



Sept 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 two successful Dance 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](#).

### *Dance*

***Kyle Abraham/Abraham In Motion***  
***AIM***

***President and Trustees of Bates College***

**Kyle Abraham Abraham In Motion**  
**Kyle Abraham/Abraham.In.Motion**  
**Project Information**

**Major Project Activities:**

DEAREST HOME (working title) is an interactive dance work conducted in a multi-year format focused on Love and Loving. Comprised primarily of solos and duets generated in conversation and collaboration with a variety of age groups and self-identified subcultures, HOME interweaves movement, in its most vulnerable or intimate state, with choreographer Kyle Abraham's interest in cross-cultural conversation and community action to create an open dialogue on how different demographics view and converse on topics rooted in love and the absence of love. The ideas explored create a genuine departure from the violence and injustices prevalent in his work over the past five years.

HOME, scheduled to premiere at Yerba Buena Center for the Arts (YBCA; San Francisco, CA) in May 2017, is developed through an ongoing series of creative residencies through which Kyle Abraham/Abraham.In.Motion (AIM) customizes workshops rooted in love, loving, longing, and loss. These workshops engage communities served by presenting partners, including local teen advocacy groups, LGBTQ/ally senior citizens, and members of various religious and socioeconomic communities. The conversations and content shared in the workshops ultimately inform and inspire the dance work's choreographic process.

These sessions, placed within larger creative residencies with presenting partners in cities across the country, launched in January 2016, and will continue through HOME's world premiere. The inaugural workshop took place at YBCA, where AIM conversed with the organization's Young Artists At Work (YAAW) and a host of local LGBTQ senior citizens. The exploration of love through movement and discussion continued in February, when presenting partners at University Musical Society (Ann Arbor, MI) introduced the Company to community groups of a similar demographic to those in San Francisco, but representing a broader spectrum of economic classes and religious practices. In both cities, Abraham introduced activities such as the practice of Monument Mapping: tracing memories associated with love and longing into visual representations that could be translated into movement or used to stir conversations.

The Company has also connected with university dance departments to share their creative process with pre-professional, undergraduate students. Abraham is currently working at the Center for the Art of Performance at UCLA (Los Angeles, CA) to discover how audiences can engage with their own memories while viewing artistic work as it pertains to love, longing, and loss. In the following weeks, the Company will conduct a series of workshops at Reed College (Portland, OR) that further the development of these concepts. In June 2016, AIM brings together members of the Black Student Union and Jewish Student Alliance at Dartmouth University (Hanover, NH) to facilitate two to three hours daily of cross-cultural conversations between these otherwise disassociated

groups.

The resulting dance work will premiere as a performance in the round at the YBCA Forum, and its proscenium counterpart premieres at Dartmouth's Hopkins Center for the Arts in September 2017. The solos and duets that constitute the evening-length work may also be broken up and presented separately for installation purposes, giving HOME the artistic flexibility to exist in multiple performance settings. AIM is scheduled to tour this work in its multiple formats throughout 2017 and 2018, and will continue to present it to venues as part of the Company's active repertory selection. The creative process is being filmed and produced as a documentary, extending the work's reach to audience members outside presenting venues' local areas.

The following organizations are committed to presenting DEAREST HOME throughout 2017 and 2018: Arizona State University, Florida State University, Hopkins Center for Arts at Dartmouth University, Maui Arts & Cultural Center, UCLA, and Yerba Buena Center for the Arts.

### **Schedule of key project dates:**

March 21-April 1, 2017: Creative residency, Arizona State University

May 9-21, 2017: Production residency, Yerba Buena Center for the Arts (world premiere on May 18, 2017)

September 17-30, 2017: Production residency and proscenium version premiere, Hopkins Center for Arts at Dartmouth University

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

AIM's community workshop participants, artistic collaborators, presenting partners, and loyal audiences all benefit from the process and performance of DEAREST HOME. Following a series of AIM dance works expressing frustration with the injustices of our society, HOME connects audiences and community members with universal topics related to love, inviting the opportunity for internal reflection. HOME directly serves community participants of the project's residency workshops; including LGBTQ/ally, teen advocacy, ethnic, and religious groups, aging from teenagers to university students to senior citizens. These participants contemplate the perspectives of other self-identified subcultures in relation to their own, as they consider and share experiences of love in safe, judgement-free environments. The dancers involved in the creation of HOME gain tremendous artistic benefits throughout the project period. Unlike traditional creative collaborations, limited to the exchange of dance steps and ideas within the confines of a studio, HOME invites its collaborators to participate in community workshops and gain valuable insight into the project's effects on everyday individuals, ultimately shaping their own artistic work. Audiences of all ages, races, socioeconomic backgrounds, sexual orientation, and ability are encouraged to attend HOME performances, and benefit from the empathy stirred by the dancers' movement as well as from the innovative production

elements introduced in each performance. The documentary film chronicling the HOME creative process allows viewers outside of performances' demographic areas to benefit from the work without purchasing tickets to a live presentation. As the Company's formidable presenting partners connect AIM with community organizations and support the flourishing work, they benefit by gaining new audience members that hopefully remain loyal to their programs and activities long after the presentation of HOME is complete.

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

Organizational partnerships are established based on a mutual desire between the Company and presenting venues to support the development of artistic work while engaging with diverse community groups. AIM's presenting partners for the project period, including [REDACTED] and [REDACTED], are hosting the Company in a series of developmental residencies, with plans to present DEAREST HOME during 2017. Each venue has connected AIM with community partners that participate in customized workshops and discussions centered around the ideas of love, loss, and loving inherent in the dance work. Additionally, AIM is partnering with universities to conduct relevant workshops with undergraduate and graduate dancers across the country, and with national and international arts organizations that will provide resources and feedback for the work in progress.

**Description of Key Organizational Partners:**

<p><b>Organization Name:</b> [REDACTED]</p> <p><b>Proposed or Committed:</b> Committed</p> <p><b>Description of Organization:</b></p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p>
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<p><b>Organization Name:</b> [REDACTED]</p> <p><b>Proposed or Committed:</b> Committed</p> <p><b>Description of Organization:</b></p> <p>[REDACTED]</p> <p>[REDACTED]</p>
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**Organization Name:** [Redacted]  
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**Organization Name:** [Redacted]  
**Proposed or Committed:** Committed  
**Description of Organization:**

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

Key individuals are trusted collaborators and experts in their respective fields, who hold longstanding creative relationships with AIM's artistic work. Committed dancers have



**Bios of Key Individuals:**

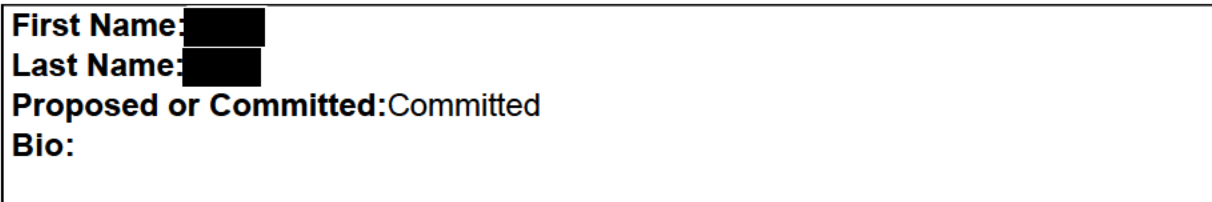
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**Promotion & Publicity:** Briefly describe your plans for promoting and/or publicizing the project.

The residencies and workshops associated with DEAREST HOME also serve to



promote the work's 2017 performances. The workshops allow potential audience members to experience the artistic process and gain an understanding of the work that cannot be communicated through posters, promotional videos, or other tangible marketing materials. As most HOME residencies span the course of multiple months and numerous appearances, AIM creates an ongoing relationship with the participating communities. AIM's consistent returns to each venue establish loyal audience bases whose involvement in and excitement around residency workshops will ultimately lead to purchasing tickets to the final performance. AIM is also relying on the efforts of its collaborative and organizational partners to publicize the project: presenter partners will utilize their own adept marketing departments to ensure that the performance is promoted among their established audience bases.

### **Performance Measurement:**

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

The culminations of DEAREST HOME's May and September 2017 premieres will be met with extensive program reviews that assess the project's quantitative and qualitative audience effects. The Company will measure the success of the project by evaluating the number of new audiences attracted to performances; the methods for engaging those audiences and their respective communities through inventive engagement workshops; and the partnerships formed with admirable presenting organizations. AIM will also undergo significant internal, external and anecdotal self-assessment, soliciting feedback from all vested parties to evaluate the effects of the work and its associated activities on its collaborators, audience members, and partners. Feedback includes: audience surveys; technical assistance from funders and consultants; interviews and ongoing discussions with community partners; online forums; and post-performance discussions about the work.

## **President and Trustees of Bates College Project Information**

### **Major Project Activities:**

During this the 35th anniversary season BDF will carry forward its mission by convening more than 80 emerging and leading dance practitioners with 320 students to spawn a fertile environment for transformative ideas and meaningful exchange; build and sustain vital relationships; and foster excellence through a platform of integrated creation, performance and engagement activities. We will also mark this important anniversary and leadership transition with a season of residencies and special events that honor our history while providing a platform for exciting new projects and deeper community connections. A carefully considered 2-yr. transition plan is well underway with leadership from senior members of the College. Confirmed residencies and performances include: DanceNOW, a shared evening by emerging New England artists Lida Winfield and Christal Brown; David Dorfman Dance; zoe | juniper; a 35th anniversary Gala; and site choreographer Stephan Koplowitz. Each artist/company will offer two performances; one public Show & Tell, work-in-progress showings; workshops for diverse populations; broadcast interviews and blog entries. They will also teach daily classes, have access to rehearsal space to develop new work, and be invited to participate in weekly Artists' Roundtables discussions and our annual improvisation concert. The communal life at BDF, including shared meals, provides daily opportunities for engagement with peers – a valued aspect of the Festival experience. Residency details designed in partnership with the artists include: Vermont choreographers Christal Brown/INSPIRIT and Lida Winfield (6 artists/3 wks) will perform current works on DanceNOW, offer technique and improvisation classes for our Young Dancers Workshop and a workshop for Tree St Youth. Zoe | Juniper (8 artists, 1 wk) will perform the Maine premiere of Clear & Sweet, a BDF co-commission with support from NPN and NDP; and offer ballet and scenic design workshops for our Young Dancers Workshop. This will be z | j's 4th residency since 2007. BDF veterans, David Dorfman Dance (8 artists, 3wks), will perform their newest work, Aroundtown; develop a new repertory work with BDF participants; and offer workshops for Tree St. Youth and our Youth Arts Program. This will be DDD's 7th residency since 1995. Our 35th Anniversary Gala will feature signature works by longtime members of the BDF community including: Mark Dendy, Sara Pearson, Cynthia Oliver, Larry Keigwin, Tania Isaac, Claudia Lavista & Omar Carrum and Mark Bamuthi Joseph. Stephan Koplowitz, in collaboration with Laura Faure and a team of 6 creators, will design and produce Mill Town Memories to include over 60 community participants and be staged along the Androscoggin River and in the historic Bates Mill Complex. The performance will integrate the city's rich ethnic heritage and the lingering presence of the textile mills, enabling an appreciation of the past while experiencing a new sense of place. Mill Town will serve as the capstone project of Ms. Faure's 30-year tenure. This will be the 3rd large site work Faure and Koplowitz have co-created since 1994. Proposed faculty and visiting artists include those already mentioned as well as: Nancy Stark Smith, Cathy Young, David Parker, Lisa Race, Jennifer Archibald, Mary Carbonara, scholar Suzanne Carbonneau, performance artist and arts consultant Sara

Juli, and more. Artists are selected for their skill as outstanding communicators, dynamic performers, and generous instructors whose work is making a significant contribution to contemporary dance. Residencies are planned in close collaboration with the artists and community partners, using their assets to enliven the dance process for people of all ages and experience levels. Proposed activities are intended to amplify the artists' role as significant community-builders and cultural agents of change fostering a diverse, humanistic model of contemporary society.

### **Schedule of key project dates:**

All BDF activities will take place June 23-August 6, 2017. Residency planning and preparations are confirmed in dialogue with the artists and occur between January-June 2017, with follow-up and assessment lasting until the end of our fiscal year (10/31/17). Following are the proposed dates for each residency: Christal Brown/INSPIRIT and Lida Winfield residencies and teaching (6/23-7/14), performance (7/7 & 8). Zoe | Juniper company residency and outreach (1 wk-7/10-16), lec/dem (7/11), performances (7/13 & 15). David Dorfman Dance teaching, outreach, company residency (3 wks-7/15-8/6), lec/dem (7/18), performances (7/21 & 22). 35th Gala (various artist and dates), panel discussion (7/25), and performances (7/28 & 29). Stephan Koplowitz creation and teaching residency (7/3-8/7), performances 8/3 & 4) including multiple workshops and rehearsals with a community cast of over 60 participants of all ages. All artists will teach in our training programs, offer outreach workshops and engagement activities, and have studio time to develop new work.

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

Approximately 5000 people will be served including our core community of dance artists, and aspiring students, ages 14-70, who come from over 43 states and 8 countries. Our underserved public communities include at-risk and immigrant youth; gifted, rural teens; low-income residents; local dancers and audiences from across Maine and the region who have very limited access to concert dance. We expect all beneficiaries will gain an increased understanding of contemporary dance, knowledge of the choreographic process, and a broader appreciation for diverse cultures. BDF participants will gain valuable training, new collaborators, and access to an essential professional network. Local youth will experience artists as potential role models and the arts as a rewarding pursuit. Local community members of all ages and backgrounds will experience a celebration of their community through the original dance, music, media and installations of Mill Town Memories.

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

Over the past 20 years BDF has developed key partnerships with local schools, Tree St. Youth, The Dance Center and Upward Bound that are designed to extend the impact of our resident dance and music artists into Lewiston-Auburn and the surrounding region. Partners are chosen for their effective programs and deep reach to underserved populations. BDF develops activities in concert with these partners, pairing specific artists with their constituents to increase knowledge and appreciation for dance and enrich the lives of Maine people. For 2017 we have designed a program for Tree St. including master classes by Brown, Winfield and Dorfman. Upward Bound will bring teens to our Lec/Dems and concerts. Local schools assist to enroll underserved children in our Youth Arts Program. We will collaborate with Museum L-A, The Dance Center and Platz Associates to help engage the people of Lewiston-Auburn in Mill Town Memories.

### Description of Key Organizational Partners:

**Organization Name:**Museum L-A  
**Proposed or Committed:**Committed  
**Description of Organization:**

**Museum L-A** chronicles the history of work, industry and community in Lewiston and Auburn; serves as a community gathering place; creates engaging learning experiences; and contributes to the civic, cultural, and economic revitalization of L-A. The museum strengthens community and connections between generations by documenting and celebrating the economic, social, and technological legacy of L-A and its people through it's extensive collection, exhibits, lectures and programs.

**Organization Name:**Platz Associates  
**Proposed or Committed:**Committed  
**Description of Organization:**

**Platz Associates** is a multi-discipline design firm with expertise in design and development services for educational, governmental, commercial, industrial, medical, retail, and residential projects. Since 1980 Platz Associates has been involved in a wide variety of projects, including the design of renovations to numerous historic buildings in Lewiston-Auburn. Platz will donate the mill space, provide critical technical and financial support and community connections for Mill Town Memories.

**Organization Name:**The Dance Center  
**Proposed or Committed:**Committed  
**Description of Organization:**

Since 1992, **The Dance Center** has provided a place where people of all ages and all abilities can enjoy the beauty and discipline of dance. Our goal is to offer recreational classes in a variety of styles with an emphasis on ballet-based technique. We believe in the value of dance education to build confidence, to encourage creativity, and to

improve students' ability to learn across disciplines.

**Organization Name:**Tree Street Youth

**Proposed or Committed:**Committed

**Description of Organization:**

**Tree Street Youth**, founded by two Bate College alumnae, supports the predominately at-risk, immigrant youth of Lewiston-Auburn through academics, the arts, and athletics while providing a safe space that encourages healthy physical, social, emotional, and intellectual development while building unity across lines of difference. Tree St operates a downtown center serving over 150 youth daily with academic support, college prep, arts classes and team leadership.

**Organization Name:**Upward Bound

**Proposed or Committed:**Committed

**Description of Organization:**

**Upward Bound** is a federally funded program that works with 11 Maine high schools to help students get into and succeed in college. Their students are the first generation in their family to graduate from college and come from low-income households.

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

Director, Laura Faure has primary responsibility for programming. She selects artists for their skill as outstanding communicators, accomplished performers, and generous instructors whose work is making a significant contribution to contemporary dance. Artists are drawn from an international pool with recommendations from colleagues. BDF has a strong commitment to building enduring relationships with, and ongoing support for, a core of America's best dance artists while also nurturing the next generation. All performers are currently confirmed and classes, concerts and outreach activities are being planned in dialogue with the artists. Faure collaborates with the artists to select works for performance and plan the residencies, using their assets to enliven and demystify the dance process for people of all ages and experience levels. BDF's curatorial vision is driven by a belief in the primacy of supporting artists and their process.

**Bios of Key Individuals:**

**First Name:**Stephan

**Last Name:**Koplowitz

**Proposed or Committed:**Committed

**Bio:**

Director, choreographer and media artist and educator known for his work on stage and film, and for creating site-specific, multi-media works for architectural and environmental sites. Since 1984 he has created 65 works, 45 of them commissions, and has been awarded an Alpert Award, Guggenheim Fellowship, "Bessie" (2000) and six NEA Choreography Fellowships. His work has been produced by NYC's NYLA, Dancing in the Streets, ADF, Lincoln Center, Jacob's Pillow, Bates Dance Festival, London's Dance Umbrella Festival, and Choreographic Center (Essen, Germany), among others. His touring company, TaskForce, has created site works in Los Angeles (2008), Plymouth, UK (2009) and Houston, TX. He has created dance films and media installations in museums and festivals across the US. Through [coursera.org](http://coursera.org), he taught the first Massive Online Open Course in dance: "Creating Site-Specific Dance and Performance Works" with over 9,000 registered students.

**First Name:**Christal  
**Last Name:**Brown  
**Proposed or Committed:**Committed  
**Bio:**

**Christal Brown** performed with Chuck Davis' African-American Dance Ensemble, Andrea E. Woods/Soulworks, Gesel Mason and Urban Bush Women, where she served as a performer and community specialist. She is the founding director of INSPIRIT, a performance ensemble and educational entity dedicated to encouraging the careers of female choreographers. INSPIRIT has performed at Aaron Davis Hall, St. Mark's Church, Joyce Soho, and The Lincoln Theater of Washington, D.C.

**First Name:** (b) (4)  
**Last Name:** [REDACTED]  
**Proposed or Committed:**Proposed  
**Bio:**

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

These projects will be publicized through our comprehensive website including a dedicated page for each company/event with video, press and an interviews with the artists; regular e-news releases and postings via Constant Contact, Twitter, Facebook, Instagram and RSS feeds; an online newsletter and blog; an event brochure mailed to

9,000 students, schools and audience members; an ongoing cross-marketing effort with Portland Ovation and Arts & Culture LA; display advertising and articles in the regional and national print media; and local TV and radio coverage. We will also market Mill Town Memories through the Chamber of Commerce and partnering organizations.

**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.**

BDF gathers student, audience and artist feedback through a matrix of tools including evaluation surveys, student and audience attendance numbers, box office analysis of ticket buying patterns, Google Analytics to track website visits, informal interviews, and a final wrap up meeting with all artists and staff. These actions combined with feedback forms completed by every student and over 20% of audience members will be measured against our stated goals. Our experienced video/media team documents all performances, events and many classes, as well as capturing interviews and special projects. These documents constitute our 34-year archive that resides in the Bates College Special Collections Library and is accessible through our website. All performance videos are also sent to the New York Public Library-Dance Division. In addition, each year we add visual content to our YouTube and Vimeo channels and post scholar's notes on our website as a living and evolving archive.