodes (w/ Cal Humanities funds) to expand the dialogue, broadening the documentary portrait lens, offering evocative visuals, facts and additional perspectives. In addition to reaching broad, nationwide audiences via public television and festivals, *De'Jaun's Story* will reach youth and community audiences with little access to the arts through screenings and programming, created in collaboration with community partners specializing in outreach and engagement, youth community arts programming, prison reentry, race and reconciliation.

The first film in the *Living Condition* trilogy, *Last Day of Freedom*, was nominated for an Academy Award, won an Emmy (CA), won International Documentary Association's Best Short Award, won eleven international festival awards, had theatrical release, national broadcast, and is streaming on Netflix. Described by the Center for Documentary Studies Awards Jury as "a new and captivating way to convey trauma and tragedy without pigeonholing people by class or race," these pioneering films use hand drawn, innovative animation to symbolically describe remembered events, moving beyond representation into psychological states.

Animation brings access to new and younger audiences not historically interested in documentary film. Narrated by family members in their own words, the project is a vehicle for experiences rarely heard outside of these families, who speak of racism, poverty, media misrepresentation and struggles to "do the right thing."

In *De'Jaun's Story*, a young black man struggles to make sense of a complex family history and a racially charged past. De'Jaun's major male role model growing up was his uncle, Troy Davis, whom he visited weekly on death row. In 1989, Troy, a nineteen-year-old black man with no criminal record, was accused of killing a white police officer in Savannah, GA in what became one of the most controversial, racially charged cases in recent history. Despite a twenty-year struggle to prove Troy's innocence and a worldwide Amnesty International campaign, Troy was executed in 2011. De'Jaun visited his uncle weekly from the time he was a toddler until Troy's execution.

De'Jaun's mother spearheaded the campaign to prove her brother's innocence; she died shortly after Troy was executed. De'Jaun reflects on the past and his vision for the future. His story, while personal, in many ways reflects the situation of many young black men, stepping into adulthood with few male role models; with the rise in criminalization of black men, they face a culture where safety and justice so frequently hang in the balance. Coordinated through UCSC's Social Practice Arts Research Center (SPARC), Prof

Hibbert-Jones will direct post-production and completion of the film in collaboration with co-director Talisman, animators, community partners and students. Additional funding is being sought from Sundance Doc fund, Southern Doc fund and others. Hibbert-Jones was awarded a Guggenheim Fellowship (w/Talisman) to fund production. NEA Funds will support postproduction, editing, animation of 40,000 frames, sound design, an educational website and audience engagement plan with community partners. SPARC will host campus-wide seminars, screenings and panels, plan a national educational campaign and festival and broadcast distribution.

Schedule of key project dates:

By June 1st 17 all film interviews, rough radio cut complete (w/Guggenheim funding)

June-July 17

Develop storyboard

Finalize character design (continues 20 months)

Interview & hire animator team, begin training (professional/student)

Aug-Sept 17

Edit fine cut

Identify archival footage

Animation begins (ongoing 20 months)

Nov 17

Begin engagement strategy meetings with Leslie Rule.

Establish timeline for key community partner meetings, plan educational outreach strategy meetings (ongoing 12 months)

Jan 18

Scratch sound effects, audio interview sound balanced

Begin web design with community advisors (Funded by Cal Humanities grant 20k & NEA)

April 18

Finalize edu. outreach plan, test web/webisodes with Community partners

May 18 ongoing

Release webisodes with media orgs?/online (order and release determined with community partners)

Animation continues

June-July 18

Partial/test animation /animated B-roll footage in place

Community partner test screenings, outreach/educational plan in place

(b) (4)

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

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

DeJaun's Story explores the complex relationship between race, youth and the criminal justice system. We have defined youth and young adults (16-25) as a key audience for this film, with an emphasis on minority youth from vulnerable populations. During a residency at YBCA (2014), *Living Condition* asked community partners how their organization might benefit from the project. Youth, teachers, young artists, veterans, museum visitors, and prison re-entry programs all agreed the principal benefit of the documentary project was its creative use of animation to break through the dehumanizing barrage of statistics and unpack complex perspectives in new, unimagined ways. SPARC will leverage the international attention generated by the first film in the *Living Condition* series (Nomination Academy Award, IDA award, Emmy, PBS distribution and Netflix) to promote and broaden the audience base. Screenings of the first film continue in universities, festivals, art venues, mental health forums, prison reentry programs, legal agencies, high schools, youth programs and journalist clubs. SPARC is building audience engagement and community relations with these screening partners. Both the California Public Defenders Office (who awarded the film a Gideon Award for support to indigent communities) and the Congressional Black Caucus

Veterans Braintrust Award wish to support *De'Jaun's Story* by reaching their member audiences. Youth and other audiences, who might not otherwise see documentary art films, will benefit from innovative filmmaking, bringing challenging documentary issues for discussion in community forums. With community partners SPARC will develop screenings, online educational resources and webisodes to create an innovative documentary series and educational tool that engages youth as well as national audiences, to reflect and discuss issues intrinsic to our democracy: questions of race politics, civic responsibility, criminal justice and ethics.

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

SPARC is working with five key organizations in arts, education, prison reentry, race and reconciliation to reach multiple audiences. Since the inception of *Living Condition*, Community Resource Initiative has played an integral role in finding film subjects and advising on educational outreach to the under-served. In 2014, Yerba Buena Center for the Arts invited *Living Condition* to their audience engagement arts residency, to work with museum visitors, veterans and educational groups; we now work with YBCA Youth Arts. SPARC has been partnering with the Winter Institute on Race & Reconciliation's chief designer Estrus Tucker since 2013, planning program events for *Living Condition*. Bay Area Video Coalition supported *Living Condition* with a Media Maker Fellowship in 2013 and are key partners in media and community outreach. John Jay College of Criminal Justice is developing cultural events on justice reform with us for the Prison-to-College Pipeline/Tribeca Film Institute Program.

Description of Key Organizational Partners:

Organization Name:Community Resource Initiative (CRI)

Proposed or Committed:Committed

Description of Organization:

Community Resource Initiative is an investigation office and resource center for prisoners and families of the incarcerated. They provide mitigation services to prisoners on death row as well as educational programs and resource support for families and communities impacted by the judicial system. CRI facilitates safety, growth and resilience in impacted communities. CRI will bring the film to communities who ordinarily have little or no access to the arts.

Organization Name:Bay Area Video Coalition (BAVC)

Proposed or Committed:Committed

Description of Organization:

BAVC is a community hub and arts resource center for media makers in the Bay Area and across the country. BAVC empowers media makers to creatively develop and share diverse stories. BAVC's programs lead the field in media training and education for youth in new media storytelling. They will collaborate in developing web and outreach strategies with us. BAVC is community educator, collaborator, incubator, community builder and resource for the media arts world since 1976

Organization Name: Yerba Buena Center for Arts (YBCA)

Proposed or Committed: Committed

Description of Organization:

Yerba Buena Center for the Arts is a contemporary art center serving the diverse and ever-evolving community in the Bay Area. From exhibitions, performances, and films to groundbreaking civic initiatives and community partnerships. YBCA youth arts program teaches students from low-income communities art and new media skills through a summer internship program. They will partner with SPARC in the creation of our educational outreach development and online site.

Organization Name: William Winter Institute on Race and Reconciliation

Proposed or Committed: Committed

Description of Organization:

Estrus Tucker, Chief Designer of the Winter Institute's "Welcome Table" (a process designed to create trust and cohesiveness in communities through seminars and programs), is working with us to develop educational resources and bring *DeJaun's Story* to The Winter Institute, a research center working in communities and classrooms in Mississippi and beyond. The Winter Institute supports racial equity as a pathway to ending discrimination through educational programs, dialogue and support.

Organization Name: John Jay College of Criminal Justice/CUNY

Proposed or Committed: Committed

Description of Organization:

The John Jay College of Criminal Justice a senior college of the City University of New York was founded as the only liberal arts college with a criminal justice focus. The college is known for its John Jay's Prison-to-College Pipeline program with the Tribeca Film Institute, offering college courses and reentry planning to incarcerated men. Professor Baz Dreisinger, Ph.D., is the Founding Academic Director of the Prison-to-College Pipeline program.

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

Project director/filmmaker Hibbert-Jones of UCSC and filmmaker Talisman are the creative force behind the *Living Condition* trilogy. They co-directed and produced the

first Living Condition film (Academy-award nominee; Emmy Award), selected for their stellar creative reputations and unique skills. Hibbert-Jones specializes in creative projects that give voice to marginalized communities; Talisman is an independent filmmaker, animator and producer who built trust with the families at the heart of Living Condition through her work recording testimony for trials. Premier sound designer Moore worked on the first film as did Leslie-Rule whose expertise is in research evaluation and community engagement. Professor Williams advises on legal, racial and political issues. Once editing and key animation design are established Hibbert-Jones will choose and train an animation team of professionals and students and composer based on skill, cultural relevancy, national reputation and style

Bios of Key Individuals:

First Name:Dee

Last Name:Hibbert-Jones

Proposed or Committed:Committed

Bio:

Hibbert-Jones is an Academy Award nominated, Emmy award winning filmmaker. She works on film and new media projects that address critical social issues and personal testimony. Her most recent film, co-directed with Talisman, was nominated for the 88th Academy Award Best Documentary Short, won IDA's Best Short film and garnered eleven international festival awards for Best Animation and Best Documentary. In 2015 she was awarded the Center for Documentary Studies Film Maker Award. Hibbert-Jones is a Guggenheim Fellow a MacDowell Colony Fellow, a Yerba Buena Center for the Arts Fellow. She holds a Gideon Award for support to Indigent Communities and is currently nominated for the 2016 Congressional Black Caucus Veterans Braintrust Award. Her films have been broadcast on Netflix and distributed internationally. She is an Associate Professor of Art and Digital Arts New Media at UC Santa Cruz where she founded and co-directs the Social Practice Arts Research Center.

First Name:Nomi

Last Name:Talisman

Proposed or Committed:Committed

Bio:

Talisman is an Academy Award nominated filmmaker. Her film projects have screened at international film festivals and received multiple international awards including an Emmy, a Gideon Award, the 2016 Congressional Black Caucus Veterans Braintrust Award (nominee), a Center for Documentary Studies Filmmaker Award, an IDA award for Best Short Documentary (with Hibbert-Jones). Among her festival awards are: Best Short Full Frame Documentary Film Festival, Best Short Documentary Hamptons International Film Festival, Golden Strands Award, Outstanding Documentary Short, Tall Grass KS, Best Experimental Short, Atlanta Docufest, Impact

Award (In) Justice for All, and the 2015 Platinum Award Winner Spotlight Documentary Series. Talisman has received commissions from the Academic Film Archive of North America, the Magnes Museum, the Israeli Council and the British Council. She is a Guggenheim Fellow and was a MacDowell Colony Fellow and Yerba Buena Center for the Arts Fellow.

First Name:Jeremiah

Last Name:Moore

Proposed or Committed:Committed

Bio:

Sound designer, mixer and sound artist Jeremiah Moore is known for his sensitive and listening-centered approach to sound production. His work has appeared in documentary films *Miracle In A Box*, *Key of G*, feature film *Cherish*, permanent museum exhibits *Prehistoric Journey* at the Denver Museum of Nature and Science, and the *Detention Barracks* at the Angel Island Immigration Station Museum. He has collaborated with filmmakers John Korty, Ellen Bruno, and Felicia Lowe, artist Su-Chen Hung, jazz trumpeter Derek Banach, and radio producers The Kitchen Sisters. He has created sound design for many commercial clients such as Nike, Microsoft, Toyota, Palm, AMD, SEGA, Levis, Universal Pictures Home Entertainment, and Disney. He currently serves as co-chair of Bay Area Sound Ecology (BASE). Moore was the sound designer for Last Day of Freedom.

First Name:Michaela

Last Name:Leslie-Rule

Proposed or Committed:Committed

Bio:

Michaela Leslie-Rule is a qualitative researcher, outreach and engagement strategist. She holds an MPH/MPA in global health and public affairs from University of Washington, and a BFA from NYU. For over a decade, she has worked to provide foundations, filmmakers and social justice organizations (NGOs and non-profit organizations) with creative tools to better disseminate, communicate, measure and demonstrate the impact of their work. She employs her expertise in social sciences, global health and digital communication to develop oral-history-informed Theory of Change graphics, community outreach and engagement strategies, as well as digital stories that document community- or family-level change, and short films that highlight evaluation and research findings

First Name:Professor Patricia

Last Name:Williams

Proposed or Committed:Committed

Bio:

Professor William's has published widely in the areas of race, gender, and law. Her

books include *The Alchemy of Race and Rights*; and *Seeing a Color Blind Future*. She is a columnist for *The Nation* and a MacArthur fellow. She sits on the boards of Wellesley College and the Andy Warhol Foundation. She was awarded a MacArthur 'genius grant' in 2002. Williams wrote and narrated *That Rush!* a film directed by British filmmaker Isaac Julian, which was featured as part of an installation at the Institute of Contemporary Art in London. Williams has served as an advisor and key contributor to numerous radio and film projects nationally.

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

Promotion and publicity will be tied to distribution of the film in a festival run and through national broadcast. SPARC will launch national educational screenings and host cross campus events. Our first film was on PBS and is currently on Netflix. We have established connections with KQED, Netflix and other platforms with interest in the next film. Social media interest is high as a result of the awards the first film received. SPARC will build social media interest promoting prior to launch, through release of five short animated promo clips, with national news agencies such as the Atlantic or NY Times (the Marshal Project and the Huffington Post posted exclusive clips of the first film on their sites) and on the website with educational outreach. Promotion plans will further develop with organizational partners and Leslie-Rule, distributed via community partners, media news sites, legal, educational and college forums.

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.

SPARC is working with Michaela Leslie-Rule, a specialist in distribution, evaluation, qualitative and quantitative research to evaluate the impact of *Living Condition*. We have begun to develop a series of focus groups to evaluate the impact of the project on an ongoing basis in collaboration with community partners. We plan to deepen our involvement with these partners through the filmmaking process, inviting community partners to devise additional ways to evaluate the reach to audiences and evaluate the impact of the project. Our current strategies include surveys, discussion groups and focus groups, educational forums and feedback sessions. We will also utilize a Google counter to assess traffic to the online site. SPARC will also measure the quality of the film based on acceptance into festivals, awards won and distribution agreements.