



Nov 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the ”narrative” for three successful Artist Communities 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](#).

Artist Communities

3 Arts, Inc
3Arts

Skowhegan School of Painting and Sculpture, Inc.
Skowhegan

Charlotte Street

Artpace, Inc.
Artpace San Antonio
Project Information

MAJOR PROJECT ACTIVITIES:

Our International Artist-in-Residence Program invites three guest curators to each select one international, one national, and one Texas artist for a two-month residency and seven-week exhibition. Selected resident artists are given time and space to immerse themselves in a realization of their creative vision. Throughout the duration of the residency, each artist receives a studio space, a living stipend, a production budget, access to a fully equipped workshop, use of the Artpace vehicle, the support of a full-time studio staff, and a furnished apartment with a queen size bed, bathroom, kitchen, and shared laundry facilities. Artists participate in educational and public programming such as talks, workshops and Open Studios events, and produce an exhibition of new work as a result of their residency.

In 2018, we will offer a new component to our IAIR program—a curatorial residency that will connect South Texas artists with curators from around the world. We will invite one curator each spring and fall for a 4 to 6-week residency at Artpace to conduct studio visits with regional artists and write critical reviews to be published in digital and traditional media outlets.

With a goal to strengthen our IAIR program, Artpace will introduce a pilot curatorial residency in Fall 2017 before rolling out the fully operational program in Spring 2018. The development of our curatorial residency will begin with establishing a selection panel composed of 5-7 international and national curators that have previously participated in Artpace programs. Examples include Michelle Grabner, professor at the Art Institute of Chicago and curator of the 2014 Whitney Biennial; Jeffrey Hayes, Executive Director of Threewalls Chicago; Dominic Molon, Contemporary Art Curator at RISD; and Ian Alden Russell, Curator of Brown University's David Winton Bell Gallery. The panel will select curatorial residents from a pool of applicants to Artpace's open call.

Selected curatorial residents will tell the story of South Texas as they build professional relationships with regional artists that don't have access to art critics, leading curators, and promotional opportunities. Similar to our artists-in-residence, the curatorial residents will receive access to our comprehensive library and archive, a stipend and travel budget, use of the Artpace vehicle, and a furnished apartment with a queen size bed, bathroom, kitchen, and shared laundry facilities. During their residency, they will conduct

studio visits with South Texas artists from areas including San Antonio, Corpus Christi, Brownsville, and McAllen, as well as artists from Artpace's Texas Open Call database. The curatorial resident will also utilize their time to build their writing portfolio with new articles and blog posts, providing new critical perspective and bringing national and international attention to regional artists. This work will be shared through publications including but not limited to Arts in America, Art Review, Aesthetica. Additionally, curatorial residents will have the opportunity to propose a future exhibition at Artpace.

SCHEDULE OF KEY PROJECT DATES:

The schedule below records key dates for the entire IAIR program for the 2018 calendar year including the artist and curator residencies.

SPRING 2018 INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Guest Curator- Risa Puleo currently making final selection for:

Artists in residence January 16 – March 19

Exhibitions on view March 15 – May 6

SPRING 2018 NEW CURATORAL RESIDENCY

Pending

Curator in residence March 12 – April 5

SUMMER 2018 INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Guest Curator- Jeffreen Hayes currently making final selection for:

Artists in residence May 14 – July 16, 2018

Exhibitions on view July 12 – September 2

FALL 2018 INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Guest Curator-Morgan Quaintance currently making final selection for:

Artists in residence September 10 – November 12

Exhibitions on view November 8 – December 30

FALL 2018 NEW CURATORAL RESIDENCY

Pending

Curator in residence July 23 – August 31

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

Our IAIR Program and its new curatorial residency component benefit professional artists and curators both locally and internationally. Those selected to participate in our residency programs have an opportunity to immerse themselves in South Texas' creative community, make new connections, and produce innovative new work. In 2018, we plan to invite nine professional artists and five curators to participate in our residency

programs.

The impact of our IAIR program is extended through our educational public programs. Artpace exhibitions and programs are free and open to the public, engaging them with the most innovative art and artists from around the world. Over 8,000 people visit Artpace and participate in our free public programs each year. Our community includes a wide & diverse audience from the greater San Antonio area as well as visitors from all over the world. Our artists-in-residence also regularly lecture at regional universities to graduate and undergraduate students.

Our educational programs engage elementary, secondary and post-secondary students through tours, site visits, workshops, curriculum, and our nationally recognized Teen Council program. Students in our Teen Council program work alongside resident artists, gaining insight from the professional artists and staff at Artpace. Our education initiatives connect IAIR artists to over 14,000 students in Bexar County, of these: 26% speak a language other than English at home, 47% of families report below poverty level, and half attend Title I schools. Our educational reach includes: Hispanic – 53%; White – 20%; Black – 17%; Asian 6 %; Native American – less than 1%. Our curatorial residency will benefit artists within the San Antonio and South Texas region that lack access to professional curators and outlets to show their work. The curatorial residents will bring professionalism, critical dialogue, and media attention to regional artists' work on a global scale.

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

All residency artists are asked to partner with the community each residency cycle. Partnerships for the 2018 IAIR program have not yet been selected. They are established 6 months prior to the residency during the artist's preliminary visit. This visit establishes the direction and scope of the work, as well an engagement plan with the community. Staff initiates communication with potential partners and facilitates logistics and media. Partnerships may be with a non-profit, corporation, or school, and may be reoccurring.

Partnerships also extend beyond the artists' practice through our educational outreach. Schools and organizations partner with us to give youth free access to contemporary art through exhibition tours and art projects. Selections are made through seeking & cultivating relationships with organizations serving populations lacking art education or at-risk youth. Samples of the types of partnerships in the past are listed below:

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:**Organization Name:** The City of San Antonio**Proposed or Committed:** Committed**Description of Organization:**

The City has partnered with us to use The Tower of Americas, where resident Matthew Buckingham invited writer Nan Cuba to read a piece of writing broadcasted from the tower; Hemisphere Park, where resident Ken Little a posted a sculpture of a white fence shaped in the silhouette of the United States; The statue of Torbido Losoya, where resident Kurt Mueller rubbed a patina into the right foot, which continues to strike passers by as an indication of good luck.

Organization Name: Texas State and Trinity Universities**Proposed or Committed:** Committed**Description of Organization:**

Texas State and Trinity Universities are among the 8 local universities partnering with us to bring our residents to broader audiences though regular lectures. During each cycle residents go to university campuses to speak about their practice. Through this exchange with professional artists, students are given insight to working within the art world. Students often later apply for studio internships at Artpace to gain experience working with artists and fabricating work.

Organization Name: Fort Sam Houston**Proposed or Committed:** Committed**Description of Organization:**

Fort Sam Houston military base schools are partnering with Artpace to provide art education through regular classroom sessions where an Educator delivers a cross-disciplinary investigation of contemporary art created at Artpace, challenging students to think critically and creatively about their own lives.

Organization Name: San Antonio school districts**Proposed or Committed:** Committed**Description of Organization:**

All San Antonio school districts are partnering with us to provide art education. Sessions include a cross-disciplinary investigation of contemporary art that challenges students to think critically and creatively about their own lives and the world around them in three parts: An Educator visits the school and introduces students to art; Students visit the Artpace campus for a tour of resident exhibitions & creative project; Educator returns to the class for a reflection visit.

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

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. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Resident artists are selected for the Artpace International Artist-in-Residence (IAIR) program by accomplished guest curators. Each residency includes one Texas, one national, and one international artist. Artists must be over 18, not currently students, and not a former Artpace resident. Guest curators are provided with a roster of Texas artists who apply through Artpace’s annual Texas Open Call. Artpace guest curators are chosen by Executive Director and Director of Programs and Exhibitions. Residents for the proposed curatorial residency will be selected from an applicant pool by a panel of former IAIR guest curators including Michelle Grabner, Ian Alden Russell, Dominic Molon, and Jeffreen Hayes. Curatorial residents will be expected to bring a national and international perspective to the Texas arts community. Curators-in-residence will also exhibit an established history of critical writing, which Artpace will leverage to provide national exposure to Texas artists.

BIOS OF KEY INDIVIDUALS:

Name: Veronique Le Melle

Proposed or Committed: Committed
Bio including the proposed role in the project:

Executive Director, Veronique Le Melle joined Artpace in January 2016. Previously during her 7 year-tenure as President and CEO of the Boston Center for the Arts (BCA), Le Melle refocused and reinvigorated the organization around its mission. Prior to BCA, Le Melle supervised the Louisiana Division of the Arts, where she restructured Louisiana's Grants Program, streamlining the grant process. As Director of Cultural Affairs & Tourism for the Queens Borough President's Office, she supervised cultural policy, grants administration and tourism strategies for Queens, supporting both established cultural institutions and new community-based arts groups providing vital services in the community.

Veronique holds an MPA in Public Policy & Administration from Columbia University-School of International and Public Affairs, an MFA in Arts Management from Brooklyn College, and a BA in Economics/Business Administration from Colorado College.

Name: Taylor Bates
Proposed or Committed: Committed
Bio including the proposed role in the project:

Taylor Bates, Director of Programs & Exhibitions, oversees Artpace's Education Programs and consults with Zaneta on the Teen Council. Bates holds both a BA in Studio Art from St. Edward's University and an MA in Art Education from the University of Texas at Austin. Her prior experience working with teen programs and current work with artists builds a bridge between Artpace exhibitions and its educational initiatives.

Name: Riley Robinson
Proposed or Committed: Committed
Bio including the proposed role in the project:

Riley Robinson (MFA, University of Texas at San Antonio) is the Studio Director of Artpace, where has managed the daily operations of the residency and exhibition programs since 1995. He works directly with the artists, facilitating the creation and installation of artworks. As a practicing artist, he is highly attuned to the needs and concerns of Artpace's residents. In 2008, he coauthored Art at Our Doorstep: San Antonio Writers and Artists. His artwork has been featured in exhibitions at such venues as the San Antonio Museum of Art; the Nordic Artists' Centre in Dale, Norway; and KIASMA in Helsinki, Finland. He will identify artists to participate in public art collaborations, make arrangements for the projects, and manage the proposal process and budget for the project.

Name: Scott Williams
Proposed or Committed: Committed

Bio including the proposed role in the project:

Scott G. Williams (MA, University of Rochester) is the Director of Archives and Communications at Artpace, where he manages the organization's marketing and advertising initiatives as well as the Archive and Resource Library, a collection of over 1,500 artist monographs, historical ephemera, private artist records, and photo and video documentation. Williams was trained as a film and media archivist at the L. Jeffrey Selznick School of Film Preservation at the George Eastman Museum in Rochester, NY, and was an archival fellow with the San Francisco Silent Film Festival in 2012.

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

Artpace promotes and publicizes the International Artist-in-Residence program through ad campaigns on Texas Public Radio and Glasstire, a regional, online arts magazine. Artpace also distributed press releases for each residency to local, regional, and national press and works closely with a public relations agency to manage press requests and develop relationships with the media. For each residency exhibition opening, Artpace hosts a press preview: an opportunity for members of the local and regional press to see the artists' work early and interview them in an intimate setting before the public opening. Artpace also engages the public through extensive social media and email campaigns. Artpace's social media accounts have over 24,000 active followers and more than 7,000 people receive Artpace's newsletter. These same principles and outlet will be utilized for the proposed curatorial residency program, which will help to further increase interest in Artpace's programs and profile.

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.

Artpace measures success by capturing qualitative and quantitative data from our program attendees and participants and tracking social media, email, and web metrics. All resident artists complete a comprehensive exit survey and interview with Artpace's Executive Director. We then compile this data, improve our program based on the feedback, and track the improvement of our program over time. We also collect program data from our visitors and program attendees. An iPad terminal at Artpace's front door acts as a check-in point for visitors, while also collecting qualitative information about them such as how they heard about Artpace and if they are a first-time or returning visitor. Artpace uses this data to adjust its marketing and publicity approach. We also survey our audiences and track the number of visitors we receive on a daily, monthly, and annual basis, as well as traffic to our website and engagement with our social media

accounts.

Artpace, Inc.
Artpace San Antonio
Discipline-specific Items

DISCIPLINE-SPECIFIC ITEMS: Submit any items specified for your discipline that are required and relevant to your particular project.

Artpace's International Artist-in-Residence Program involves a two-year cycle, which begins with Artpace's Texas Open Call, follows with Artpace Executive Director's selection of the Guest Curators, who then make their selections of artists working internationally, in the US, and in Texas, a two month production-based artist residency, and concludes with an eight week exhibition of new work.

Since 1995, Artpace has invited 45 guest curators, recognized for distinguished and original perspectives and approaches in their field, which contributes to the innovative nature of the residency program. Forging relationships with scholars like Robert Storr, Lisa Corrin, Tom Eccles, Okwui Enwezor, Yuko Hasegawa, Jens Hoffman, Sarah Lewis, Cuauhtémoc Medina, Gabriel Pérez-Barriero, Lawrence Rinder, Rita Gonzalez, Hans Ulrich Obrist, Cecilia Alemani, and others not only strengthens the residency program, but most importantly, enhances and reflects Artpace's emphasis on experimentation and exchange. These multiple lenses allow for aesthetic and philosophical variation and, in turn, foster an expansive understanding of contemporary art.

Guest Curators may select international and US-based artists with whom they have worked in the past or with whom they would like to work. As a part of their selection process for Texas Artists, Artpace facilitates introductions through its Texas Open Call, a public application process in which artists living in Texas have the opportunity to submit images of their work to be reviewed by guest curators, who then make their selections of the Texas artists in the International Artist-in-Resident program. The Open Call begins the two-year residency cycle by requesting works to be reviewed by Guest Curators the following year. For example, in September 2016, Artpace conducted the Texas Open Call, which resulted in a pool of applicants to be reviewed by the 2018 curators.

Artpace has selected its 2018 Guest Curators, who will visit in 2017 to conduct their studio visits and present a lecture related to their ongoing research and scholarship, which will be free and open to the public. Spring 2018 Guest Curator Risa Puleo will visit in late April 2017; Summer 2018 Guest Curator Jeffreen Hayes will also visit in the Spring of 2017; and Fall 2018 Guest Curator Morgan Quaintance will visit in Fall 2017. Each will finalize their selection of artists by the end of their visits, and Artpace will release an official announcement of the selections to board, media, donors, and other stakeholders before the end of 2017.

The Texas Open Call and resulting studio visits allow the Guest Curators to review artists to select for Artpace's residency program; at the same time, it provides the opportunity

for artists working in Texas to have their work reviewed by a renowned Curator. In 2016, we refreshed the Call language to make the selection more transparent for local artists. With this new robust system, in addition to participating in the IAIR roster, local artists are now also able to propose projects for our other exhibition programs in both the Hudson and Main Space Galleries.

Also new to our 2018 process, the development of our curatorial residency will begin with establishing a selection panel composed of 5-7 international and national curators that have previously participated in Artpace programs. Examples include Michelle Grabner, professor at the Art Institute of Chicago and curator of the 2014 Whitney Biennial; Jeffreen Hayes, Executive Director of Threewalls Chicago; Dominic Molon, Contemporary Art Curator at RISD; and Ian Alden Russell, Curator of Brown University's David Winton Bell Gallery. The panel will select curatorial residents from a pool of applicants to Artpace's open call.

Selected curatorial residents will tell the story of South Texas as they build professional relationships with regional artists that don't have access to art critics, leading curators, and promotional opportunities. Similar to our artists-in-residence, the curatorial residents will receive access to our comprehensive library and archive, a stipend and travel budget, use of the Artpace vehicle, and a furnished apartment with a queen size bed, bathroom, kitchen, and shared laundry facilities. During their residency, they will conduct studio visits with South Texas artists from areas including San Antonio, Corpus Christi, Brownsville, and McAllen, as well as artists from Artpace's Texas Open Call database. The curatorial resident will also utilize their time to build their writing portfolio with new articles and blog posts, providing new critical perspective and bringing national and international attention to regional artists.

Skowhegan School of Painting and Sculpture, Inc.
Skowhegan
Project Information

MAJOR PROJECT ACTIVITIES:

NEA scholarships will support emerging artists participating in Skowhegan's residency program. Skowhegan's pedagogical framework is responsive to the individual needs of artists, and campus is a generative space where artists can realize their potential and try new things; a painter can do performance and a performance artist can paint.

Each year the 65 new participants receive guidance and critical feedback from each of the 5 Resident Artists (who stay the duration), 5 Visiting Artists (who stay a few days), and 1 Paul Mellon Distinguished Fellow, a non-visual artist whose perspective engages the assembled group. Faculty offer myriad viewpoints—on art, politics, and practice—that both support and challenge the participants, and the non-hierarchical structure provides a distinctive forum for the exchange of ideas. Faculty also present public lectures that are recorded and entered into the Lecture Archive where they are publicly accessible via partnerships at the Getty, Tate, Art Institute of Chicago, Yale University, the Archives of American Art, and other leading art and educational institutions. In 2016, the lectures were fully digitized and catalogued via Shared Shelf, an online subscription archive platform hosted by Artstor, and we are piloting avenues for broader distribution to colleges/universities and institutions.

Each participant receives: a dedicated studio; room and board; access to a sculpture shop, fresco studio, media lab, and art library containing more than 14,000 art volumes; private and group critiques with professional faculty artists; and a robust creative exchange with faculty, peers, and staff. Participants benefit from an academic staff of practicing artists that includes 2 Deans, a Program Coordinator, Fresco instructor, Media Lab Manager, and Sculpture and Library staff. Skowhegan is one of the only places in the United States where *buon fresco* technique is taught. The media lab is an active hub and includes a smart classroom, a black-box space for recording video and sound, and a large-format printer. Participant-led group skill-shares and tutorials happen frequently and staff assists participants in developing technical acuity. The University of Maine, Orono lends Skowhegan its media lab equipment in the summer. In exchange, Skowhegan organizes a visiting artist lecture series at UME with alumni and past faculty artists during the academic year that includes studio visits and a public lecture, modeled off of the summer visiting artist format.

Skowhegan encourages artists to bring a few tools to campus, but no agenda, thus opening up their practice to new possibilities. Some classes are prolific makers, others capitalize on the intellectual environment by forming reading/screening groups, performance workshops, or other creative collaborations to mine topics such as critical theory, feminism, experimental architecture, or race. This collective activity spurs fascinating dialogues among participants and faculty. A 2016 participant said of this phenomenon: *“Unlike at grad school where students were forced to come down on issues along identity lines, our discussions at Skowhegan were complex enough to give participants the space to argue. Participants of color, rather than having to band together and fight as a united minority, could begin to have nuanced conversations about race, gender, art, and a whole host of topics.”*

SCHEDULE OF KEY PROJECT DATES:

- ? Application due: mid-January, 2018
- ? Application review: mid-January thru early-April, 2018
- ? Finalize participants and notify applicants: early-April, 2018
- ? Confirm matching-tuition from participating schools and allocate financial aid: April and May, 2018
- ? Program start date: June 9, 2018
- ? 2018 Faculty Artist lectures—evenings to be announced, June-August 2018
- ? Annual Trustees and Governors weekend & Board meeting on campus: July 20 & 21, 2018
- ? Program end date: August 11, 2018
- ? Participants send “Dear Skowhegan” letter reflecting on their experience: September and October, 2018

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

Intended beneficiaries are artists of all backgrounds and artistic practices who are in the early stages of their careers and who show tremendous commitment and potential. We seek individuals who are curious, open, and prepared to dedicate themselves to the artistic profession. We ask that they come to campus without planned commitments so that they can be open to the spontaneity and opportunity of living within a rich community of mentors and peers who are fully engaged in the experience. Governors, faculty, and the Alumni Alliance review applicants’ work samples online to narrow the pool; subsequent review rounds are discussed at in-person panels. At least 3 professional artists review each application, the work of accepted participants is seen by 12-15 artists. This thorough process reflects Skowhegan’s deep commitment to every artist. Additionally, the availability of fellowships means that Skowhegan consistently attracts a talented, international and diverse class. Other beneficiaries include the communities surrounding campus (Somerset County primarily). Though principally a

closed campus, faculty lectures, off-campus programs, and the lecture archive (in ME, NY, public libraries and museums) offer opportunities for public participation in Skowhegan's intergenerational, critical dialogue about art and artmaking. Skowhegan's campus is located in an economically depressed town. We have 6 grounds crew on staff at least 10 months a year and the operation of the program makes a significant positive economic impact on the local economy. According to the Arts & Economic Prosperity calculator distributed by Americans for the Arts, 39 full-time equivalent jobs in the community are created and \$882,591 is paid to residents as a result of Skowhegan's expenditures in the community. Projects are frequently informed by or make use of a local site (e.g., Bernard Langlais' Skowhegan Indian; the local grist mill; the L.C. Bates Natural History Museum).

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

The Governors (professional artists) meet several times a year to select faculty. They assemble established artists who represent a cross-section of practices and come from different parts of the country and world. Typically, at least one resident faculty artist is an alumnus. Considerations guiding the selection process include stature, age, teaching experience, and a balance of race, gender, and type of art practice.

Co-Director Sarah Workneh hires the artistic staff and looks to alumni to fill these roles. Many of the studio staff members work for consecutive sessions; this continuity helps the summer run smoothly and balance against the fact that participants and faculty change each year. Workneh also manages the process by which Governors, current faculty, and the Alumni Alliance select the incoming class. Skowhegan seeks diversity and looks for individuals whom we hope will be able to take maximal advantage of, and benefit from, this unique artist community.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: Common Street Arts
Proposed or Committed: Committed
Description of Organization:

The exhibition space at Common Street Arts (Waterville, Maine), roughly 20 miles from Skowhegan's campus. It is designed to host art exhibitions and multi-media events,

and provides unique social, cultural and collaborative opportunities for the Waterville community. CSA's programs promote local and regional artists, while also bringing artists from further afield to the area to inspire and enhance the local creative spirit.

Organization Name: University of Maine, Orono

Proposed or Committed: Committed

Description of Organization:

The University of Maine, Orono is a public research university located in Orono, Maine, roughly 65 miles from Skowhegan's campus. UME, Orono is the flagship university of the University of Maine system.

Organization Name: Colby College Museum of Art

Proposed or Committed: Committed

Description of Organization:

The Colby College Museum of Art is a collecting and teaching museum in Waterville, Maine, roughly 20 miles from Skowhegan's campus. Containing nearly 8,000 works, the museum focuses on American art, but is augmented by a contemporary collection, Chinese antiquities, and European paintings. The Museum is a teaching resource for Colby College and a destination for residents of, and visitors to, Maine.

Organization Name: Portland Museum of Art

Proposed or Committed: Committed

Description of Organization:

The Portland Museum of Art is located in Portland, Maine, roughly 100 miles from Skowhegan's campus. Its collection of more than 18,000 objects contains decorative and fine arts dating from the 18th century to the present; the largest European art collection in the state; a wide array of contemporary art; as well as the "State of Maine Collection," which includes works by artists like Winslow Homer, Marsden Hartley, Rockwell Kent, Louise Nevelson, and Andrew Wyeth.

Organization Name: The Wesserunsett Arts Council (WAC)

Proposed or Committed: Committed

Description of Organization:

The Wesserunsett Arts Council (WAC) is located in downtown Skowhegan, roughly five miles from Skowhegan's campus. WAC is a 501(c)3 non-profit representing a good scope of Somerset County arts and cultural leaders. As it develops its cultural plan, it will add more cultural leaders from other towns within Somerset County.

Organization Name: Radici Cucina/Chef Rosa Rosario

Proposed or Committed: Committed

Description of Organization:

Radici Cucina is located roughly 4 miles from Skowhegan's campus. It is a Skowhegan catering business owned by chef Rosa Jane Rosario, a noted chef who grew up on an organic herb farm in Central Maine.

Organization Name: Maine Grains at Somerset Mills

Proposed or Committed: Committed

Description of Organization:

Maine Grains is located in downtown Skowhegan's former prison, approximately four miles from Skowhegan's campus. Its mission is to be a leading partner in building a regenerative economy in Central Maine by milling healthful, exceptional grains using a unique traditional stone process, sourcing grains locally to the greatest extent possible, and selling widely in order to support the growth of local food businesses and farms.

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

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BIOS OF KEY INDIVIDUALS:

Name: Mel Chin (F '95)

Proposed or Committed: Committed

Bio including the proposed role in the project:

Chin was (b) (6). He is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and projects

that conjoin cross-cultural aesthetics with complex ideas. As an artist, Chin is resistant to any branding that may fence in his capacity to execute iconic sculptures in any known medium, engage in any territory toxic or social, or encourage--in any alternative field--the expansion and generational transfer of ideas. His work is exhibited extensively in the U.S. and abroad and was documented in the popular PBS program *Art 21: Art of the 21st Century*. Mel is the recipient of numerous national and international awards, including four honorary doctorates. A solo comprehensive survey, organized by No Longer Empty and the Queens Museum, is being planned for citywide manifestations in Spring of 2018.

Name: Angela Dufresne

Proposed or Committed: Committed

Bio including the proposed role in the project:

Dufresne is a painter, teacher and occasional writer who has shown her work in the U.S. and Europe since 1993. She has been the subject of twenty-three solo exhibitions and participated in over 100 group shows. Dufresne has been a resident artist at the Siena Art Institute, the Fine Arts Work Center, and Yaddo. She has won grants from the National Academy of Arts and Letters and the Jerome Foundation. She is an Assistant Professor in the Painting Department at the Rhode Island School of Design. For the past 5 years, Dufresne's writing has appeared in *Art 21* and *Hyperallergic*.

Name: Torkwase Dyson

Proposed or Committed: Committed

Bio including the proposed role in the project:

Working through multiple mediums, Dyson describes herself as a painter who uses distilled geometric abstraction to create an idiosyncratic language that is both diagrammatic and expressive. She earned her BA in Fine Arts in Painting from Virginia Commonwealth University and her MFA in Painting from Yale School of Art. Dyson's work has been exhibited at the Studio Museum in Harlem, the Whitney Museum of American Art, the Corcoran College of Art and Design, the Schuylkill Center for Environmental Education, and the Smithsonian National Museum of African Art. Awards include: the Nancy Graves Grant for Visual Artists; Visiting Artist grant to the Nicholas School of the Environment at Duke University; the Culture Push Fellowship for Utopian Practices; Eyebeam Art and Technology Center Fellowship; and the FSP/Jerome Fellowship. Torkwase is based in Brooklyn, New York and is a visiting critic at Yale School of Art.

Name: William E. Jones

Proposed or Committed: Committed

Bio including the proposed role in the project:

Jones is an artist, filmmaker, and writer (b) (6). He has made the experimental films *Massillon* and the documentary *Is It Really So Strange?*,

videos including *The Fall of Communism as Seen in Gay Pornography*, and many other moving image works. Jones's work has been the subject of retrospectives at Tate Modern, Anthology Film Archives, Austrian Film Museum, and Oberhausen Short Film Festival. He participated in the Whitney Biennials of 1993 and 2008, and in the 2009 Venice Biennale. Jones has published the following books: *Is It Really So Strange?; Tearoom; Heliogabalus; Selections from The Anatomy of Melancholy by Robert Burton; "Killed": Rejected Images of the Farm Security Administration; Halsted Plays Himself; Between Artists: Thom Andersen and William E. Jones; Imitation of Christ*, named one of the best photo books of 2013 by Time magazine; *Flesh and the Cosmos*; and *True Homosexual Experiences: Boyd McDonald and Straight to Hell* (2016).

Name: Mario Ybarra, Jr.

Proposed or Committed: Committed

Bio including the proposed role in the project:

Ybarra is a visual and performance artist, educator, and archivist who combines street culture with fine art. (b) (6) and earned a BFA from the Otis College of Art and Design and an MFA from the University of California, Irvine. One-person exhibitions of his work have been presented at the Fabric Workshop and Museum, Philadelphia; Santa Barbara Contemporary Arts Forum; Artpace, San Antonio; and Art Institute of Chicago. His work has been included in thematic exhibitions at Los Angeles County Museum of Art; Museum of the Museum Image, New York; Tate Modern; Pérez Art Museum; Museum of Contemporary Art, Detroit; in the Whitney Biennial; among others.

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

The program is announced via email to art schools and institutions; letters and calls are made by staff to administrators; staff presentations are made onsite by request. Fellowships are available to all accepted applicants; we promote scholarships to artists who identify as African American, Latin American, Indian national, and LGBTQ. A journal is distributed to 2,600 people (such as alumni, colleagues, donors) chronicling alumni exhibitions and awards; a Tumblr relays alumni and faculty news in real time.

Applications increase in areas to which alumni return. Special events underscore Skowhegan's importance to a broader audience and the New York space is a touchstone beyond Maine where alumni and interested public gather for a wide range of programs.

A new Communications & Marketing Associate, Cori Spencer (A '14), will work closely with a Trustee who runs a PR firm to bolster Skowhegan's reputation, communicating across platforms including social media, website, print, and email.

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.

One measure of success is seen in artists' work post-campus. In 2016, alumni and faculty received: Guggenheim fellowships (Hasan Elahi; Bruce M. Gagnier; Helen O'Toole; Robert Storr; Kate Valk; Patrick Webb; Andrea Zittel); MacArthur fellowships (Joyce Scott); FCA Rauschenberg Awards (Barbara Bloom and Jennie C. Jones); and Art Matters grants (Troy Michie; Sondra Perry; Rodrigo Valenzuela). The 2017 Whitney Biennial will include 9 alumni and faculty: Jo Baer; Shara Hughes; Jon Kessler; Park McArthur; Harold Mendez; Carrie Moyer; Pope.L; Dana Schutz; and Cauleen Smith. Application rates prove the program is a highly desirable opportunity: 2,000 apply on average. Post session, alumni and faculty participation indicates artists' fondness for Skowhegan, and alumni donations also demonstrate commitment; artists from all seven decades contribute.

Charlotte Street Foundation

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Project Information

MAJOR PROJECT ACTIVITIES:

CSF will build on its successful Artist Residency Program to provide unique opportunities for artists in various career stages and disciplines to create new work, experiment, and collaborate within a supportive and challenging creative community. Studio Residency Program: This program awards free studios, rehearsal spaces, and related support to outstanding visual and performing artists and writers to advance their artistic practices and careers. The studios occupy a repurposed corporate office space in downtown Kansas City, MO, and allow artists 24/7 access.

1) Selection: An open call will be issued in March 2018; artists are selected by an independent jury composed of regional and national artists and art professionals. Approximately thirty artists will be selected in July 2018 and begin their 12-month residencies in September 2018.

2) Open Studios/Exhibitions: Open Studios Weekend will occur in April 2018, providing residents an opportunity to share work with the public. Residents' work will be included in three Visiting Curator exhibitions in 2018.

3) Studio Visits: Guest curators, artists, students, and collectors will make 4-8 studio visits in 2018, giving residents opportunities to show work, discuss processes, and gather constructive feedback.

4) Mentorship: Residents are paired with established artists or arts professionals to meet periodically throughout the term. A goal-setting worksheet submitted at the onset of the residency guides the objectives of the mentorship.

5) Professional Development: Residents participate in monthly meetings organized by the Studio Residency Manager, allowing the artists to connect, collaborate, and share resources. Guest speakers present career and professional development information.

StartUp Residency: This new 12-month residency will provide space, resources, and support to an innovative artist-run collective, business, or not-for-profit. Applicant organizations will be less than three years old and present an established business plan or proof of concept. In this pilot phase, one arts organization will be selected for a residency at Project Space, a downtown storefront location currently used as exhibition space by Charlotte Street.

1) Selection: An open call will be issued in May 2018; artists are selected by an independent jury composed of regional and national artists and art professionals. Artists will be notified in July 2018 and begin their residency September 2018.

2) Professional Development: In collaboration with Artist INC, CSF will provide entrepreneurial workshops for Residents to create comprehensive business plans.

3) Mentoring: StartUp Residents will be paired with an established art-based business/organization professional who will meet throughout the term to work toward goals identified at the onset of the residency.

Neighborhood Residency: This 18-month residency aims to bring artists into placebased community development work in an historic and economically challenged urban neighborhood. A team of 6-8 resident artists will be selected to develop projects and

programs that directly engage the community and celebrate the vibrancy of the Troost Corridor, a long-neglected but rapidly transforming neighborhood with history and symbolism as a dividing line segregating Kansas City's racial and ethnic groups.

1) Selection: A panel of jurors that reflect a mix of neighborhood interests & arts expertise will select artists in August 2017, prioritizing applicants living within an identified radius of the residency.

2) Project Implementation: After 4 months of community dialogue, planning, and collaboration with Local Initiatives Support Corp., Office of Culture and Creative Services in Kansas City, and the Urban Neighborhood Initiative, Residents will begin work on collaborative and individual projects from January - December 2018.

3) Community Service: Each resident will contribute 10+ volunteer hours in service to the hosting neighborhood.

SCHEDULE OF KEY PROJECT DATES:

January 2018

Neighborhood Residency artists begin collaborative and individual projects

February 2018

Guest Curator visits

March 2018

Open Call for 18-19 Studio Residency & StartUp applicants

April 2018

Open Studios Weekend for Studio and StartUp Residents

Guest Lecturer/Workshop for Neighborhood Residency **May 2018**

Guest Curator visits to Studio Residents

June 2018

Residency Exhibition highlighting work all Residencies

Guest Lecturer/Workshop for Neighborhood Residency

July 2018

Jury Selection of 2018-19 Studio & StartUp Residents announced

August 2018

Guest Lecturer/Workshop for Neighborhood Residency

(b) (4)

[Redacted]

[Redacted]

[Redacted]

(b) (4)

[Redacted]

(b) (4)

[Redacted]

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

The Residency Programs of Charlotte Street is focused on two beneficiaries: the artists served in the programs and the surrounding communities.

The Residency Program captured the attention of Kansas City area artists 13 years ago when it began offering free studios to artists in empty office spaces and storefronts in a blighted downtown Kansas City. Prior to that, Kansas City faced an exodus of artists

who were relocating to other cities to pursue career opportunities not afforded to them here. Through the efforts of Charlotte Street Foundation and others to cultivate and retain

artistic talent and energy in Kansas City's urban core, downtown began to experience a notable artistic "renaissance." In addition to retaining the artists themselves, the energy and presence of the artists working and living in Kansas City's urban areas also brought new activity to the downtown; to such an extent that many within city's business community credit Charlotte Street Foundation with taking a leading role what is now a revitalized downtown area.

As Charlotte Street pursues the StartUp and Neighborhood Residencies, we predict this dynamic between artist and community will repeat itself for the continued benefit of Kansas City residents. The StartUp Residency will not only benefit artists developing a new business venture, but likewise will benefit Kansas City by jumpstarting a new art-centric business or organization, and by providing models for other aspiring arts entrepreneurs

to establish or grow arts-based businesses and organizations, expanding impact and opportunity for residents to engage with art and culture. The Neighborhood Residency will support artists with the desire to work in a place-based and community-oriented

practice and will provide neighborhood residents new resources and opportunities through which to engage in creative and meaningful dialogues and/or collaborations to build community within of their rapidly changing neighborhood.

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

The Studio Residency Program has been heavily reliant on the support of commercial real estate agency Copaken Brooks which has provided space for the studio residencies at a fraction of market rates for the past nine years.

Artist INC, selected for their expertise in providing professional development training and

entrepreneurial support to artists, will play a key organizational role in the StartUp Residency Program by helping to select the Residents and providing admission and scholarships for the Artist INC workshops to artists involved in this new program.

Greater Kansas City Local Initiatives Support Corporation, the Office of Culture and Creative Services of the City of Kansas City, MO, and the Urban Neighborhood Initiative were selected as primary partners in the planning, design, and execution of the Neighborhood Residency Program, based on their expertise and mutual interests in the overlap between artistic practice and creative community development.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: Copaken Brooks

Proposed or Committed: Committed

Description of Organization:

Copaken Brooks is a Kansas City-based full service entrepreneurial commercial real

estate firm specializing in corporate services, leasing, investment sales, and property management. Town Pavilion, a 38-story skyscraper located at 1111 Main Street, is the home of Studio Resident Artists who occupy the sixth floor.

Organization Name: Artist INC

Proposed or Committed: Committed

Description of Organization:

Originally launched in 2007, Artist INC connects Kansas City artists of all disciplines to the tools, resources, and opportunities necessary to develop their entrepreneurial skills and strengthen their artistic practice. Artist INC provides an eight-week seminar that focuses on professional development and business training for emerging and midcareer artists and two speakers' series that connect artists with national and local experts in arts entrepreneurship.

Organization Name: KCMO Office of Cultural and Creative Services

Proposed or Committed: Committed

Description of Organization:

The Office of Culture and Creative Services (OCCS) was established in 2015 to lead cultural development efforts for the City of Kansas City, Missouri. The mission of the Office is to serve Kansas City residents by bolstering and catalyzing arts, culture and creativity and by leveraging the arts as a strategy for economic development, neighborhood revitalization, and cultural vitality for its citizens.

Organization Name: Greater KC Local Initiatives Support Corporation (LISC)

Proposed or Committed: Committed

Description of Organization:

Greater Kansas City Local Initiatives Support Corporation (LISC) is a the local chapter of a national organization with a grassroots community development focus. In collaboration with local groups, LISC helps to identify priorities and challenges for lowincome

communities, formulate comprehensive strategies to address them and deliver the most effective support to meet the needs on the ground.

Organization Name: Urban Neighborhood Initiative

Proposed or Committed: Committed

Description of Organization:

The Urban Neighborhood Initiative is a nonprofit organization established to revitalize neighborhoods in a target area in Kansas City's urban core, focusing on health and safety, education and prosperity for generations to come. Formed as a partnership between the United Way of Greater Kansas City and the Greater Kansas City Chamber of Commerce, UNI works with 9 neighborhood organizations, residents and through collaborative relationships with business, government and community organizations. **SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for**

the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

In addition to staff who will be administering and managing Charlotte Street's Residency Programs, over 100 artists and arts professionals will serve as jurors, guest curators,

mentors and advisors. Providing training and consultation to the StartUp Residency will a

representative from Artist INC (Lisa Cordes). A part-time coordinator, specific to the Neighborhood Residency Program, will be hired and assisted by an advisory board consisting of artists, architects and representation from the Kansas City's Office of Cultural and Creative Services (Megan Crigger) and Greater Kansas City Local Initiatives Support Corporation (Ina Anderson).

BIOS OF KEY INDIVIDUALS:

Name: Amy Kligman

Proposed or Committed: Committed

Bio including the proposed role in the project:

Amy Kligman will oversee the administration of all the Residency programs. Amy joined Charlotte Street as Director of Programs in June 2015 and became Executive Director in December 2015. Previously she was Innovation Leader, Creative Strategist and Art Director at Hallmark Cards where she benefitted from the Future Foundations for Leadership and Stepping Stones Corporate Leadership training programs. She was a found member of Plug Projects, an artist-run collaborative in Kansas City. Kligman is a graduate of Ringling College of Art & Design and has held an active studio practice and exhibited nationally since receiving her BFA in 2001. Recent highlights from her studio work include a Charlotte Street Fellowship (2014), the Byron Cohen Award (2014), inclusion in New American Paintings (issue #101), purchase of her work by the Nerman Museum of Art (2014) and a Missouri Bank Artsboards Commission (2015).

Name: Pat Alexander

Proposed or Committed: Committed

Bio including the proposed role in the project:

Pat will be responsible for the day-to-day management of the Studio Residency Program. Patrick is a multidisciplinary artist, DJ/Solid-FI Sound promoter, and longtime arts administrator; Pat has developed a deep understanding and appreciation for Kansas City's arts community. He was previously an arts administrator for the YWCA of Greater Kansas City, located in downtown Kansas City, KS, where he presented more than 100 exhibitions and live performances at the 6th Street Art Gallery and Black Box Theatre. Additionally, he has exhibited his own artwork widely, both locally and nationally, including participating in several exhibitions at Charlotte Street venues prior to joining staff. Pat co-founded Locus Solus Gallery, the KCK Arts Network, helped launch the KCK Independent Film Festival, He was awarded Pitch Weekly's 2009 Mastermind Achievement Award.

Name: Megan Crigger

Proposed or Committed: Committed

Bio including the proposed role in the project:

Megan will work as a primary advisor for the Neighborhood Residency Program. Megan brings 17 years of experience with the City of Austin, Texas where she most recently served in the role of Cultural Arts Division Manager. Under her direction, the City of Austin made significant improvements in the areas of tourism, art and culture. During her tenure, The City of Austin successfully increased focus on tourism and cultural development through the Cultural Funding Program; completed prominent public art projects through the Arts in Public Places Program; and advanced a

community of arts culture through the Creative Industry Initiatives, and Creative Placemaking programs, among other initiatives. Additionally, she has experience working with the Kennedy Center, creating new events around the arts, and partnering with local school districts to build creative learning opportunities.

Name: Ina Anderson

Proposed or Committed: Committed

Bio including the proposed role in the project:

Ina will work as a primary advisor for the Neighborhood Residency Program. Now Senior Program Officer for the Greater Kansas City LISC, Ina has over 15 years of experience in community development. She specializes in the facilitation of communitybased

planning projects that create meaningful and lasting neighborhood change. Ina was the Partnerships Director for the Massachusetts Smart Growth Alliance where she co-designed the Great Neighborhoods Initiative. She holds a BA in History from the University of Rhode Island and a Master of Arts degree from the University of Texas in Austin.

Name: Lisa Cordes

Proposed or Committed: Committed

Bio including the proposed role in the project:

Lisa will work as a primary advisor for the StartUp Residency. Lisa has been a member of the Kansas City arts community for more than 25 years, working as an artist, administrator, and educator. For the past decade she has served in administrative leadership positions at the Kauffman Center for the Performing Arts, Mid-America Arts Alliance, Kansas City Friends of Alvin Ailey, and Heart of America Shakespeare Festival. Cordes has served on panels for the National Endowment for the Arts, the Missouri Arts Council and the Charlotte Street Foundation, and has consulted and written for the President's Committee on the Arts.

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

In 2016, Charlotte Street hired its first full-time Marketing and Communications Manager who ramped up both social media and traditional marketing efforts over the past year. Announcements and activities regarding the Charlotte Street Residency programs are promoted daily on Twitter (1,212 followers), Facebook (4,806 followers) and Instagram (1,678 followers). Every two weeks an e-newsletter is sent to over 2,513 local and national subscribers highlighting Open Calls, exhibitions and other Resident activities. The Charlotte Street website redesign was completed in early 2017 and is updated weekly to include Residency announcements. Press Releases are sent out to over 50 media outlets in the region on a regular basis. As a result, press coverage increased by 300% in 2016. The Residency blog has over 200 followers and is one vehicle Residents use to share the process of creating new work and reach a younger audience accustomed to using social media as an educational resource.

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.

Studio and StartUp Residency performance is measured on progress toward Residents'

written goals established when they enter the program, assessed through a program evaluation completed when Residents exit the Residency. The assessments seek to answer to the following questions:

Has the program fostered artistic growth?

Have artists advanced their careers?

Have new collaborations resulted among artists?

Have artists expanded their professional networks?

Has the program supported significant, innovative, ambitious new work?

Neighborhood Residency Program Performance Measures: A survey of participating artists, partners, and community members will generate a baseline at the beginning of the project to capture qualitative and quantitative data evaluating expectations, hopes, and anticipated opportunities and challenges. This will be evaluated through a postsurvey

taken at the end of the residency term. Results will inform the Advisory Council on how to proceed with future programs.