



Nov 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts (NEA) 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 five successful Theater 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](#).

Theater

American Conservatory Theatre Foundation
American Conservatory Theater (A.C.T.)

Autry National Center of the American West
The Autry

Childsplay, Inc.,
Childsplay

Cornerstone Theater Company, Inc.,
Cornerstone

Theater Squared, Inc.,
TheatreSquared

**American Conservatory Theatre Foundation
American Conservatory Theater
Organizational Information**

Mission of your organization:

A.C.T.'s mission is to nurture the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing engagement with its community. A.C.T. embraces its responsibility to conserve, renew, and reinvent the rich theatrical traditions that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Briefly summarize the background/history of your organization:

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 320 A.C.T. productions have been performed to a combined audience of seven million people.

The Conservatory now serves over 2,000 students each year in its four programs: the Master of Fine Arts (M.F.A.) Program, the Young Conservatory, Studio A.C.T., and the Summer Training Congress.

In 2011, A.C.T. officially established the Education and Community Programs Department, which reaches more than 10,000 students each year through Student Matinees, Will on Wheels touring productions of Shakespearean classics, intensive theater education residencies, interactive workshops, and the Back to the Source summer institute for educators.

**American Conservatory Theatre Foundation
American Conservatory Theater
Project Information**

Major Project Activities:

For A.C.T.'s 50th Anniversary season, we will produce the ambitious world premiere of *A Thousand Splendid Suns*, an adaptation by award-winning Irish-Indian playwright Ursula Rani Sarma of the novel by Khaled Hosseini (also known for his best-selling novel *The Kite Runner*). Spanning over 40 years, the story concerns Mariam, a woman who enters an abusive marriage due to her low social status, and Laila, a younger woman whose pregnancy leads her to marry the same man; the two women navigate their marriage and develop an extraordinary mother-daughter relationship that acts as a force against the chaos and violence around them.

All of the characters will be played by Middle Eastern actors, and we will be working closely with Khaled Hosseini (the author), Ursula Rani Sarma (the adaptor), and Humaira Ghilzai (a cultural consultant who has worked extensively with Hosseini and Sarma to ensure that each cultural choice is well-considered). Artistic Director Carey Perloff will direct the piece with the assistance of fight choreographer Jonathan Rider and movement director Stephen Buescher, who will be at every rehearsal to work on the atmospheric and abstract movement. Composer and performer David Coulter will create the sound score for the piece improvisationally throughout the rehearsal period, focusing on his signature talent of playing the saw.

With the popularity of *The Kite Runner*, the emotional and romantic narrative, and the fantastical dance and music elements, we expect *A Thousand Splendid Suns* to present multiple entry points and attract a wide array of audience members. The rise of diversity initiatives in theaters across the country has resulted in larger investments in undertold stories, and we believe *A Thousand Splendid Suns* has great potential to join the repertoire of frequently produced American plays. The story also offers strong female characters, highlights the agency of women within Middle Eastern cultures, and imagines a hopeful and yet grounded world in which love and friendship can conquer fear and violence. The play is both progressive and challenging in its portrayal of Middle Eastern culture, and familiar and accessible in its universal themes.

While *A Thousand Splendid Suns* is highly transferrable and could resonate in a more intimate setting, director Carey Perloff would like to highlight the breadth of the history and violence for this production; the world premiere production will have the venue, timing, and audience to match the story's magnitude. Our historic Geary Theater allows for large, elaborate sets and dramatic lighting and sound design which will be instrumental in A.C.T.'s ability to create the rich theatrical landscape of Kabul.

In addition to the production, A.C.T. will hold a series of discussions and programs to engage new and existing audiences, including in-depth pre- and post-show audience

discussions with the playwright and artistic team. Afghanistan's political climate at the core of the play's narrative will present an opportunity for particularly in-depth dramaturgical research, much of which will be published in our performance guide series *Words on Plays* and in our performance programs. Local students will have a chance to see the play through our Student Matinee program, and pre- and post-show ACTsmart workshops can be customized to deepen the educational experience for students. Through these enhanced audience guides, discussions, and public programs, A.C.T. will generate and encourage open dialogue, and raise our audience's awareness and understanding of the vast Muslim diaspora.

Schedule of key project dates:

In spring 2014, A.C.T. commissioned Ursula Rani Sarma to adapt *A Thousand Splendid Suns*. In January 2015, A.C.T. held an internal reading, and in December 2015 we held a second reading which included a movement workshop to explore the aesthetic and gestural world of the play. An additional movement workshop is scheduled for November, and rehearsals for the mainstage production will begin December 26, 2016, unless a pending grant from the Edgerton Foundation enables A.C.T. to add an extra week of rehearsals the previous week. Previews will begin January 25, 2017 and opening night is scheduled for February 1, and the production will close February 19, 2017.

As reflected in the budget, this project will include rehearsals from January 1-24, 2017 and performances from January 25- February 19, 2017.

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

The power of live theater lies in its ability to evoke empathy and understanding across all cultural boundaries through immediate and visceral storytelling. We are particularly interested in this project for its potential to connect our audiences to an oft-misunderstood culture in a deeply personal and intimate way. Hosseini says, "Purely as a writer, I hope that readers discover in this novel the same things that I look for when I read fiction: a story that transports, characters who engage, and a sense of illumination, of having been transformed somehow by the experiences of the characters." Although the time and place are specific, the themes in *A Thousand Splendid Suns* are undeniably universal, allowing the broadest range of audience members to access the story.

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

A.C.T. has a longstanding relationship with Theatre Calgary (co-producers on *Major Barbara* and *Tosca Project*), who committed to co-produce *A Thousand Splendid Suns* immediately following the positive response to their production of *The Kite Runner*. We have also received strong interest from Hartford Stage who may be interested in producing a subsequent production if timing does not allow them to sign on as co-producers during their 2016–17 season. Since *The Kite Runner*'s world premiere at San Jose Repertory Theatre in 2009, the play has been produced by nine theaters and received a UK tour; we can anticipate similar success with subsequent productions of *A Thousand Splendid Suns*. These partnerships, while vital to raising the profile of the play and bringing it into the repertoire of American plays, will not have a direct bearing on the A.C.T. production and this grant – their commitments begin after the project in San Francisco has completed.

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

A.C.T. commissioned playwright Ursula Rani Sarma to write a play for our conservatory students called *Riot* in 2010 through an international partnership with Britain's Theatre Royal Bath, and we have selected her again for this adaptation of Khaled Hosseini's novel due to her proven ability to create truly theatrical worlds and well-rounded characters, as well as her fierce sense of poetic lyricism. Afghan artist Humaira Ghilzai will serve as a cultural consultant for the project, to provide historical accuracy and assist in our outreach efforts to the communities represented in the play. Ghilzai served as the Afghan cultural consultant for four productions of the stage adaptation of Hosseini's first novel, *The Kite Runner*, among many other projects. A.C.T.'s Artistic Director Carey Perloff will direct the piece and brought in David Coulter to create the musical landscape of the violent yet magical piece, having worked with him previously on *Black Rider*.

Bios of Key Individuals:

First Name:Carey
Last Name:Perloff
Proposed or Committed:Committed
Bio:

A.C.T.'s Artistic Director and director of *A Thousand Splendid Suns*

Perloff is now in her 23rd year as artistic director of A.C.T. and is known for championing innovative productions of classics and new writing for the theater and bringing major productions of local and international work to San Francisco audiences. Perloff has directed a wide range of work at A.C.T., most recently including *Monstress*, *The Orphan of Zhao*, *Underneath the Lintel*, *Arcadia*, *Elektra*, *Endgame* and *Play*, and *Scorched*.

First Name:Khaled
Last Name:Hosseini
Proposed or Committed:Committed
Bio:

Author of the novel *A Thousand Splendid Suns*

Khaled Hosseini was (b) (6). The Hosseinis sought and were granted political asylum in the United States, and in September 1980 moved to San Jose, California. All three of his novels became bestsellers: *The Kite Runner* spent 101 weeks on the The New York Times Best Seller list, four of them at number one. *A Thousand Splendid Suns* (2007) was a Times Best Seller for 103 weeks, 15 at number one. *And the Mountains Echoed* (2013) debuted near the top of the Times list and remained on it for 33 weeks until January 2014. In 2006, Hosseini was named a Goodwill Envoy to UNHCR, the United Nations Refugee Agency. Inspired by a trip he made to Afghanistan with the UNHCR, he later established The Khaled Hosseini Foundation, a 501(c)(3) nonprofit, which provides humanitarian assistance to the people of Afghanistan. He lives in (b) (6).

First Name:Ursula
Last Name:Rani Sarma
Proposed or Committed:Committed
Bio:

Playwright of *A Thousand Splendid Suns*

Ursula Rani Sarma is an Irish/Indian playwright, screenwriter and poet. She grew up in (b) (6) and has a BA from University College Cork and an MPhil from Trinity College Dublin. Since 1999, she has written thirteen plays for stage, three radio plays, contributed episodes to Ecosse Films series *Raw* on RTÉ, and had her poetry included in several anthologies. She has won numerous awards for her plays including an Edinburgh Fringe Award, an Irish Times/ ESB Theatre Award, and most recently the Critics Awards for Theatre in Scotland's 2010 Best New Play Award for *The Dark Things*, produced by The Traverse Theatre in 2009. She has written for companies such as the Traverse Theatre, The National Theatre London, the Abbey Theatre, Paines Plough, the American Conservatory Theatre, Origin Theatre Company, and the BBC amongst others.

First Name:David
Last Name:Coulter
Proposed or Committed:Committed
Bio:

Improvisational Composer of *A Thousand Splendid Suns*

David Coulter works throughout the world as a musician, director, curator, consultant and educator. He is a musical and artistic director of large-scale music and theatre events for Sydney Opera House, Artangel, Southbank Centre, The Barbican, The Sage, Gateshead, Melbourne Arts Centre, Melbourne Recital Hall, Les Nuits de Fourviere in Lyon, and La Salle Pleyel in Paris. He composes for dance, theatre, cinema, television and radio. He is widely regarded as one of the world's foremost musical saw players.

First Name:Humaira

Last Name:Ghilzai

Proposed or Committed:Committed

Bio:

Cultural Consultant of *A Thousand Splendid Suns*

Humaira Ghilzai is a Social Entrepreneur dedicated to bringing people together across cultures. (b) (6) and her family fled Afghanistan and became one of many nameless refugees escaping the Russian invasion. Humaira co-founded Afghan Friends Network (AFN) and instituted a Sister City relationship between Hayward, California and Ghazni, Afghanistan. She continues to spearhead critical programs that improve education for women, girls, and boys, particularly in the province of Ghazni. Humaira's cultural advocacy ranges from consulting with theater and film productions to her Afghan culture and food blog, *Afghan Culture Unveiled*.

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

A.C.T. invests heavily in promotional activities for each production, including radio and print ads in leading media outlets and in outlets specific to particular communities in relationship to the play, calendar listings and press releases, direct mail, outdoor ads including transit shelters, and an enhanced online and social networking presence. Targeted e-communications, including e-newsletters, e-blasts, and online promotions will be sent to A.C.T. patrons, informing them of production dates, accompanying public programs, and links to artists' blogs, on-line discussions with A.C.T. artistic staff and visiting artists, and our extensive dramaturgy.

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.

Goals:

- To reach a wide and diverse audience of at least 20,000, through the production of a significant, large-scale work. A.C.T.'s marketing department will measure success through ticket sales.
- To bring to the stage an important work that will engage A.C.T.'s existing audiences in a culture and history of which they may have little understanding, and attract new audiences from Middle Eastern communities. Our Education and Community Programs department will measure success through attendance from Middle Eastern community groups and schools. Ticket sales to non-subscribers provide information on the breadth of our reach, and critical reviews along with interactions on social media allow us to measure how successful we have been in generating conversation.
- To foster new and long-standing relationships with a diverse creative team and Middle Eastern actors. A.C.T.'s Artistic department will measure success through the diversity of the casting and feedback from the actors and creative team.

**American Conservatory Theatre Foundation
American Conservatory Theater
Programmatic Activities**

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

2013/2013-14

Title/Work/Program:	1776
Key Artists/Personnel:	Music and Lyrics by Sherman Edwards Book by Peter Stone Directed by Frank Galati
# of Classes, Performances, exhibitions, residences, etc.:	31
# of Participants or Audience:	27,160

Title/Work/Program:	Underneath the Lintel
Key Artists/Personnel:	Written by Glen Berger Directed by Carey Perloff
# of Classes, Performances, exhibitions, residences, etc.:	35
# of Participants or Audience:	26,055

Title/Work/Program:	Major Barbara
Key Artists/Personnel:	Written by George Barnard Shaw Directed by Dennis Garnhum
# of Classes, Performances, exhibitions, residences, etc.:	30
# of Participants or Audience:	22,156

Title/Work/Program:	Napoli!
Key Artists/Personnel:	Written by Eduardo de Filippo Translated by Linda Alper & Beatrice Basso Directed by Mark Rucker
# of Classes, Performances, exhibitions, residences, etc.:	30
# of Participants or Audience:	23,465

Title/Work/Program:	Venus in Fur
---------------------	--------------

Key Artists/Personnel:	Written by David Ives Directed by Casey Stangl
# of Classes, Performances, exhibitions, residences, etc.:	30
# of Participants or Audience:	24,350

2014/2014-15

Title/Work/Program:	Old Hats
Key Artists/Personnel:	Created and performed by Bill Irwin and David Shiner Music by and featuring Shaina Taub Directed by Tina Landau
# of Classes, Performances, exhibitions, residences, etc.:	38
# of Participants or Audience:	28,781

Title/Work/Program:	Mr. Burns, a post-electric play
Key Artists/Personnel:	Written by Anne Washburn Directed by Mark Rucker
# of Classes, Performances, exhibitions, residences, etc.:	30
# of Participants or Audience:	24,255

Title/Work/Program:	Indian Ink
Key Artists/Personnel:	Written by Tom Stoppard Directed by Carey Perloff
# of Classes, Performances, exhibitions, residences, etc.:	30
# of Participants or Audience:	24,209

Title/Work/Program:	A Little Night Music
Key Artists/Personnel:	Book by Hugh Wheeler Music and Lyrics by Stephen Sondheim Directed by Mark Lamos
# of Classes, Performances, exhibitions, residences, etc.:	38
# of Participants or Audience:	27,670

Title/Work/Program:	Love and Information
---------------------	----------------------

Key Artists/Personnel:	Written by Caryl Churchill Directed by Casey Stangl
# of Classes, Performances, exhibitions, residences, etc.:	78
# of Participants or Audience:	18,827

2015/2015-16

Title/Work/Program:	Satchmo at the Waldorf
Key Artists/Personnel:	Written by Terry Teachout Directed by Gordon Edelstein Featuring John Douglas Thompson
# of Classes, Performances, exhibitions, residences, etc.:	29
# of Participants or Audience:	23,274

Title/Work/Program:	Between Riverside and Crazy
Key Artists/Personnel:	Written by Adly Guirgis Directed by Irene Lewis
# of Classes, Performances, exhibitions, residences, etc.:	30
# of Participants or Audience:	19,883

Title/Work/Program:	Ah, Wilderness
Key Artists/Personnel:	Written by Eugene O'Neill Directed by Casey Stangl
# of Classes, Performances, exhibitions, residences, etc.:	29
# of Participants or Audience:	14,463

Title/Work/Program:	The Realistic Joneses
Key Artists/Personnel:	Written by Will Eno Directed by Loretta Greco
# of Classes, Performances, exhibitions, residences, etc.:	TBD
# of Participants or Audience:	TBD

Title/Work/Program:	The Last Five Years
Key Artists/Personnel:	Written and composed by Jason Robert Brown Directed by Michael Berresse

# of Classes, Performances, exhibitions, residences, etc.:	TBD
# of Participants or Audience:	TBD

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

**Autry National Center of the American West
The Autry
Organizational Information**

Mission of your organization:

The Autry Museum of the American West (the Autry) is a multi-site, inter-cultural Western history and art museum in Los Angeles, CA with a mission to bring together the stories of all peoples of the American West, connecting the past with the present to inspire our shared future. This mission grows out of our core belief that cultural and historic literacy foster greater intercultural understanding and respect.

Briefly summarize the background/history of your organization:

The Gene Autry Museum of Western Heritage, now known as the Autry Museum of the American West, opened in Los Angeles' Griffith Park in 1988. The museum was co-founded by Hollywood Western genre luminaries Gene and Jackie Autry and Monte and Joanne Hale. With nearly 200,000 annual visitors, including more than 40,000 K-12 students, the Autry uses its collection of 600,000+ art and historical objects and library/archival materials to tell the story of the American West as a place where multiple cultures, traditions, and ideas converge. The Autry invites visitors to learn and explore through a variety of exhibitions, cultural events and festivals (including an annual American Indian arts fair and regular plays produced by a Native American theatre company), family-oriented activities, school tours and in-class educational programs, film and scholarly lecture series, two world-renowned research libraries, online access to 50,000+ objects in the collection, and much more.

Autry National Center of the American West
The Autry
Project Information

Major Project Activities:

In 2017, Native Voices will celebrate its 18th year as the Autry Museum's resident theater company and the country's only Equity theatre company dedicated to developing the talents and careers of Native American, Alaska Native, and First Nation theater artists and to producing new works for the stage by Native playwrights. With support from the NEA, Native Voices will offer the following programs:

- **EQUITY PRODUCTION:** Native Voices has staged 30 productions since its founding, including 17 world premieres. Many productions have subsequently advanced to other national and international venues. The production process begins with the solicitation of scripts from known working writers and through calls for scripts. Native Voices actively works with playwrights to refine their plays, which proceed through multiple workshops and public staged readings with professional directors, dramaturges, and actors over 1-3 years. One play is selected each July for production the following spring. For example: the 2016 production of Alaska Native Frank Henry Kaash Katasse's "They Don't Talk Back" tells the story of a troubled teen and the culture shock he experiences when he is sent to live and work with his Tlingit grandparents in a remote fishing village in Alaska.
- **ARTISTS ENSEMBLE:** The Native Voices Artists Ensemble, begun in 2015, is a 42-member group composed of Native actors, writers, musicians, directors, and other theatre professionals who are eager to grow professionally and to help advance the mission of the Autry and the Company. Members collaborate to develop and present new work inspired by the Autry's collections and exhibitions that can be presented at the Autry or in schools, community centers, and Tribal communities. In 2017, Ensemble-created works aim to respond to two new galleries and outdoor garden opening at the Autry in fall 2016 that highlight Native traditional ecological practices and today's pressing environmental concerns.
- **PLAYWRIGHTS RETREAT and FESTIVAL OF NEW PLAYS:** Each spring, Native Voices invites 3-6 emerging and established playwrights to Southern California for a week-long, intensive residency to work on their scripts with professional directors, dramaturges, and actors. Many works developed through this process have gone on to enjoy successful runs on the Autry's main stage and at theatre companies across the country. The Retreat culminates with the Festival of New Plays, during which plays developed at the Retreat are read in front of live audiences at the Autry and the La Jolla Playhouse.
- **SHORT PLAY FESTIVAL:** Occurring during the Autry's American Indian Arts Marketplace (an annual Native American arts fair), the Short Play Festival presents professional staged readings of 10- to 30-minute plays centered on a particular theme.
- Through its **DISTANCE DRAMATURGY** services, Native Voices supports Native

playwrights around the country in the development of new work. Selected playwrights participate in dramaturgical conversations with an assigned director and dramaturg, undergoing an intensive analysis and 2-3 revisions of their scripts. These services enable plays to go in front of dramaturges and literary managers they might not be exposed to otherwise. Some playwrights are then encouraged to submit their work for consideration for the annual production or Playwrights Retreat.

Together, the workshops, productions, and professional guidance offered through Native Voices provide Native playwrights support to develop their work, the opportunity to voice their creative expression, and the potential to take their work to the stage. Staged readings and productions of these works also provide important opportunities for American Indian actors to participate in productions that voice Indian peoples' cultures and perspectives, and for audiences to learn about Native experiences and traditions, past and present.

Schedule of key project dates:

From January 1-December 31, 2017 Native Voices at the Autry will:

- Produce one Equity production in late February/early March that will have a 3-week run (approximately 16 performances) at the Autry. The play will be selected in July 2016 from among the plays received during the call for scripts, a previous Playwrights Retreat, or through the Company's distance dramaturgy work.
- Offer one Playwrights Retreat for one week in May/June. A call for scripts will be put out in late summer/early fall 2016, and scripts will be accepted through October 2016. 3-6 writers will be notified in December 2016 and will be invited to the Retreat to workshop new scripts.
- Present one Festival of New Plays featuring staged readings of the plays workshopped during the Playwrights Retreat. The Festival will be offered at the Autry and La Jolla Playhouse immediately after the Playwrights Retreat.
- Present the Short Play Festival in early November 2017 during the Autry's annual American Indian Arts Marketplace.
- Use the Artists Ensemble year-round to: (1) develop new work inspired by the Autry's collection and exhibitions; and (2) develop new work that can be presented in schools, community centers, Tribal communities, and other locations, such as the 2017 Hollywood Fringe Festival in June.
- Offer distance dramaturgy services to Native playwrights year-round

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

Native Voices has a long history of serving Native American, Alaska Native, and First National playwrights and theatre artists. Since 2000, Native Voices at the Autry has

received over 800 scripts from Native writers living in the United States and Canada, has developed more than over 110 plays, presented over 200 readings, staged 17 world premieres, and engaged theatre artists representing over 30 different tribes. Native Voices provides 50 to 80 roles for Native actors annually. To date, more than half of the directors in the workshops and readings, and most stage and tech personnel are Native American. Total attendance for the past five years has averaged 3,000.

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

Native Voices at the Autry partners with other theatre companies around the country and the world to expand the professional development and employment opportunities available to Native playwrights, actors, and theatre professionals and to grow recognition for Native-written plays and get them in front of new audiences.

Native Voices has partnered with La Jolla Playhouse for more than ten years, hosting its annual Playwrights Retreat and Festival of New Plays at the Playhouse. In 2016, Native Voices is being welcomed as the Playhouse's 16-17 resident theatre company. Working with Artistic Director Christopher Ashley, Native Voices will have opportunities to further develop artistically while growing its Southern California audiences.

In 2012, Native Voices co-produced the Equity production, "Cikiuteklluku" (Giving Something Away) by Holly Stanton (Yup'ik Athabaskan) with the Perseverance Theatre. The 2016 production, "They Don't Talk Back," will also travel to the Perseverance Theatre.

Description of Key Organizational Partners:

Organization Name:La Jolla Playhouse

Proposed or Committed:Committed

Description of Organization:

La Jolla Playhouse is a Tony Award-winning professional non-profit theatre in San Diego, CA. Its mission is "to advance theatre as an art form and as a vital social, moral and political platform by providing unfettered creative opportunities for the leading artists of today and tomorrow." The Playhouse presents innovative productions of classics, new plays and musicals, as well as a wide range of education programs. Native Voices has partnered with the Playhouse for more than 10 years.

Organization Name:Perseverance Theater

Proposed or Committed:Committed

Description of Organization:

Perseverance Theatre's mission is to create professional theatre by and for Alaskans. Founded in 1979 in Juneau, the Theatre now serves 15,000 artists and audiences annually with classical, contemporary, and world premiere productions on our main and second stages; education and training programs for youth and adults; statewide and national tours; and outreach collaborations with statewide artistic and social service groups.

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

Randy Reinholz, Producing Artistic Director, and Jean Bruce Scott, Producing Executive Director, have led Native Voices since its inception in 1993. They oversee all aspects of the project and are responsible for all creative decisions, including the selection of playwrights, actors, directors, dramaturges, designers, and technical crew. Robyn Hetrick, Director of Programs and Public Events at the Autry, oversees fundraising, participates in strategic planning, and ensures Native Voices activities remain aligned with the larger mission of the Autry.

Bios of Key Individuals:

First Name:Randy
Last Name:Reinholz
Proposed or Committed:Committed
Bio:

An enrolled member of the Choctaw Nation of Oklahoma, Reinholz is co-founder and Producing Artistic Director of Native Voices at the Autry. He is an accomplished producer, director, actor and playwright. *Off The Rails*, his adaptation of Shakespeare's *Measure for Measure*, was produced in 2015 in Los Angeles. He has produced more than 25 plays and directed over 50 productions in the United States, Australia, Canada, and England. He is co-creator and producer for the Native Radio Theater Project, a collaboration between Native Voices and Native American Public Telecommunications. A tenured professor at San Diego State University, he served as Head of Acting from 1997-2007, Director of the School of Theatre, Television, and Film from 2007-2012, and in 2012 he was named Director of Community Engagement and Innovative Programs for the College of Professional Studies and Fine Arts at San Diego State University.

First Name:Jean Bruce
Last Name:Scott
Proposed or Committed:Committed
Bio:

Scott is co-founder and Producing Executive Director of Native Voices. She is a

director, producer, writer, dramaturg, and actor. She has developed over 200 plays by Native American playwrights, produced 30 plays (17 world premieres); 21 new play festivals; 12 playwrights retreats; over 200 public staged readings; and 19 national and international tours. She is co-creator of the Native Radio Theater Project, the La Jolla Playhouse Native Theatre Initiative, and the Alaska Native Playwrights Project. She has served as president of Sine Bahn Productions, an independent production company noted for developing screenplays, teleplays, and stage plays. She is a past member of the Los Angeles Board of Directors for the *American Federation of Television and Radio Artists* (AFTRA) and currently serves on the Screen Actors Guild (SAG) Local Hollywood American Indian Committee and the National Advisory Board for the Last Frontier Theatre Conference.

First Name:Robyn

Last Name:Hetrick

Proposed or Committed:Committed

Bio:

In a career spanning more than three decades, Hetrick draws on a rich background of experience creating programming for culturally diverse audiences in museums, cultural centers, and performing arts institutions in the for-profit and not-profit sectors. She has created and produced events in settings ranging from a 6,000 seat amphitheater at the Wolf Trap Farm Park for the Performing Arts near Washington, DC, to an intimate operatic recital at the Palace at Versailles for an audience of 40. As the Autry's Director of Programs and Public Events, she guides a department with responsibility for the creation and production of programs, symposia, concerts, and film festivals in conjunction with museum exhibitions and institutional initiatives. In addition, she serves as the managing director of Native Voices at the Autry and of the American Indian Arts Marketplace at the Autry, a Native American arts fair featuring 200 Native American artists who represent more than 40 tribes.

First Name:Elisa

Last Name:Blandford

Proposed or Committed:Committed

Bio:

Blandford is the Native Voices Production Manager, and has been at the Autry since May 2014. In this role, she coordinates and facilitates communication between all members of the annual Native Voices spring production (artistic director, executive director, actors, designers, stage managers, and production staff), assists with budget maintenance, drafts contracts for artists and vendors, and creates and edits content for marketing materials. She graduated Magna Cum Laude with a Bachelor of Arts, theatre emphasis, from Florida State University. She is also the Managing Director of VanguardRep, a theatre company she co-founded in 2009 that focuses on new works.

Promotion & Publicity: Briefly describe your plans for promoting and/or

publicizing the project.

The Autry will execute a diversified communications and marketing strategy to reach audiences throughout Southern California, including print, radio, and online advertising; onsite signage such as banners and posters; and direct mail to the Autry's database of members and recent visitors. The Equity production will be included in the museum's bimonthly print calendar, which is mailed to 13,000 households, and in the Autry's e-blasts, which are sent every two weeks to a list of more than 28,000 individuals. The Autry will produce a press release, and will reach out to local media to encourage coverage of the show. Social media campaigns through Facebook, Twitter, Instagram, Pinterest, and emerging social sites will supplement advertising campaigns and public relations. To reach nontraditional theatre audiences, the Autry will reach out to community organizations to share free or reduced-rate passes, as well as staff booths at festivals, American Indian conferences, and other events.

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.

From its inaugural season in 2000, Native Voices at the Autry has pursued the following goals:

1. Increase and enhance the body of theatrical work in the U.S. focused on American Indian culture to widely disseminate the stories and perspectives of contemporary Native Americans;
2. Create opportunities that give voice to and develop the talent of Native playwrights, actors, directors, musicians, and other theatre professionals;
3. Establish an artistic home in Los Angeles for Native American theatre artists;
4. Provide existing and new Autry Museum visitors – as well as potential national audiences – with stories and perspectives of contemporary Native Americans.

Native Voices measures its progress towards these goals via metrics that include:

1. The number of Native-written plays that Native Voices develops and the number and level of productions this work leads to;
2. The number of Native artists involved in our work;
3. The number of Autry visitors reached by Native Voices programs.

**Autry National Center of the American West
The Autry
Programmatic Activities**

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

2013/2013-14

Title/Work/Program:	Equity Stage Production: "The Bird House"
Key Artists/Personnel:	Written by Diane Glancy (Cherokee) Directed by Rob Caisley
# of Classes, Performances, exhibitions, residences, etc.:	16
# of Participants or Audience:	1154

Title/Work/Program:	Festival of New Plays: 1. "The Healer's Remains" 2. "Stand-Off at HWY #37" 3. "Where Have All the Warriors Gone?"
Key Artists/Personnel:	1. Written by Lori Favela (Yankton Sioux) 2. Written by Vickie Ramirez (Tuscarora) 3. Written by Darrell Dennis (Shuswap)
# of Classes, Performances, exhibitions, residences, etc.:	2
# of Participants or Audience:	304
Touring Info:	All three plays performed both days of the Festival: -May 29, 2013 at the Autry Museum, Los Angeles, CA -June 1, 2013 at La Jolla Playhouse, San Diego, CA

Title/Work/Program:	Short Play Festival: 1. "Fort Conley" 2. "Necessity as a Reason and a Defense" 3. "A Terrorist Threat" 4. "Hoop Jumper" 5. "My Fathers Bones" 6. "The Origin of the Law"
Key Artists/Personnel:	Written by: 1. Gary Harrington (Coman.) 2. Jeanna Flannigan (Anish./Wiwem.) 3. Bret Jones (Muskogee Crk) 4. Vicki Mooney (Cherokee) 5. Suzan Harjo (Chey./Musk. Creek) & Mary Nagle (Cher.) 6. Diane Gla

# of Classes, Performances, exhibitions, residences, etc.:	1
# of Participants or Audience:	140

2014/2014-15

Title/Work/Program:	Equity Stage Production: "Stand-Off at Hwy #37"
Key Artists/Personnel:	Written by Vickie Ramirez (Tuscarora) Directed by Jon Lawrence Rivera
# of Classes, Performances, exhibitions, residences, etc.:	16
# of Participants or Audience:	1260
Touring Info:	March 19-22, 2015: 5 public performances under Equity contract at the University of South Dakota Theatre (265 attended).

Title/Work/Program:	Short Play Festival: 1. "Totem Boy" 2. "The Cherry Orchard and Commodity Cheese" 3. "The Roadside Residential" 4. "It's Only a Truck" 5. "A Little Off the Top" 6. "Kill The Indian or Save the M
Key Artists/Personnel:	1. By Joseph Valdez (Navajo) 2. By Vickie Ramirez (Tuscarora) 3. By Darrell Dennis (Shuswap) 4. By Dennis Tibbetts (Ojibwe/Shoshone) 5. By Robert Vestal (Cherokee) 6. By Native Voices Artists Ens
# of Classes, Performances, exhibitions, residences, etc.:	1
# of Participants or Audience:	120

Title/Work/Program:	Festival of New Plays: 1. "There is No "I" in NDN" 2. "Our Voices Will Be Heard" 3. "Measure for Measure"
Key Artists/Personnel:	1. Written by Jennifer Bobiwash (Ojibway) 2. Written by Vera Starbard (Tlingit/Dena'ina) 3. Written by Randy Reinholz (Choctaw)
# of Classes, Performances, exhibitions, residences, etc.:	2
# of Participants or Audience:	412
Touring Info:	"There is No "I" in NDN" "Our Voices Will Be Heard" -May 28, 2014, Autry Museum -May 31, 2014, La Jolla Playhouse "Measure for Measure" -

	May 29, 2014, Autry -June 1, 2014, La Jolla Playhouse
--	---

2015/2015-16

Title/Work/Program:	Equity Stage Production: "Off the Rails"
Key Artists/Personnel:	Written by Randy Reinholz (Choctaw)
# of Classes, Performances, exhibitions, residences, etc.:	17
# of Participants or Audience:	1448

Title/Work/Program:	Festival of New Plays: 1. "Timestop" 2. "They Don't Talk Back" 3. "So Damn Proud"
Key Artists/Personnel:	Festival of New Plays: 1. By Joseph Valdez (Navajo) 2. By Frank Henry Kaash Katasse (Tlingit-Eable/Tsaagweidi) 3. By Justin Neal (Squamish)
# of Classes, Performances, exhibitions, residences, etc.:	2
# of Participants or Audience:	463
Touring Info:	All three plays performed at both locations: -May 27-8, 2015 at the Autry Museum, Los Angeles, CA - May 30-31, 2015 at La Jolla Playhouse, San Diego, CA

Title/Work/Program:	Hollywood Fringe Festival Performances: 1. "Boarding School Stories" 2. "There is no "I" in NDN" 3. "Little Big Joe the Bug Squasher"
Key Artists/Personnel:	1. Written by the Native Voices Artists Ensemble 2. Written by Jennifer Bobiwash (Ojibway) 3. Written by Joseph Valdez (Navajo)
# of Classes, Performances, exhibitions, residences, etc.:	3
# of Participants or Audience:	220

Title/Work/Program:	Short Play Festival: 1. "Families Matter" 2. "Siblings" 3. "Standing on the Threshold" 4. "Red Pine" 5. "Warrior's Blood" 6. "Crickets" 7. "Reeling"
Key Artists/Personnel:	Written by: 1. Duane Minard (Yurok, Piate) 2. Lori Favela (Yankton Sioux)

	3. Sam Mitchell (Yaqui) 4. Ty Defoe (Oneida, Ojibwe) 5. Joseph Valdez (Navajo) 6. Vicki Mooney (Cherokee) 7. Frank Kat
# of Classes, Performances, exhibitions, residences, etc.:	1
# of Participants or Audience:	135

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

Childsplay, Inc.
Childsplay
Organizational Information

Mission of your organization:

Childsplay’s mission is “to create theatre so strikingly original in form, content or both that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, those hallmarks of childhood that are the keys to the future.”

Briefly summarize the background/history of your organization:

Childsplay is an ensemble company of professional artists who have performed for young audiences in Arizona and across the US since 1977. The company has performed for more than 5 million children and adults through performances in schools, fully mounted productions in formal theatres for school groups and public audiences, residencies in schools, and a complete curriculum of drama classes.

The company reaches 200,000 children, teachers and families each year through performances at the Tempe Center for the Arts, regional in-school productions and national tours. This level of success can be attributed to the theatre’s fearless commitment to new plays and new approaches to traditional works – constantly challenging the notion of what theatre for young people can and should be. Childsplay seeks to introduce its audiences to the concept of theatre as a gathering space, a forum for an exchange of ideas and a catalyst to conversations that cut to the core of our most deeply held beliefs.

Childsplay, Inc.
Childsplay
Project Information

Major Project Activities:

Childsplay respectfully requests a grant of \$40,000 in support of a production of *The Yellow Boat* by David Saar, which will be performed in at the Tempe Center for the Arts in February and March 2017 for a diverse audience of 7,500 students, teachers and families.

The Yellow Boat was developed and premiered by Childsplay in 1992. Childsplay's Artistic Director David Saar wrote the script inspired by the life of his son Benjamin. Benjamin Saar was born with hemophilia and died at age 8 of AIDS related complications. The story depicts Benjamin's short life and death, with a focus on his journey as a young artist and the power of imagination in the face of grief. Since that time, the play has become an integral part of the Theatre for Young Audiences canon, widely considered to have transformed the field and the way theatre artists approach performances for young people.

When Childsplay premiered *The Yellow Boat* in the early 1990s, the idea of producing a play for children about the death of a child, or talking to children about the AIDS virus was almost unimaginable. Despite initial concerns, the play was widely celebrated for its thoughtful, empathetic portrayal of Benjamin's story. Twenty-five years later, this story still resonates. This play about a young person who is shunned for being different, who deals with fear, loneliness, and sickness but ultimately finds solace in friendship, family, and the power of imagination, will connect to many young people's experiences with loneliness and alienation. For others, the play will help to build a sense of empathy and a sense of peer advocacy.

The play tackles the layers of complexity surrounding illness and death. As a company that has been creating plays for children for four decades, Childsplay understands that these are difficult topics to discuss with young people. The company also believes that children are more than capable of understanding and empathizing when this information is presented in a thoughtful, developmentally appropriate way. A production of *The Yellow Boat* in 2017 will reflect Childsplay's deep respect for its young audiences by addressing major questions that still resonate today: How can friends and families support each other in the worst possible circumstances? How do you deal with loneliness and alienation? And how can imagination and art help get us through difficult times?

The primary goal of this project is to produce *The Yellow Boat* for young audiences, teachers and families in Arizona. This goal is in alignment with the National Endowment for the Arts objective of public engagement with diverse and excellent art. With this play,

Childsplay is making a commitment to telling the stories that our school audiences need to hear, reminding all children that they and their stories matter.

Schedule of key project dates:

The Yellow Boat will be performed for students and families at the Tempe Center for the Arts from February 19 to March 16, 2017. Performances on weekends will be open to the public, and weekday matinees will bring in students for school field trips. Childsplay anticipates that approximately 7,500 students, teachers, and families will attend a performance.

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

The intended audience for *The Yellow Boat* is a diverse cross-section of elementary and middle school students in Arizona. Childsplay's school audiences reflect Arizona's school population, with 44% of audiences from Latin@ families, 42% from Caucasian families, 6% from African American families, 5% from Native American families and 3% from Asian families. 57% of Childsplay's school audiences qualify for free or reduced price lunch programs. School groups travel to the Tempe Center for the Arts for field trips from across the state of Arizona, sometimes traveling up to four hours to attend a performance.

When developing a production like *The Yellow Boat* that addresses series issues like illness and death, Childsplay works closely with teachers and schools to ensure that both the performance and the surrounding resource materials meet the needs of our community. The company has an advisory panel of teachers who meet regularly to offer support and feedback, which is used to inform programming and support materials. Because of the company's long history of working in Arizona schools, we have developed a reputation for handling challenging content in a way that supports student needs – teachers and families trust us to help teach their children about difficult topics. While the story shared in *The Yellow Boat* is a serious one, its message and storytelling will provide a long-term benefit to the young people who experience a performance.

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

Childsplay's most valued partners have always been Arizona schools and the teachers and administrators who work with the organization to bring theatre into their lives of their

students. For *The Yellow Boat*, Childsplay is already reaching out to our long-term school partners to continue our relationships, and seeking new school partners who can help us connect to our audiences.

Additionally for this project, Childsplay will seek to partner with social service organizations like the Arizona Hemophilia Association, Ryan’s House and Banner Cardon Children’s Medical Center to engage our audiences in the big conversations surrounding childhood illness and the death of a child. Working with social service providers as partners helps the organization to build appropriate resource materials for parents and teachers helping them navigate the conversations with children surrounding performances of this play. These partnerships will help deepen the experience for audiences.

Description of Key Organizational Partners:

Organization Name:Arizona Schools
Proposed or Committed:Committed
Description of Organization:
Childsplay has a long history of partnership with hundreds of schools across the state of Arizona. Childsplay has already begun communicating with specific teachers to discuss field trip performances of *The Yellow Boat* in their schools in 2017, and using these conversations to craft the resource materials for the production.

Organization Name:(b) (4)
Proposed or Committed:Proposed
Description of Organization:
(b) (4)

Organization Name:
Proposed or Committed:Proposed
Description of Organization:
(b) (4)

Organization Name: Child Drama Archive at Arizona State University

Proposed or Committed: Committed

Description of Organization:

Arizona State University houses the largest archive of Child Drama materials in the world, including Childsplay's official archive. The company will work with archivist Kathy Krzys to display a gallery of Benjamin Saar's original artwork as part of the 360 degree theatre experience for audiences in the lobby at public performances.

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 artistic staff for this play will come from Childsplay's ensemble, a group of professionals who have formed a strong collaborative approach to strikingly original, fearless theatre for young audiences. Not only do ensemble members have a keen sense of how to approach professional theatre for young people, they have a meaningful understanding of how to present theatre directly in schools. Childsplay's new Artistic Director Dwayne Hartford will oversee the process, guiding the company in producing this script in a way that best serves both the artists and the audience.

Bios of Key Individuals:

First Name: Dwayne

Last Name: Hartford

Proposed or Committed: Committed

Bio:

Dwayne Hartford is the Artistic Director Designate for Childsplay. He joined the company in 1990. He is a frequent actor and director for the company, as well as Playwright in Residence. He has written 8 plays commissioned and produced by Childsplay, including *Eric and Elliot*, named 2005 Distinguished Play by the American Alliance of Theatre & Education. His adaptation of *The Miraculous Journey of Edward Tulane* is being produced all across the country. Five of Dwayne's plays are published by Dramatic Publishing. Dwayne has directed fifteen productions for Childsplay, including *The Borrowers*, *Seussical*, and *A Thousand Cranes*. Dwayne was an Arizona Commission on the Arts roster artist for many years, teaching creative drama and play writing. He is the 2015 recipient of the Lifetime Achievement Award from the Arizona Chapter of the National Society of Arts and Letters. He is (b) (6) and holds a BFA from the Boston Conservatory.

First Name:David
Last Name:Saar
Proposed or Committed:Committed
Bio:

David Saar, founding Artistic Director of Childsplay, has directed, taught and overseen the creation of numerous new works, He is the playwright of *The Yellow Boat*, which premiered at Childsplay in 1992. Mr. Saar's numerous honors for his work include the Children's Theatre Foundation of America's Medallion Award for lifetime achievement, Phoenix Future Forum's Dream Weaver's Award, The Winifred Ward Dare to Dream Fellowship and the Arizona Governor's Arts Award.

First Name:Steve
Last Name:Martin
Proposed or Committed:Committed
Bio:

Steve Martin is in his 15th season as Managing Director of Childsplay. He is currently on the board of the Papago Salado Association, Arizona Citizens for the Arts and TYA/USA. Prior to joining Childsplay he was Assistant Managing Director of Alliance Theatre Company in Atlanta and Managing Director of Virginia Stage Company in Norfolk. He has served as a grants panelist for the Virginia Commission on the Arts, Arizona Commission on the Arts and the Phoenix Office of Arts and Culture.

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

School performances of *The Yellow Boat* will be marketed directly to teachers and administrators through school brochures, website postings, emails and telephone contacts by Childsplay's Education staff. Childsplay has developed close relationships with both the education and arts editors of regional newspapers and anticipates media coverage from both a fine arts and arts education perspective. Childsplay will also promote public performances through social media, postcard mailings, and print advertisements, as well as working with community partners to bring in families who will benefit most from this performance.

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.

Childsplay is extremely active in the ongoing evaluation and assessment of its programs, constantly seeking to improve upon its offerings. *The Yellow Boat* will be evaluated throughout the development process by Artistic staff to ensure that it meets specific artistry and learning goals.

Once the show is being performed for students and families, the company uses surveys to measure success in achieving outcomes and works with Intrinsic Impact and WolfBrown Inc to analyze results. Participating educators and families receive online surveys, tracking student, teacher, and family responses. Artistic and Education staff review these surveys regularly, adding feedback from their firsthand observations. These surveys and observations are used to make program adjustments as necessary and, when compiled in their entirety at the end of the performance run, are shared with the full ensemble to help shape play selection and curriculum development for future seasons.

Childsplay, Inc.
Childsplay
Programmatic Activities

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

2013/2013-14

Title/Work/Program:	Robin Hood
Key Artists/Personnel:	Greg Banks, playwright Dwayne Hartford, Director
# of Classes, Performances, exhibitions, residences, etc.:	29
# of Participants or Audience:	7,687

Title/Work/Program:	Apollo to the Moon
Key Artists/Personnel:	Playwright: Mary Hall Surface Director: Jon Gentry
# of Classes, Performances, exhibitions, residences, etc.:	144
# of Participants or Audience:	41,855
Touring Info:	Toured to schools across the state of Arizona from October 2013 - May 2014

Title/Work/Program:	The Miraculous Journey of Edward Tulane
Key Artists/Personnel:	Playwright: Dwayne Hartford Director: David Saar
# of Classes, Performances, exhibitions, residences, etc.:	28
# of Participants or Audience:	5,196

Title/Work/Program:	Super Cowgirl and Mighty Miracle
Key Artists/Personnel:	Playwright: Jose Cruz Gonzalez Director: Dwayne Hartford
# of Classes, Performances, exhibitions, residences, etc.:	110
# of Participants or Audience:	28,081
Touring Info:	Toured to schools across the state of Arizona from January to May 2014

Title/Work/Program:	The Cat in the Hat
Key Artists/Personnel:	Playwright: Katie Mitchell Director: David Barker
# of Classes, Performances, exhibitions, residences, etc.:	74
# of Participants or Audience:	14,822

2014/2014-15

Title/Work/Program:	Charlotte's Web
Key Artists/Personnel:	Playwright: Joseph Robinette Director: Anthony Runfola
# of Classes, Performances, exhibitions, residences, etc.:	45
# of Participants or Audience:	16,644

Title/Work/Program:	Schoolhouse Rock Live
Key Artists/Personnel:	Playwright: Scott Ferguson, George Keating and Kyle Hall Director: Anthony Runfola
# of Classes, Performances, exhibitions, residences, etc.:	96
# of Participants or Audience:	115,610
Touring Info:	National Touring Production - toured to cities across the United States from September 2014 to March 2015

Title/Work/Program:	Junie B. Jones in Jingle Bells, Batman Smells
Key Artists/Personnel:	Playwright: Allison Gregory Director: David Saar
# of Classes, Performances, exhibitions, residences, etc.:	48
# of Participants or Audience:	22,236

Title/Work/Program:	Girls Who Wear Glasses
Key Artists/Personnel:	Playwright: Anne Negri Director: Debra K. Stevens
# of Classes, Performances, exhibitions, residences, etc.:	122

# of Participants or Audience:	31,667
Touring Info:	Toured to schools across the state of Arizona from January to May 2015

Title/Work/Program:	The Three Javelinas
Key Artists/Personnel:	Playwright: Jenny Millinger Director: Dwayne Hartford
# of Classes, Performances, exhibitions, residences, etc.:	51
# of Participants or Audience:	20,932

2015/2015-16

Title/Work/Program:	Sideways Stories from Wayside School
Key Artists/Personnel:	Playwright: John Olive Director: Dwayne Hartford
# of Classes, Performances, exhibitions, residences, etc.:	49
# of Participants or Audience:	17,205

Title/Work/Program:	The Smartest Girl in the World
Key Artists/Personnel:	Playwright: Miriam Gonzales Director: Debra K. Stevens
# of Classes, Performances, exhibitions, residences, etc.:	
# of Participants or Audience:	
Touring Info:	This is an ongoing tour, performing for schools across the state of Arizona in spring 2016

Title/Work/Program:	Rock the Presidents
Key Artists/Personnel:	Playwright: Dwayne Hartford Director: Anthony Runfola
# of Classes, Performances, exhibitions, residences, etc.:	
# of Participants or Audience:	
Touring Info:	This is an ongoing tour, performing for schools across the state of Arizona in spring 2016

Title/Work/Program:	Pero, or the Mysteries of the Night
Key Artists/Personnel:	Playwright: Guus Ponsioen

	Director: Onny Huisink
# of Classes, Performances, exhibitions, residences, etc.:	
# of Participants or Audience:	

Title/Work/Program:	Pete, or the Return of Peter Pan
Key Artists/Personnel:	Playwright: Dwayne Hartford Director: David Saar
# of Classes, Performances, exhibitions, residences, etc.:	
# of Participants or Audience:	

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

Childsplay produces 7-9 productions each year. Many perform for public and field trip audiences at the Tempe Center for the Arts, while others tour to schools around the state and nationally. Not all 15-16 productions have been completed - accordingly attendance numbers are not included for these projects.

**Cornerstone Theater Company, Inc.
Cornerstone
Organizational Information**

Mission of your organization:

Cornerstone Theater Company makes new plays with and about communities.

By combining the artistry of people with many levels of theatrical experience, we act upon the conviction that artistic expression is civic engagement and that access to a creative forum is essential to the wellness and healthy of every individual and community.

Briefly summarize the background/history of your organization:

Cornerstone is a community-based theater company led by a Board of Directors and artistic Ensemble, and is supported by a professional staff. The company embeds itself in a specific community to make plays with and about that community. Cornerstone serves audiences with restricted avenues for arts participation. We envision a more equitable world transformed through the recognition that every individual has the capacity for artistic creativity, and a story worth telling.

The company arrived in Los Angeles in 1992 after traveling the country since its founding in 1986. The company moved to its current offices in the Arts District in 1999. Cornerstone identified Los Angeles as its home because of the city's astonishing diversity—and the inherent challenge and opportunity that this diversity presents to build bridges between communities.

Cornerstone Theater Company, Inc.
Cornerstone
Project Information

Major Project Activities:

Cornerstone Theater Company's approach to community-based theater is unique in that we engage community participants in the entire theatrical process. Our engagement work, developed over three decades, is fundamental to our art; community collaborations are the core of our work as a theater company. During a lengthy residency, community participants—often individuals that would never identify as artists—share their stories, appear on stage alongside professional actors and participate in the making of a professional show.

Cornerstone produces in cycles, which are series of plays about individual communities that share a common theme. In April of 2017, Cornerstone will present *The Hunger Bridge Show* as the culmination of the six-year Hunger Cycle, in collaboration with our many community partners. Presently, Cornerstone is exploring the possibility of utilizing the newly renovated John Anson Ford Amphitheater in Hollywood as our venue. This venue proved to be highly successful for the bridge show for the Faith Cycle, *A Long Bridge Over Deep Waters*, in 2005.

This production will unite the eight communities that we will have engaged over the life of the cycle. To date, Cornerstone has presented six groundbreaking community collaborations within this Cycle: *Café Vida*, with former gang members in rehabilitation; *SEED: A Weird Act of Faith*, with urban and rural farmers; *Lunch Lady Courage*, with cafeteria workers and the students they serve; *Love on San Pedro*, with the homeless of Skid Row; *Bliss Point*, with the addiction and recovery community of Los Angeles; *California: The Tempest*, a year-long, statewide tour that connected the ten communities of our Institute Summer Residencies. In development is *Urban Rez*, written by Larissa FastHorse, a collaboration with the native people of the Los Angeles Basin and will be produced in April of 2016. The eighth play, to be written by Julie Marie Myatt, will explore the complicated territory of food access and the psychological ramifications of hunger. For *The Hunger Bridge Show*, Cornerstone's Artistic Director, Michael John Garcés, will create an over-arching work that incorporates community participants' input and grapples with the complicated questions of hunger in Los Angeles.

Michael John Garcés, along with Cornerstone's Manager of Community Partnerships, Sage Clemenco, began the script development process by reconnecting with our past Hunger Cycle production communities and partner organizations over the past year and a half. Garcés has held a number of one-on-one interviews with past cast members and community advisors. He is investigating what hunger means to them personally, and asking that they reflect on their communities and upon their notions of the future. The thoughts of the community members regarding hunger vary widely. As he deepens his inquiry, he is beginning to think about base texts that might serve as a jumping off point

for the development of the script.

Michael shares in his artistic statement that he is interested in *The Magic Flute*, that absurd, intensely beautiful, deeply odd and funny touchstone of western opera. The notion of activating the Hunger Cycle community performers through music—making it comic, beautiful and sublime is artistically impactful. The culmination of the Hunger Cycle is an opportunity to bring *The Magic Flute* of "high" art to the table, adapting it to the many voices and music of Los Angeles, rethinking the Hunger Cycle communities and Cornerstone partnerships through this magic.

Cornerstone is exploring the possibility of the newly renovated John Anson Ford Amphitheater in Hollywood as our venue. This venue proved to be highly successful for the bridge show for the Faith Cycle, *A Long Bridge Over Deep Waters*, in 2005. We are excited to return to the Ford and share *The Hunger Bridge Show* with Los Angeles.

Schedule of key project dates:

Spring / Summer 2016 – Garcés with the support from the Manager of Community Partnerships conducts story circles with past community participants and constituents of partner organizations.

Fall 2016 – Garcés writes the first draft of the Hunger Bridge Show.

Late Fall 2016 – The Ensemble reads script and provides feedback. The design team is determined and Ensemble members are cast.

December 2016 – The script is read in community and feedback is requested. A second draft of the play is completed.

February 2017 – Community auditions

March & April 2017 – Rehearsals

May & June 2017 – Performances

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

The intended audiences for *The Hunger Bridge Show* are the past communities that Cornerstone has collaborated throughout the cycle. In our work, Cornerstone strives to apply practices that affirm our commitment to the collaborating communities. This can be seen on an economic level as the company provides temporary employment when we require over-hire crew, it attracts patrons from outside of the community that may dine and shop in local businesses before a performance, and we operate on a pay-what-you-

can ticket model (all thereby keeping the local money in and attracting outside money to the local economy). This model speaks to our core value of accessibility and provides complete access for community members to attend our performances. Other strategies include providing services and resources that address the distinctive needs of a community—this can manifest in providing transportation, child-care, or elder-care. In these ways we invest economically within the community while working to overcome cultural divides. These strategies are utilized concurrently, with many others, to further a greater goal: earning the trust of our community and participants.

Most certainly, Cornerstone's work resonates at the personal level. Our impact is often qualitative and inadequately measured beyond the individual it is inherent to. Participants have attributed extraordinary change in their lives to their participation: a community member that acted in *Café Vida* (2012) expressed how the experience instilled a "sense of worth," and that "to be able to go back and heal ... it's something that will stay with me for the rest of my life."

The Hunger Bridge Show will forge connections and facilitate dialogue between the disparate communities. The production has the tremendous capacity to bring people from all walks of life together to experience an original production that reflects contemporary experience and expands understanding across cultural divides.

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

For the bridge show, Cornerstone will partner with organizations that it has collaborated with throughout the Hunger Cycle. The partners include schools, rehabilitation and workplace service organizations, food service organizations, food co-ops, homeless support services, theaters, parks and residential treatment centers. We will engage community participants from the six years of the cycle to generate content for Michael John Garcés to write the script.

Description of Key Organizational Partners:

Organization Name:Food Forward
Proposed or Committed:Committed
Description of Organization:

Food Forward rescues fresh local produce that would otherwise go to waste, connecting this abundance with people in need, and inspiring others to do the same. This volunteer-powered, grassroots group of Southern Californians promotes issues of food justice by recovering excess fruits and vegetables and donating 100% to local direct-service agencies who feed our community's most

vulnerable. <http://foodforward.org/>

Organization Name:Homeboy Industries / Homegirl Café

Proposed or Committed:Committed

Description of Organization:

Homeboy Industries started as a jobs program offering alternatives to gang violence in one of the toughest neighborhoods in Los Angeles. Homegirl Café is a division of Homeboy Industries. Homegirl Café is a social enterprise assisting at-risk and formerly gang-involved young women and men to become contributing members of our community through training in restaurant service and culinary arts. <http://www.homegirlcafe.org>

Organization Name:Beit T'Shuvah

Proposed or Committed:Committed

Description of Organization:

Beit T'Shuvah is both a residential treatment center and a supportive, spiritual community that approaches addiction and other destructive behaviors with a groundbreaking model that focuses on the integration of the whole self – the mind, body, and spirit. Their mission is to guide individuals and families towards a path of living well, so that wrestling souls can recover from addiction and learn how to properly heal. <http://www.beittshuvah.org/>

Organization Name:Community Services Unlimited

Proposed or Committed:Committed

Description of Organization:

Community Services Unlimited's mission is to foster the creation of communities actively working to address the inequalities and systemic barriers that make sustainable communities and self-reliant life-styles unattainable. <http://www.csuinc.org>

Organization Name:Downtown Women's Center

Proposed or Committed:Committed

Description of Organization:

Downtown Women's Center's mission is to provide permanent supportive housing and a safe and healthy community fostering dignity, respect, and personal stability, and to advocate ending homelessness for women. <http://www.downtownwomenscenter.org>

Organization Name:Hunger Action Los Angeles (H.A.L.A.)

Proposed or Committed:Committed

Description of Organization:

Hunger Action Los Angeles works to end hunger and promote healthy eating through advocacy, direct service, and organizing. www.hungeractionla.org

Organization Name: Los Angeles Community Action Network

Proposed or Committed: Committed

Description of Organization:

Los Angeles Community Action Network's Mission helps people dealing with poverty create and discover opportunities, while serving as a vehicle to ensure we have voice, power and opinion in the decisions that are directly affecting us. www.cangress.org

Organization Name: Lamp Village Community Art Project

Proposed or Committed: Committed

Description of Organization:

Lamp Village Community Art Project helps people living with severe mental illness move from streets to homes. Lamp offers immediate access to affordable, safe and permanent housing without requiring sobriety or participation in treatment. www.lampcommunity.org

Organization Name: Los Angeles High School of the Arts (LAHSA)

Proposed or Committed: Committed

Description of Organization:

At the Los Angeles High School of the Arts (LAHSA), students learn real-world skills necessary for success in life and the entertainment industry. Students are taught by professional actors, directors, dancers and singers, lighting, set, sound, and costume designers and technicians. <http://lahsa-laUSD-ca.schoolloop.com>

Organization Name: Ford Theaters

Proposed or Committed: Committed

Description of Organization:

The Ford Theatres bring people together for transformative arts experiences that inspire, empower and ignite cultural exchange. The newly renovated John Anson Ford Theatres complex is one of the oldest performing arts venues in Los Angeles. Each year, the Ford partners with LA County-based arts organizations to present an eclectic season of culturally diverse music, dance, theatre, film and family events. *The Hunger Bridge Show* will be presented at the Ford. www.fordtheatres.org

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

Cornerstone's ensemble is the artistic governing body. They are the creative impetus

that strives for innovation, impact, and excellence. It is made up of a group of artists—some of whom have been with the company since its inception—who work in consensus and are led by the Artistic Director. They make all the major artistic decisions including what our projects aim for, what issues we want to explore, what artists (writers, directors, guest actors, designers and others) that we wish to collaborate with and what communities we hope to work with. Biweekly ensemble meetings are held to discuss artistic vision, collaborating artists and to set the groundwork on which the company builds.

Bios of Key Individuals:

First Name:Michael John
Last Name:Garés
Proposed or Committed:Committed
Bio:

Michael is the Artistic Director at Cornerstone, where credits include writing two community-based plays, *Los Illegals* and *Consequence*, as well as directing *California: The Tempest* by Alison Carey, *Plumas Negras* by Juliette Carrillo, *Café Vida* by Lisa Loomer and *3 Truths* by Naomi Iizuka, among others. Theatres he has worked at include Woolly Mammoth Theatre Company, The Guthrie Theatre, Mosaic Theater, The Theatre @ Boston Court, The Wilma Theatre, South Coast Rep and the Yerba Buena Center for the Arts, among many others. His full-length plays include *Acts of Mercy* (Rattlestick Playwrights Theater), *points of departure* and *customs* (INTAR) and *THE WEB* (needtheatre). He has also written a solo performance, *agua ardiente* (The American Place), and his short plays include *americanas* (Mixed Blood), *A Parable* (Great Plains Theatre Company), *inhabited* (Red Fern Theatre Co.), *tostitos* (EST Marathon of One-Act Plays), *on edge* (Humana Festival), and *audiovideo* (The Directors Project).

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

The Hunger Bridge Show is the culmination of the Hunger Cycle and Cornerstone's 30th Anniversary season. The marketing for the full 30th Anniversary season will include both traditional and alternative techniques. Through print materials including postcards and posters our engagement staff along with community members canvas the local communities. We will send a traditional press release to mainstream media and also reach out personally to local bloggers, writers, and artists within the Hunger Cycle partner communities. The production will be professionally videotaped and photographed; a video excerpt or trailer will be available on YouTube and photos on our website and social media. Cornerstone will capture story circles, play readings, personal interviews with community participants, and rehearsal and backstage footage of the production. We aim to share documentation of this project on a large scale, impacting the arts and social

justice field on a national level.

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.

Cornerstone is currently working with market researchers WolfBrown on the Intrinsic Audience Impact Survey. Additionally we have begun work with Slover Linett to measure the impact of our engagement activities. Our Intrinsic Impact Survey attempts to quantify the overall experience for the audience members and capture, in data, the internal movement resulting from their interaction with our programming. Cornerstone has worked with WolfBrown to craft a survey that asks the respondents to rate their reactions to various aspects of the show, including their emotional response to the performance, their connection to the characters, any stimulation of inquiry, and social bridging—if they empathized with another social/ethnic background. The survey is comprehensive, and collects demographic data as well as behavioral data, all of which is being used to help Cornerstone achieve the simple outcomes of breaking down barriers and fostering empathy.

Cornerstone Theater Company, Inc.
Cornerstone
Programmatic Activities

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

2013/2013-14

Title/Work/Program:	Plumas Negras
Key Artists/Personnel:	Playwright: Juliette Carrillo Director: Michael John Garcés
# of Classes, Performances, exhibitions, residences, etc.:	3
# of Participants or Audience:	600

Title/Work/Program:	Love on San Pedro
Key Artists/Personnel:	Playwright: James McManus Director: Shishir Kurup
# of Classes, Performances, exhibitions, residences, etc.:	19
# of Participants or Audience:	3000

Title/Work/Program:	Bliss Point
Key Artists/Personnel:	Playwright: Shishir Kurup Director: Juliette Carrillo
# of Classes, Performances, exhibitions, residences, etc.:	19
# of Participants or Audience:	1485

2014/2014-15

Title/Work/Program:	California The Tempest
Key Artists/Personnel:	Playwright: Alison Carey Director: Michael John Garcés
# of Classes, Performances, exhibitions, residences, etc.:	29
# of Participants or Audience:	9,414
Touring Info:	The production toured to 9 communities across

California: Los Angeles, Weedpatch/Arvin, Lost Hills, Grayson/Westley, Pacoima, East Salinas, Fowler, Eureka, San Francisco and Los Angeles.
--

2015/2015-16

Title/Work/Program:	Urban Rez
Key Artists/Personnel:	Playwright: Larissa FastHorse Director: Michael John Garcés
# of Classes, Performances, exhibitions, residences, etc.:	18
# of Participants or Audience:	2000
Touring Info:	The production will perform in April of 2016 in downtown at the Los Angeles Viaduct and in west Los Angeles at Kuruvungna Springs.

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

Theatre Squared, Inc.
TheatreSquared
Organizational Information

Mission of your organization:

TheatreSquared (T2) stages challenging professional works in an intimate setting, expands arts access in Arkansas schools and gives voice to playwrights in mid-America. T2 strives to bring together all segments of our community by reminding us of our common humanity and serves as an essential, cultural, educational and economic component of our much-loved piece of the Ozarks and of our country and our world. We believe that theatre—done well and with passion—can transform lives and communities.

Briefly summarize the background/history of your organization:

TheatreSquared is Northwest Arkansas's nationally recognized professional theatre—one of just two in the state—and ranks among the country's fastest-growing regional theatres since its founding in 2006. The company offers 220 performances annually and far-reaching educational programs to 35,000 theatregoers and students. In 2011, T2 was selected by American Theatre Wing, founder of the Tony Awards, as one of the nation's ten best emerging theatres.

T2 has established a national reputation as a home for professional artists and a forming ground for new works. In ten seasons, the theatre has been home to seven world premiere productions and professional workshops of 37 new scripts by playwrights from around the country. In Arkansas, the theatre has established a loyal and energetic audience for new works. In addition to world premieres and new work development, the theatre also hosts regional premieres and second productions, bringing new American plays to Northwest Arkansas audiences.

Theatre Squared, Inc.
TheatreSquared
Project Information

Major Project Activities:

TheatreSquared (T2) seeks support from the National Endowment for the Arts to produce the 2017 Arkansas New Play Festival—the state’s only dedicated professional laboratory for the development of new plays. For its ninth annual festival, TheatreSquared will present two full weekends of performances in Fayetteville and, for the first time in 2017, Bentonville, including four staged readings and a fully staged workshop premiere. In addition to work by professional playwrights, T2 will produce a showcase of ten-minute plays written by high school students from across Arkansas.

Through the Arkansas New Play Festival, TheatreSquared gives voice to emerging playwrights whose timely stories resonate with the shifting demographics of Arkansas and mid-America. The festival offers playwrights compelling advantages—bringing talented professional artists together from across the nation, supported by an experienced artistic staff, to extensively workshop and then perform their new scripts for engaged audiences in both of Northwest Arkansas’s burgeoning population centers. Adding performances in Bentonville in 2017 will bring an entirely new audience to the festival staged readings, to the great benefit of T2’s visiting playwrights. Visiting artists at T2 often cite the theatre’s location in Fayetteville as a major asset, providing a sense of retreat and clear focus on the process of new work development. For artists who call Arkansas home—including actors, directors, designers, and a growing number of playwrights—the festival provides both a professional outlet and a vital link to the national theatre community.

The Arkansas New Play Festival is the cornerstone of TheatreSquared's active role in new play development, bringing together established and emerging playwrights to intensively workshop new scripts with top-notch artists. Many past participants are Arkansas or mid-American natives, Qui Nguyen, Sherry Kramer, Werner Trieschmann, Jamey McGaugh, Clinessha Sibley, and Samuel Brett Williams, working each year alongside national peers such as Lee Blessing, Amy Evans, Juan Francisco Villa, E.M. Lewis, Susan Felder, Alan Berks, and John Walch.

The Festival is also a vital bridge to underrepresented audiences in Northwest Arkansas. In 2016, supported by a major grant from the Doris Duke Charitable Foundation, TheatreSquared will invite the local Muslim community to join in conversation sparked by a new play-in-development set in Damascus. Led by Syrian director Kholoud Sawaf, the new work is inspired by the universal themes of *Romeo and Juliet*. Past projects such as *Sundown Town* by Kevin D. Cohea and *Look Away* by Robert Ford—both examining Arkansas's difficult history in race relations—exemplify how the festival can serve as a place where stories that might not receive attention elsewhere can move from concept to World Premiere and spark crucial conversations

locally. In 2014, with support from the National Endowment for the Arts, TheatreSquared brought nationally accomplished playwright Karen Zacarías to Northwest Arkansas to substantially revise and perform her play *Just Like Us*, which helped bring in record attendance from Northwest Arkansas’s Latino community. These models are a foundation for continued outreach to underserved audiences during the 2017 festival.

The festival will also include the Arkansas Young Playwrights Showcase, featuring short plays by students from a geographically diverse group of high schools from Northwest Arkansas to the Arkansas Delta Region. Established playwrights taking part in the festival will serve as mentors for students, and professional actors will perform each student-written script. The showcase is intended to engage and include students who lack access to the performing arts and have limited opportunities for arts-in-education within their schools or communities.

Schedule of key project dates:

Dates for planned activities are as follows:

November 2016 – Invitation for script submissions. Review process begins.

January 2017 – Grant period begins. Play selection finalized. Interviews, auditions, and offers extended to directors, dramaturgs, and actors.

February 2017 – Public announcement of festival lineup. Marketing efforts begin in Fayetteville and Bentonville. Invitations sent to peer theatres.

June 5, 2017 – Artists arrive and begin developmental workshops and rehearsals

June 15-25, 2017 – Arkansas New Play Festival. Staged readings, workshop performances, and student showcase performed in Fayetteville and Bentonville.

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

Playwrights will have the opportunity to intensively develop their work in collaboration with professional directors, actors and dramaturgs, see the plays performed, and hear feedback. Professional artists participating will benefit from new connections with peers from across the country. Audiences will experience new plays in raw form and have an impact on their development—an opportunity otherwise unavailable in the state. A public forum with playwrights at the Fayetteville Public Library will be broadcast on NPR affiliate KUAF, reaching an estimated additional audience of 5,000. Historically, more than 40 percent of festival attendees travel from smaller communities surrounding Fayetteville and more than 35 percent are under the age of 30. The opportunity for students participating in the Young Playwrights Showcase to see their own writing performed by professional artists is, for them, unprecedented and may well be a transformative experience.

Selection of Key Organizational Partners: An organization partner is an outside

entity that will provide resources (other than money) to support the project.

TheatreSquared is currently in advanced conversations with Crystal Bridges Museum of American Art in Bentonville to act as host for a weekend of performances of T2's 2017 Arkansas New Play Festival. The pending commitment from Crystal Bridges to host a full weekend of staged reading performances at the Museum will bring playwrights' developmental work to a diverse, largely new audience, including patrons who travel from across the country to visit the Museum. The partnership would also include an agreement from Crystal Bridges to market the festival to its own audience and substantial membership and to provide production staff support. This proposed partnership is the first stage in a planned multi-year co-presenting venture with Crystal Bridges

Description of Key Organizational Partners:

Organization Name: (b) (4) Proposed or Committed: Proposed Description of Organization: (b) (4)

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

T2 Artistic Director Robert Ford, an experienced playwright and co-founder of T2, will coordinate a creative team of over forty professional artists. Collaborating playwrights will be selected through a script request and submission process. Creative teams for each workshop will be finalized through an interview and audition process. T2 team members include Martin Miller (Executive Director), whose experience includes commissioning and developing a bilingual *Romeo y Julieta* for Chicago Shakespeare Theater in 2008; Amy Herzberg (Associate Artistic Director), Head of Performance at University of Arkansas; and Morgan Hicks (Literary Manager/Director of Education), an experienced director/dramaturg.

Bios of Key Individuals:

First Name: Robert Last Name: Ford

Proposed or Committed:Committed

Bio:

Robert Ford is a playwright and artistic director of T2. Recent productions of his work include *Fault*, *Look Away* (T2), *The Spiritualist* (Stages Repertory Theatre, TheatreSquared, New Harmony Project), *The Fall of the House* (TheatreSquared, Alabama Shakespeare Festival— Edgar Award nominee), and *Girl Band in the Men's Room* (Hollywood Fringe—Best Theatre Award). M.Mus., Yale; MFA in Acting, Rutgers; MFA in Playwriting/Screenwriting, UT Austin.

First Name:Martin

Last Name:Miller

Proposed or Committed:Committed

Bio:

Martin Miller is Executive Director of TheatreSquared and has overseen a six-year period in which the theatre's audience and budget have grown more than tenfold. As associate producer at Chicago Shakespeare Theater, he led initiatives including the bilingual *Romeo y Julieta*, The Second City's *Rod Blagojevich Superstar*, the inaugural tour of *Funk It Up About Nothin'* (Outstanding Musical, 2008 Edinburgh Festival Fringe). BA, Carleton College; MFA in Arts Leadership, DePaul University.

First Name:Amy

Last Name:Herzberg

Proposed or Committed:Committed

Bio:

Amy Herzberg is associate artistic director of T2 and directs the MFA/BA acting programs at the University of Arkansas. Acting credits include La Jolla Playhouse, George Street Playhouse, Stages Repertory Theatre, and San Diego Repertory Theatre. Recent performances in new plays include Blank Theatre (Los Angeles), New Harmony Project (Indiana), New York Theatre Workshop, Theatre J (Washington DC), Cambridge University, English Theatre Berlin (Germany), and TheatreSquared. MFA, Acting, Cal Arts.

First Name:Morgan

Last Name:Hicks

Proposed or Committed:Committed

Bio:

Morgan Hicks is Director of Education and Literary Manager for TheatreSquared, and has directed 9 productions for the theatre. Under her leadership, the education programs at T2 have grown to serve 17,000 students annually. She has also served as general manager of Writer's Theatre in Chicago and company manager of BareStage. BFA in Acting, Arkansas State University; MA, Performance Studies, Missouri State

University; MFA in Directing, University of Arkansas.

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

TheatreSquared's extensive media partnerships include a \$35,000 seasonal sponsorship from the *Northwest Arkansas Democrat Gazette* (publisher of all major regional print publications) and online, broadcast, and direct mail partners that collectively provide an additional \$65,000 in in-kind media support. For the 2017 Arkansas New Play Fest, the theatre will mail 15,000 New Play Guides to regional arts patrons; pursue editorial coverage in various media; publish print, online, and broadcast ads; and maintain a visible presence with posters and banners throughout the area. In partnership with Crystal Bridges, T2 hopes to expand its 2017 Festival audience and market to more than 6,000 area households with membership at the Museum. TheatreSquared also plans to use the 2017 Arkansas New Play Festival to engage under-represented audiences in Northwest Arkansas, both through outreach to cultural organizations serving the area's minority populations and through relevant programming.

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.

Each reading or performance will be followed by a conversation with the playwright, director and cast, giving immediate feedback to the playwright that may help with further revisions. The festival is unique in staging its first readings in Bentonville, offering a further week of development, and then staging additional readings in Fayetteville. This feature of the festival represents an unusual opportunity for the playwright to see a performance, make revisions, and then see the revised work in front of a new audience.

The primary measure of the Arkansas New Play Fest's success will be the development of four new plays and the development and premiere of a fifth play for the American stage. Attendance in both Fayetteville and Bentonville will reflect the measure of public engagement. Scripts developed at the Arkansas New Play Festival will be sent out to producers and literary agents across the country.

Theatre Squared, Inc.
TheatreSquared
Programmatic Activities

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

2013/2013-14

Title/Work/Program:	The Spiritualist by Robert Ford
Key Artists/Personnel:	Kevin C. Fox, Director
# of Classes, Performances, exhibitions, residences, etc.:	15
# of Participants or Audience:	2157

Title/Work/Program:	4000 Miles by Amy Herzog
Key Artists/Personnel:	Shana Gold, Director
# of Classes, Performances, exhibitions, residences, etc.:	15
# of Participants or Audience:	2279

Title/Work/Program:	A Christmas Carol by Charles Dickens, adapted by TheatreSquared
Key Artists/Personnel:	Morgan Hicks, Director
# of Classes, Performances, exhibitions, residences, etc.:	28
# of Participants or Audience:	3861

Title/Work/Program:	Good People by David Lindsay-Abaire
Key Artists/Personnel:	Amy Herzberg, Director
# of Classes, Performances, exhibitions, residences, etc.:	20
# of Participants or Audience:	2630

Title/Work/Program:	Hamlet by William Shakespeare
Key Artists/Personnel:	Sean Patrick Reilly, Director
# of Classes, Performances, exhibitions, residences, etc.:	28
# of Participants or Audience:	3549

2014/2014-15

Title/Work/Program:	One Man, Two Guvnors by Richard Bean, with songs by Grant Olding
Key Artists/Personnel:	Amy Herzberg, Director
# of Classes, Performances, exhibitions, residences, etc.:	24
# of Participants or Audience:	3630

Title/Work/Program:	Proof by David Auburn
Key Artists/Personnel:	Shana Gold, Director
# of Classes, Performances, exhibitions, residences, etc.:	15
# of Participants or Audience:	2173

Title/Work/Program:	Around the World in 80 Days by Jules Verne, adapted by Mark Brown
Key Artists/Personnel:	Mark Shanahan, Director
# of Classes, Performances, exhibitions, residences, etc.:	28
# of Participants or Audience:	3552

Title/Work/Program:	Look Away by Robert Ford
Key Artists/Personnel:	Benny Sato Ambush, Director
# of Classes, Performances, exhibitions, residences, etc.:	20
# of Participants or Audience:	3000

Title/Work/Program:	Superior Donuts by Tracy Letts
Key Artists/Personnel:	Sean Patrick Reilly, Director
# of Classes, Performances, exhibitions, residences, etc.:	20
# of Participants or Audience:	2821

2015/2015-16

Title/Work/Program:	Amadeus by Peter Shaffer
---------------------	--------------------------

Key Artists/Personnel:	Amy Herzberg and Sean Patrick Reilly, Directors
# of Classes, Performances, exhibitions, residences, etc.:	23
# of Participants or Audience:	3780

Title/Work/Program:	Water by the Spoonful by Quiara Alegría Hudes
Key Artists/Personnel:	Seth Gordon, Director
# of Classes, Performances, exhibitions, residences, etc.:	23
# of Participants or Audience:	2792

Title/Work/Program:	Peter and the Starcatcher by Rick Elise, based on the novel by Dave Barry and Ridley Pearson, music by Wayne Barker
Key Artists/Personnel:	Mark Shanahan, Director
# of Classes, Performances, exhibitions, residences, etc.:	34
# of Participants or Audience:	5224

Title/Work/Program:	Fault by Robert Ford
Key Artists/Personnel:	Josh Hecht, Director
# of Classes, Performances, exhibitions, residences, etc.:	23
# of Participants or Audience:	2770

Title/Work/Program:	Rapture, Blister, Burn by Gina Gionfriddo
Key Artists/Personnel:	Shana Gold, Director
# of Classes, Performances, exhibitions, residences, etc.:	23
# of Participants or Audience:	TBD

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

Each season also included the annual Arkansas New Play Festival. Rapture, Blister, Burn is currently in production, and T2 has added a sixth full production (Murder for Two) for the 2015/16 Season.