



Florida Division of Cultural Affairs
08-6037 - Arts in Education - Partnership Level 2

Applicant: The Educational Coalition for
Phone: Monroe County, Inc.
Email: (305) 743-6215
ECMC06@hotmail.com

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Florida Department of Cultural Affairs

Program: Arts in Education

Application: 08-6037

The Educational Coalition for Monroe County, Inc.



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Organization Profile

Organization Name	The Educational Coalition for Monroe County, Inc.
Alternative Name	ECMC
Chief Executive Official:	Tina Belotti
Address	P.O. Box 522480 Marathon Shores, Florida 33052 County: Monroe
Main Contact Phone #:	(305) 743-6215
Fax #:	(305) 743-8394
Alternative/Mobile Phone #:	(305) 731-0731
Tax ID#:	65-0956049
Fiscal Year Start / End:	January 1 - December 30
Florida Senate/House District #s:	0/0
U.S. Congressional District #:	25
Is the organization minority owned?	No
Is the organization state funded?	No
Is this an Arts Organization?	Yes
Accredited Museum?	No
Is your organization within a REDI designated area?	No
Has your organization ever received a grant from the Division of Cultural Affairs?	Yes - 2006
Organization Status:	Organization - Non-Profit
Primary Function:	Education
Secondary Function:	None of the above
Institution Type:	Community Service Organization
Organization Discipline:	Interdisciplinary -
Racial Demographic Characteristic:	No Single Group Listed Above
Organization Email:	ECMC06@hotmail.com



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Application Cover Page

Funding Category: Partnership Level 2

NOT-FOR-PROFIT DESIGNATION:

I hereby certify that the above referenced applicant is eligible to receive grants from the Division of Cultural Affairs pursuant to the following not-for-profit status of the organization:

A not-for-profit Florida orporation according to these definitions:

- a. incorporated or authorized as a not-for-profit corporation, in good standing, pursuant to Chapter 617, Florida Statutes; (Chapter 623, FS. for private schools) and
- b. designated as a tax-exempt organization as defined in s.501(c)(3) or (4) of the Internal Revenue Code of 1954



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General Information

Contact for this application	Belotti, Tina R
Proposal Title	Cultural American Music Program (CAMP)
Grant Amount Requested	\$15,000
Start Date	July 1st, 2007
End date	October 15th, 2007
Number of different events	8
Number of performances	14
Number of individuals expected to participate in the proposal activities	1,800
Number of youth expected to participate in the proposal activities	175
Number of elders expected to participate in the proposal activities	55
Number of artists expected to participate in the proposal activities	35

A/V Materials

CAMP 2005 Video Montage and student produced silent film - shipment is pending on CAMP 2006 video
CAMP 2005 CD
CAMP 2006 CD

AMERICANS WITH DISABILITIES ACT (ADA) INFORMATION

Are the applying organizations's facilities and PROGRAMS accessible to persons with disabilities?	Yes
Has an ADA self-evaluation of the organizations's facilities and PROGRAMS been conducted?	Yes
If yes, give date completed	May 1st, 1994
Have policies and procedures been established which address nondiscrimination against persons with disabilities?	Yes
Do you have a complaint process for discrimination on the basis of disability?	Yes
Is this information posted?	Yes
Designated staff person responsible for Section 504, ADA and Florida Statutes 553 Compliance	Sergio Sanchez, Monroe County School District's Equity & ADA Coordinator - (305) 293-1400 ext. 53389
Are other staff members informed and trained in access issues?	Yes

Mission Statement



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A non profit (501(c) 3) nonpartisan countywide student advocacy group of parents, community leaders, educators, in partnership with civic and non profit organizations. Formulated in 1996 to provide educational enrichment opportunities and to improve communication and the flow of information for the betterment of education for all children in the Florida Keys. ECMC provides countywide at-risk youth with quality creative arts, environmental, and recreational programs.



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Grant Counties

These are the counties in which project / programming will actually occur:

Monroe



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Operating Budget - Expenses

Expenses	FY 5	FY 6	FY 7
1. Personnel - Administrative	\$5,000	\$6,000	\$8,000
2. Personnel - Artistic	\$29,883	\$34,764	\$40,000
3. Personnel - Technical/Production	\$3,125	\$2,005	\$7,500
4. Outside Artistic Fees & Services	\$0	\$0	\$5,500
5. Outside Other Fees & Services	\$9,585	\$13,022	\$5,500
6. Space Rental/Rent or Mortgage (interest only, not principal portion)	\$0	\$0	\$0
7. Travel	\$347	\$1,976	\$3,000
8. Marketing	\$946	\$2,386	\$6,500
9. Remaining Operating Expenses	\$4,745	\$8,709	\$6,200
10. Total Cash Expenses (add lines 1-9)	\$53,631	\$68,862	\$82,200
11. Total In-kind Contributions	\$15,000	\$15,000	\$15,000
12. Total Expenses (add lines 10 + 11)	\$68,631	\$83,862	\$97,200



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Operating Budget - Income

Income	FY 5	FY 6	FY 7
13. Admissions	\$5,685	\$5,323	\$10,000
14. Contracted Services	\$0	\$0	\$0
15. Other Revenue	\$291	\$2,046	\$6,000
16. Corporate Support	\$5,100	\$0	\$16,100
17. Foundation Support	\$0	\$0	\$3,000
18. Other Private Support	\$38,246	\$47,291	\$28,000
19. Government Support - Federal	\$0	\$0	\$1,000
20. Government Support - State/ Regional	\$0	\$0	\$0
21. Government Support - Local/County	\$10,724	\$14,500	\$8,000
22. Applicant Cash	\$0	\$0	\$0
23. Total Cash Income (add lines 13-22)	\$60,046	\$69,160	\$72,100
24. Total In-kind Contributions	\$15,000	\$15,000	\$15,000
25. Total Income (add lines 23+24)	\$75,046	\$84,160	\$87,100
26. Cash Reserves (line 25 minus line 12)	\$6,415	\$298	\$-10,100



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Grant Proposal Summary

Identify the goals of the proposal. List the specific objectives and provide an overview of the methods.

Goals

CAMP will create a learning environment to increase motivation, and improve understanding in students relative to skills necessary for success in music/creative arts, citizenship, careers, and institutes of higher learning. Goals are to improve student competencies by one music level or higher; increase student motivation to read and write; to expand students understanding of American history and culture and the influences of diverse groups; to enhance student connectiveness to community, school, and family; and to develop personal and interpersonal skills. Participants will be taught to use problem-solving strategies of cooperation, collaboration, and team building and to transfer these skills to their school, family, and communities.

The learning environment created at CAMP encourages participants to explore strengths and challenge themselves to expand their skills. The curriculum content was designed to align with the SUNSHINE STATE STANDARDS, National Association for Music Education (MENC), Florida Music Educators Association & Florida School Music Association (FMEA/FSMA) for instruction in the arts. Additional alignment is related to curriculum in language and literature, leadership, and technology. Self-directed learning will create motivation that transfers to other areas of self-development.

The materials used will consist of classics of American literature that correlate with student area of concentration to include: composers, musicians, and American culture, the nineteen hundreds to current times and contemporary American history. Please see selected Sunshine State Standards - attachment A.

Objectives

Measurable Objectives

-Creativity

80% of participants will increase their musicality scores by one level

-Cognition

80% of participants will increase their FCAT SAT scores by 10%

80% of participants will demonstrate learning through participation in all community-based performances

80% of participants will demonstrate problem-solving process skills

80% of participants will increase their FCAT writing scores by 1 point

-Social/Emotional Development

80% of participants will indicate an increase in social ability by an average of three points on CAMP self evaluation

*FCAT data reflects that 60% of the 2006-2007 tenth grade population are reading below grade level. Research demonstrates the value of the arts to higher SAT scores.

CAMP supports comprehensive and coordinated efforts to support the Florida Reading Initiative through the following aspects:

-Comprehensive program requirements related to individual reading for knowledge acquisition and enjoyment as related to program goals

-Use of technology to improve skills at reading for information

-College prep skills (reading, writing, SAT prep, college survival)

Additional objectives

-Students will learn marketable skills and be exposed to career options through CAMP

-CAMP students will gain access to college resources such as Tennessee Williams Fine Arts Center, college library, and San Carlos Institute.

-Dual enrollment students are articulated members of Florida Keys Community College with full access to campus services.

-Student progress is accessed on a regular basis by highly trained staff and interventions provided as



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Objectives (Continued)

necessary.

Activities

-Creativity

Instruction/practical application - training with world-renowned Florida artists/educators with advanced degrees

Cultural field trips

Weekly performance opportunities (AARP, summer rec. program, community events)

-Cognitive

Integrated instruction in arts, art history and theory, humanities, social sciences

Weekly writing workshops

Community speakers on social science and humanities

Talent Show, 4th of July parade/performance, Flag Day celebration, Concert in the park, weekly AARP performances, Florida history/culture scavenger hunt field trip, summer rec. performance, student-produced exposition, final performances

Internships: talent show, concert in the park, AARP performances, Flag Day

Student-written/produced play

Emcee final performance (student presentation)

-Social/Emotional Development

Ballroom/social dance elective

Weekly self-development workshops with national motivational speaker - partnership with the Monroe Youth Challenge Program (MYCP)

Student-staff-parent-community socials

College prep skill-building workshops - in partnership with the Center for Learning

Student-generated Products

Talent Show, final performance, AARP/Summer recreation performances, CD and DVD production, journals, portfolios, reflective writings, Junior-Senior project w/technology and based on student learning style, promotional flyers, programs, community performances, digital photography, student written play performance, special effects using technology, props and sets, costumes, lights and sound, social dance expo, student presentations, parent/student survey, community performances.

Evaluation Outline

Program evaluations by three instruments: Assessment of Program Objectives, Self/Parent Program and Outcome Evaluation, and Learning Agreement based on grade level expectations. Evaluation instruments measure program success qualitatively and quantitatively through alignment with program goals and objectives (attachments B,C,D).

-Creativity

Instructor assessment of individual abilities pre/post experience (including performances and research-based papers)

Involvement in follow up programs

-Cognition

Compare 2007 with 2008 FCAT scores

Attendance records

Mentor evaluation

-Social/emotional

Compilation of rating scale results Individual Parent/Student Attitudinal Survey delivered at end of program



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Evaluation Outline (Continued)

MCSD grades, attendance, and elective choices/extra curricular involvement to measure improvements by first semester end.



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Grant Proposal Budget - Summary

Expenses

Expense Category	State Grant	Cash Match	In-Kind Contributions
Personnel - Administrative	\$0	\$6,000	\$0
Personnel - Artistic	\$8,500	\$29,100	\$0
Personnel - Technical/Production	\$5,000	\$0	\$0
Outside Artistic Fees & Services	\$1,500	\$4,000	\$3,000
Outside Other Fees & Services	\$0	\$4,500	\$1,000
Space Rental/Rent or Mortgage	\$0	\$0	\$10,000
Travel	\$0	\$3,000	\$3,000
Marketing	\$0	\$4,500	\$0
Remaining Operating Expenses	\$0	\$6,200	\$500
A. Total Expenses	\$15,000	\$57,300	
B. Total In-kind Contributions			\$17,500
C. Total Proposal Costs	\$89,800		

Income

Income Category	Cash income
Admissions	\$10,000
Contracted Services	\$0
Other Revenue	\$6,000
Corporate Support	\$16,100
Foundation Support	\$2,000
Other Private Support	\$17,200
Government Support - Federal	\$1,000
Government Support - State/Regional	\$0
Government Support - Local/County	\$5,000
Applicant Cash	\$0
D. Total Cash Income	\$57,300
E. Grant Amount Requested	\$15,000
F. Total Cash Income (D + E)	\$72,300
G. Total In-kind Contributions (from B, proposal expense page)	\$17,500
H. Total Project Income (F + G, Must equal C, proposal expense page)	\$89,800
I. Percent of Total Project requested from State	17 %



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Grant Proposal Budget - Expense Details

Expense Category	State Grant	Cash Match	In-Kind Contributions
<u>Personnel - Administrative</u>			
Overall Program Coord.	\$0	\$3,000	\$0
Student Service Coord.	\$0	\$3,000	\$0
<u>Personnel - Artistic</u>			
7 visiting instructors	\$5,950	\$17,850	\$0
DE instructor #1	\$850	\$3,750	\$0
DE instructor #2	\$850	\$3,750	\$0
DE instructor #3	\$850	\$3,750	\$0
<u>Personnel - Technical/Production</u>			
Tech instruct/equipt.	\$5,000	\$0	\$0
<u>Outside Artistic Fees & Services</u>			
Videographer	\$1,000	\$500	\$0
Profess. photographer	\$500	\$0	\$0
Recording ser. for CD	\$0	\$500	\$0
CD/DVD production	\$0	\$3,000	\$0
3 volunteers- instruct.	\$0	\$0	\$1,000
Donated music/comp	\$0	\$0	\$500
Photography services	\$0	\$0	\$500
Staffing services	\$0	\$0	\$1,000
<u>Outside Other Fees & Services</u>			
College prep instructor	\$0	\$2,000	\$0
Social develop. instruct.	\$0	\$2,500	\$0
2 volunteers- other ser.	\$0	\$0	\$1,000
<u>Space Rental/Rent or Mortgage</u>			
staff house/ & 2 rentals - visit. inst.	\$0	\$0	\$5,000
MCS D facility use	\$0	\$0	\$5,000
<u>Travel</u>			
For 10 visiting instruct.	\$0	\$3,000	\$0
Bus transportation	\$0	\$0	\$3,000
<u>Marketing</u>			
Promotional events	\$0	\$4,000	\$0
Programs/poster	\$0	\$500	\$0



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Remaining Operating Expenses

Program insurance	\$0	\$1,500	\$0
CAMP t-shirts	\$0	\$1,200	\$0
Curriculum, tech supp.	\$0	\$2,500	\$0
Postage, office supplies	\$0	\$500	\$0
Music	\$0	\$500	\$0
Rec. activities	\$0	\$0	\$500
A. Total Expenses	\$15,000	\$57,300	
B. Total In-kind Contributions			\$17,500
C. Total Proposal Costs	\$89,800		



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Grant Proposal Budget - Income Details

Income Category	Cash income
<u>Admissions</u>	
50 paid students	\$10,000
<u>Contracted Services</u>	
<u>Other Revenue</u>	
Coin toss fundraiser	\$3,000
Talent show/dinner	\$3,000
<u>Corporate Support</u>	
Nature Conservancy	\$1,800
Board of Realtors	\$1,500
Boys and Girls Club	\$5,000
MYCP	\$2,500
Chamber of Commerc.	\$3,800
3 local banks (500 ea)	\$1,500
<u>Foundation Support</u>	
Sheriff's Dep. Grant	\$2,000
<u>Other Private Support</u>	
ECMC Market-ongoing	\$17,200
<u>Government Support - Federal</u>	
Quarterly assistance	\$1,000
<u>Government Support - State/Regional</u>	
<u>Government Support - Local/County</u>	
City of Marathon	\$5,000
<u>Applicant Cash</u>	
D. Cash Income Subtotal	\$57,300
E. Grant Amount Requested	\$15,000
F. Total Cash Income (D + E)	\$72,300
G. Total In-kind Contributions (B from previous section, proposal expenses)	\$17,500
H. Total Project Income (F + G, Must equal C from previous section, proposal expenses)	\$89,800
I. Percent of Total Project requested from State	17 %



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Narrative Questions

1. Organization

History Give a brief history of your organization.

The Educational Coalition for Monroe County (ECMC) has come a long way since 1996. A small group of parents and teachers began to meet regularly to discuss what needed to be done to deal with serious problems easily recognizable in our public school system. A grassroots movement was born. Recently two of ECMCs original founders have been elected to serve on the Monroe County School Board.

As a nonpartisan student advocacy group composed of parents, grandparents, students, and collaborating partners from the business community and other organizations, significant progress has been made over the years to define issues in order to seek solutions. ECMC received its non profit status from the IRS as a 501(c) 3 advocacy organization to assist in implementing countywide youth projects to supplement their classroom learning.

ECMC has a long track record of successful projects and important achievements. A summary of this past work for kids can be reviewed on the ECMC page at www.schoolscanwork.com - major projects have included:

- GOALS grant - worked closely with the school district to obtain a \$77,000 grant from the Florida Department of Juvenile Justice - for a school within a school project for at-risk youth
- Partnered with Lovewell Institute for the Creative Arts and Florida Keys Community College - a month long summer theater program (3 consecutive summers - original student musicals produced - student driven countywide tour) - received the Governor's Gifted and Talented Summer Program Grant
- Partnered with the City of Marathon and the Tony Hawk Foundation - ECMC focused energy and volunteer help on establishing the City of Marathon Skate Park and Marathon Sk8 Club for youth and adults of all ages searching for a safe place to skateboard
- 2002-2003 Cultural American Music Program (CAMP) funded by the Governor's Gifted and Talented Summer Program Grant, created to support a failing music program in the middle keys. Partnered with Union Institute & University and Marathon High School to provide 3 college credits. The following year CAMP expanded to countywide participation. This lead to countywide transportation provided by Monroe County School District for CAMP '06. CAMP has expanded from 38-78 participants; over 100 students are anticipated in 2007. A Junior CAMP feeder program has been added in 2005 to additionally serve elementary school students, this year a college intern program will be added.

ECMC's philosophy

When it comes to school improvement, many educators make a distinction between "school reform" and "school rejuvenation". School reform usually denotes drastic measures to completely restructure school organization and delivery of classroom instruction. School rejuvenation is more directed at specific solutions to solve individual problems as identified by students, parents, teachers, and administrators in a collaborative process.

ECMC has always believed that there are great things going on in our public schools. Therefore, we have never advocated for revolutionary changes across the board. We are focusing our efforts at rejuvenating our schools by zeroing in on solutions to particular problem areas (the creative arts are a priority) that can be improved upon through collaborative school, community, and faith based partnerships.

ECMC's main objectives:

- To form partnerships with civic and other non profit organizations to share resources and collaborate efforts to reach common goals.
- Volunteer recruitment - specifically among the retirement community
- To provide alternative projects and programs for Monroe County youth in a variety of venues. These programs expose students to artistic, environmental, and recreational experiences that develops skills and teach leadership and community service.
- To establish better communication for educating parents and grandparents about what they need to know to ensure that everything is being done to improve how their children and grandchildren learn.
- To establish linkages with other volunteer citizen organizations in other school districts and government agencies involved with school rejuvenation across the United States.



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1. Organization

History Give a brief history of your organization. (Continued)

-To inform the Monroe County electorate about school issues and how local education candidates will be responding to them in their campaign for office.

-To generate input from professional educators and school administrators around the United States involved with school rejuvenation in small school districts of less than 10,000 students.

ECMC'S newest project the ECMC Marketplace (Home Of The Incredible Fruit Stand) was created through the philanthropic efforts of the Pittmans, Florida agriculturists with an interest in youth education. In 2005 partnerships with ECMC to include The Natures Conservancy, University of Florida's Extension service and 4H program were formed. The common goals were to provide environmental education and funding for cultural programs while replacing over 3,000 native trees in the local community lost in Hurricane Wilma. ECMC provided the organizational structure, youth and adult volunteer recruitment while marketing "Project Green". This project sold tree sponsorships, donated by the Pittmans to local businesses and municipalities and gave them away in their business name to local residents. Students under the direction of horticulturists planted and provide information to the tree recipients. The ongoing precedes from this project and weekly fruit and vegetable sales support ECMC's educational projects (over 30,000 dollars have been raised to date). The marketplace is run by an intergenerational volunteer base. Students can receive community service hours while learning a variety of employable skills. Intergenerational families are few in the Florida Keys due to a remote island environment and high cost of living. This project provides a fulfilling opportunity for relationship building that often expands into our other volunteer opportunities.

ECMC often serves other non profit organizations by providing sweat equity for their projects. These include the Chambers of Commerce, Lions Club, Elks Club, Sheriffs Department, Off Shore Fisherman, Church projects, Garden Club, The Rotary Clubs, AARP Nutrition Program, Mid Keys Concert Association. With Financial assistance from the Art's in Education grant it will allow us to continue to expand our partnerships and extend a quality cultural experience for the Monroe County youth and community this summer.

2. Artist

Description Provide a description of personnel and artists involved in the project; we recommend submitting the artist's resume as a support material.

Program Personnel

All core instructional staff will have a degree in education (minimum of a BA). Directors will have a graduate degree or higher. Strong efforts will be made to attract a diversity of staff that reflects the composition of the student group. All staff is screened through Monroe County School District (MCSD) and Florida Keys Community College (FKCC) and comply with ECMC's established academic guidelines.

-Program Personnel

Position: Educational Consultant (volunteer, in-kind services)

Primary responsibility: administrative

Qualifications: Ph.D., MCSD school board member, training for ESE and Charter Schools, anthropologist

Position: Educational Consultant/Curriculum Specialist

Primary responsibility: administrative

Qualifications: Ph.D. Educational Leadership, MHS teacher/FKCC adjunct instructor, 2001-02 Monroe County Inclusion Teacher of the Year, parent of a gifted student

Position: Program Development/Grant Administrator

Primary responsibility: administrative

Qualifications: MA in Social Community Psychology, school readiness provider/preschool owner, extensive training in exceptional student education, 2001-02 Special Education Parent Teacher Association Vice President

Position: Student Service/ Community Resource Coordinator

Primary responsibility: administrative



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2. Artist

Description Provide a description of personnel and artists involved in the project; ... (Continued)

Qualifications: BS in Education, ESOL endorsement, school readiness provider, undergraduate courses and field experience in ESE.

Position: Program Management and On Site Administrator

Primary responsibility: administrative

Qualifications: MA in Elementary Education, elementary teacher in Wake County, NC, 2002-03 New Teacher of the Year, developed music program for ESE/gifted and talented students, seven years experience as music camp administrator

Position: CAMP Secretary/Fundraising (volunteer, in-kind services)

Primary responsibility: administrative

Qualifications: BBA in Finance, realtor at Coldwell Banker Schmitt Real Estate Co., community involvement on numerous youth projects to include band, girl scouts, environmental and gifted and talented projects, parent of a gifted student

-Program Artists/Instructors

Position: College prep/career development instructor

Primary responsibility: Instruction

Qualifications: Founder/owner of the Center for Learning, MA in Education and Writing

Position: Self development workshop instructor

Primary responsibility: Instruction

Qualifications: MA Columbia University, developed training programs on violence prevention for the United Nations, has trained thousands in the United States and abroad

Position: Artistic Director/Staffing Specialist

Primary responsibility: administrative/percussion instructor

Qualifications: MA in Education, President and Founder of Superior Marching Band Enterprises, Inc.

Position: Music Director/ Woodwind Instructor/ DE Instructor

Primary responsibility: instruction

Qualifications: Ph.D. in Music in Clarinet Performance, lecturer in Music at Truman State University, has taught at numerous music camps and private music lessons

Position: Brass Instructor

Primary responsibility: instruction

Qualifications: MA in music, London cast member of Blast Tony Award winning show, extensive teaching experience at the middle and high school levels.

Position: Junior CAMP Administrator/ Instructor

Primary responsibility: administrative/instruction

Qualifications: BS degree in Music, 3 years as elementary music teacher

Position: Vocal/Theory Instructor/ DE Instructor

Primary responsibility: instruction

Qualifications: MA in Music – Applied Voice, award-winning operatic performer and soloist, Professor at New World College, extensive experience with gifted and talented high school students.

Position: Guitar/Strings Instructor/ DE Instructor

Primary responsibility: instruction

Qualifications: MA in Music, 2003 “Most Outstanding New String Teacher of the Year”, extensive orchestra and guitar instructional experience.

Position: Ballroom/Social Dance/ Dance History Instructors (2 dancers – male and female)



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2. Artist

Description Provide a description of personnel and artists involved in the project; ... (Continued)

Primary responsibility: instruction

Qualifications: Former instructors with Arthur Murray and Fred Astaire International, award winning ballroom dancers, over twenty years dance instructional experience.

Position: Percussion Instructor

Primary responsibility: instruction

Qualifications: MA in Music, finalist at the WGI World Championship, percussion instructor for several years

Position: Visiting Artist - Percussion and Steel Drum Specialist (volunteer, in-kind services)

Primary responsibility: instruction (special workshop)

Qualifications: BA in Music Education, Director of Bands at Bethel High School, Hampton, VA

Position: Mime, Juggling, Theater, and Physical Performance Instructor

Primary responsibility: instruction

Qualifications: BS degree in Communications and Theater, founding member of Touch Mime Theater, utilizes mime in developing curriculum for special populations to include special education and gifted students

Position: Visual Arts Instructor (volunteer, in-kind services)

Primary responsibility: instruction (special workshop)

Qualifications: Deaf Education, University Texas El Paso; BS Art Education, Florida State University; former middle school arts instructor; parent of a gifted student

Position: Videographer/Technology Specialist

Primary responsibility: instruction/technology/photojournalist

Qualifications: B.F.A Art and Technology - Computer art emphasis

*Above are the core CAMP staff. Additional artists are involved in the program through fundraisers, community performance events, and guest presentations. See attachment E for core CAMP staff bios.

-Staffing Plan

The staffing plan begins with a review of previous staff evaluations and indication of availability and interest. Program openings are advertised nationally through the program's staffing specialist. Potential staff undergo a rigorous screening process in accordance with MCSD, FKCC, and CAMP criteria: references, fingerprints, and transcripts. Staff training begins in March upon notification of grant awards. In May staff will meet to review curriculum, check facilities, and prepare any materials needed. Ongoing training includes a review of the scope and sequence of the program, expectations, procedures, and syllabus/lesson plan review. Contact is maintained through email and telephone conferencing prior to on-site orientation in June. During the program, the staff meets daily to discuss student progress and program progression. A post-program meeting concludes the program with a review of student progress, an evaluation of the actual outcomes with stated objectives, and suggestions for improvement. Staff assessments are conducted informally throughout the program and formally by program administration at the conclusion of the program.

3.

Partners Describe your partner(s) - such as school district, community, social service or other; address how partners will be involved financially and otherwise. Remember an organization that provides money to your project is not necessarily an involved partner, but often a funding resource to the project.

Partnership Involvement with CAMP 2007

CAMP is made possible through the numerous partnerships that have been formed. Without these partnerships CAMP would not be possible. Below are the partners involved in CAMP and benefits to the partner and to ECMC/CAMP.



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3. Partners Describe your partner(s) - such as school district, community, social service or ... (Continued)

Monroe County School District (MCSD)

- Benefit to partner: Public relations, goodwill, student enrichment, support of summer food program, and support for reading initiative (support for Strategic Imperative #3)
- Benefit to ECMC/CAMP: Facility, countywide bus transportation, breakfast/lunch, technology use, promotion, administrative services, instrument use, and access to students for program recruitment

Florida Keys Community College (FKCC)

- Benefit to partner: Exposure, enrollment, facility use, public relations, and support for Strategic Imperative #8 (positive publicity to higher institutions of learning)
- Benefit to ECMC/CAMP: Program support, facility use, college credit, public relations, DE instructor credential review, and curriculum support

The City of Marathon

- Benefit to partner: Public relations, resource to community, enhancing park and recreation program, community performances, community service
- Benefit to ECMC/CAMP: Financial support, facility use

The ECMC Marketplace

- Benefit to partner: Philanthropic opportunity
- Benefit to ECMC/CAMP: Financial support, volunteer opportunities

The Boys and Girls Club of the middle and lower keys

- Benefit to partner: New memberships, student scholarships to members, transportation, public relations
- Benefit to ECMC/CAMP: Feeder program financial support, recruitment, public relations

Florida Keys Council of the Arts

- Benefit to partner: Public relations, arts enrichment for youth, increased membership
- Benefit to ECMC/CAMP: Financial support, public relations, artistic support. Access to resources

Monroe Youth Challenge Program (MYCP)

- Benefit to partner: Public relations, enrichment for targeted youth populations
- Benefit to ECMC/CAMP: Financial support, program support, social development workshops

The Monroe County Sheriff's Department

- Benefit to partner: Supervised summer activities for youth, public relations
- Benefit to ECMC/CAMP: Financial support

Florida Division of Cultural Affairs

- Benefit to partner: Public relations
- Benefit to ECMC/CAMP: Financial support

Marathon Chamber of Commerce

- Benefit to partner: Public relations, exposure to business members, community service
- Benefit to ECMC/CAMP: Public relations, assistance with recruitment, financial support

Mid-Keys Concert Association

- Benefit to partner: Enhancing education outreach, public relations
- Benefit to ECMC/CAMP: Financial support

Middle and Lower Keys Board of Realtors

- Benefit to partner: Enhancing education outreach, public relations
- Benefit to ECMC/CAMP: Financial support

The Center for Learning



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3. Partners Describe your partner(s) - such as school district, community, social service or ... (Continued)

- Benefit to partner: Promotion
- Benefit to ECMC/CAMP: College prep workshops

The Marathon Lion's Club

- Benefit to partner: Public relations, membership promotions
- Benefit to ECMC/CAMP: Forth of July float, and assistance with concert in the park community event

The Marathon Elk's Club

- Benefit to partner: Public relations, Music for Flag Day Celebration
- Benefit to ECMC/CAMP: Talent Show and Spaghetti Dinner Fundraiser hosted by the Marathon Elk's Club

Please see attachment F for letters of support and partnership commitments.

4. Project

Impact Describe how the proposed program will make an impact in your geographic or program area. Demonstrate how your project will serve rural or underserved counties and/or neighborhoods. Address the racial and cultural diversity of your project participants. Also provide information on the counties and populations you will be servicing.

The Florida Keys, a chain of islands that stretches over one hundred and four miles. Due to geographic isolation and economic constraints, students have a limited exposure to local resources and the unique opportunities that those resources provide. Limited cultural resources for students in Monroe County are mainly centered in Key West. So many students are unable to take advantage of cultural resources such as Florida Keys Community College (FKCC) main campus, Tennessee Williams Fine Arts Center, San Carlos Institute, Florida Keys Council of the Arts, Bahama Village, Coffee Mill Dance, and local art galleries.

As CAMP is centered in the Middle Keys with countywide transportation provided daily, students from the Upper, Middle, and Lower Keys will have equal access to resources including field experiences at the FKCC main campus and surrounding cultural and historical areas.

Monroe County School District is comprised of fifteen public schools (with a total population of under nine thousand students), including three charter schools and an alternative education center. Of these, three are high schools and four are middle schools. Limited programs, and resources are available to students with interests in the arts. Additionally, Academic Placement and Dual Enrollment courses are limited to core curricula, excluding creative enrichment. CAMP is designed to meet academic and creative needs of Monroe County students underserved in a rural island community and support interest in challenging students to attend institutions of higher learning. Efforts our made by CAMP to recruit at-risk, minority, and gifted and high-achieving students. Advanced levels of student achievement will be reached by 1) instruction by instructors and professional artists (primarily from Florida Universities), 2) challenging inter-disciplinary curriculum, 3) opportunities for creativity and performance, and 4) additional instructional resources not commonly available.

FCAT data reflects that approximately 60% of the 2006-2007 tenth grade population are not reading on grade level. FCAT scores are affected by this, as the measurement for graduation. Therefore, the focus needs to be on intensive core course offerings. Additionally high cost of living and severe hurricane damage has contributed to decreasing enrollment, making it more difficult to continue to offer creative arts electives. The need for this enrichment is evidenced by a high drop out rate, high recidivism of scholarshiped college students, high absentee rate, high rate of delinquent behaviors, lack of engagement and feelings of belongingness in school activities, and mediocre test scores from even the most gifted students.

Monroe County has a large minority population (24.2% Hispanic, 9.9% Black, 6% other). Minority students are traditionally underserved in creative arts programs. This project targets these underserved



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4. Project

Impact Describe how the proposed program will make an impact in ... (Continued)

populations in Monroe County by recruiting participants through ESOL and ESE programs and public housing administrative offices. Recruitment materials will be translated into Spanish and Creole and distributed to students and parents through the school district ESOL programs. Publicity materials will include visual representation of a diversity of cultures. *Monroe County School District (MCSD) Director of Safe and Drug Free Schools (CAMP liaison) will assist in the communication and distribution of materials countywide. See attachment G for Monroe County's Substance Abuse Survey.

Interdisciplinary Approaches

Participants will examine how American music reflects the ideals of American culture and how individual expression and diversity reflect the culture or sub culture from one's background. Discussions will expand to include the philosophy or science of art, specifically, description and exploration of the arts, aesthetic experience including psychology, sociology, ethnology and history of the arts. Students will experience actual demonstrations of each genre of American music under discussion. These experiences will teach students about the history and culture of their community, diversity, tolerance, and acceptance will also be gained through this. Community leaders, speakers, professionals, educators, historians, and anthropologists will partner with CAMP to make this possible. The partnership with Monroe County Schools to provide countywide school bus transportation will open this opportunity to all students.

Gearing the project toward an interdisciplinary approach that includes the arts is supported by research. Since 1994, research has demonstrated the value of the arts in increased learning across the curriculum. Youth included in arts programs often achieve higher FCAT and SAT scores in verbal and math and develop valuable social skills. College prep and social development workshops will be offered throughout the program by professionals in these fields.

ECMC builds partnerships by devoting time and energy to other community service organizations by providing volunteers through our base of supporters. This broadens our outreach in the community to focus on underserved volunteer populations such as winter residents and older adults. Through creative fund raising events, community performances, the board of realtors and the ECMC market place we are constantly recruiting and reaching out to visitors and community members to share their time and talents. This rewarding experience provides a strong sense of community to volunteers. These efforts help to build our arts community while building cultural understanding and mutual respect between our youth participants, artists and older adults in our community. In addition to recruiting older adult volunteers ECMC partners with the Florida Keys Council of the Arts in accordance with the Division's Arts for Elders Statewide Initiative by supporting the AARP countywide nutrition program. During CAMP participants provide lunch-time entertainment at the senior center. Older adults and youth are recruited for ECMC's intergenerational community jazz band.

Often many children in today's families are being raised in single or blended and foster homes. Last year a partnership evolved between the Department of Children and Families and allowed us to reach out to foster care parents, three foster students participated. Through our interest and involvement with the Juvenile Justice Department (ECMC is a registered source for youth volunteers that need community service) we target students that express interest in our focus areas.

A limited amount of residential slots are available to students from other counties in Florida. ECMC extends college scholarships to qualifying FKCC students for the CAMP internship program. CAMP's staff is primarily comprised of Florida university instructors and artists seeking degrees of higher education. Approximately 75% of the CAMP staff are seeking higher education (Masters Degree or higher).

ECMC does not discriminate based on race, gender, or participants with disabilities. Last year approximately twenty five percent of CAMP participants had a documented learning disability. All necessary accommodations are provided. An aid was provided to enable a Down Syndrome child to participate in CAMP. Approximately twenty five percent of the CAMP population in the 2006 program were minorities.

Monroe County School District (CAMP's facility) conducted an ADA self assessment in 1994. Stanley



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4. Project

Impact Describe how the proposed program will make an impact in ... (Continued)

Switlik Elementary School, the site for CAMP, is the most ADA compliant of the school sites in the county.

Countywide promotion of CAMP events draws a diverse audience population. CAMP participants are recruited from public, private, and home schools.

Our volunteer population is made up of approximately:

25% percent senior citizens

30% community leaders and artists

45% CAMP parents, grandparents, and family members

10% of CAMP participants are on the college intern track

20% of CAMP participants are Junior CAMP students

25% of CAMP participants are middle school students

45% of CAMP participants are Senior CAMP students (seeking high school or dual enrollment credit)

5. Project

Benefit Describe how your project will benefit the community and participants.

Over the past several years ECMC has successfully worked in collaboration with the Florida Keys Council of the Arts, local artists and teachers. Often Sharing resources, funding and promotional opportunities to improve and enlarge participation. Ray Eddy, director and owner of Superior Marching band camps Inc. an Orlando based company that supplies staff for music/theatre and leadership programs for high school's and colleges nation wide, has partnered with ECMC since 2003. Mr. Eddy known for his stunt performance as Indiana Jones with Disney is also a performance director for Disney's MGM Studios an often draws artists for his camps from Disney. World renowned instructors and artists primarily from Florida university's with special interests in the type of well rounded curricula offered at CAMP apply through Superior and an interview process begins to match up the staff. Monroe County School District completes the process by background checks and the dual enrollment teachers are processed through Florida Keys Community Collage. Once transcripts are received they technically become adjuncts with the local college.

Over fifteen teachers and artists come into the Florida Keys each summer through CAMP and are introduced to our local arts community at a number of field experiences, events and performances. Some are touched by the beauty and charm of our island community and have returned to teach at local schools. Others spread the word about the summer employment opportunities and often contact us during the school year indicating interest in employment.

Year round workshops are collaboratively produced to serve a variety of venues from school students, teacher workshops and local community artists. Additionally this provides the artists the opportunity for employment outreach and marketing their talents. Many of these professionals might not find their way to the Florida Keys and realize the opportunities that are available. Additionally teacher recruitment and retention is a significant concern in our community.

Local artists, businesses and organizations benefit by working together through the length of the CAMP. We invite the artists and teachers to formal and informal workshops as well as to perform at a number of events. Marathon has recently built an amphitheater in the park, CAMP was one of the first organizations to hold a performance last summer. Many artists wanted to perform, however, few had the funding or ability to pull the program together. ECMC filled the all day program with local and visiting performers and CAMP students all performing free for the community.

This provides numerous opportunities for networking and artist collaboration for future projects, for both individuals and future programs. Significant opportunities exist for students seeking careers in arts education and the music industry. CAMP provides these students with a month long internship and mentoring experience with music educators and professional artists.



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6. Evaluation

Plans Expand on the evaluation plan for this project. Describe how the information will be gathered, analyzed and used.

Project Design and Implementation

The design of the project supplements existing curricula with opportunities for advanced creative studies, cognitive learning, and social/emotional development. Embedded in the design are formative and summative evaluations, researched-based methodology, and commitment to serving the specialized needs of high-achieving learners through experiential learning and a differentiated curriculum in authentic environments.

-Program Evaluation

The program will be evaluated by three instruments: Assessment of Program Objectives, Self/Parent Program and Outcome Evaluation, and Learning Agreement based on grade level expectations (see attachments B,C,D). Evaluation instruments measure program success qualitatively and quantitatively through alignment with program goals and objectives (see attachment H).

Evaluation results will be used to guide necessary adjustments to the project. Specially, CAMP administration will gather and compile results to determine if each goal has been met (results will be kept on file and available for review).

At orientation parents, students, and staff, will be informed of program goals and objectives and methods used for program evaluation. At CAMP end a workshop will be held to instruct students on purpose of evaluation and ways in which student responses can be communicated in a meaningful manner. Through this process students will learn the importance of participant input in future program planning. This can help assure meaningful and authentic responses to queries.

Florida Keys Community College (FKCC) adjunct professors and Monroe County School District (MCSD) CAMP liaison will provide structured supervision and assessment. A learning agreement will be written for each participant in the program based on grade level expectations with a FKCC/CAMP adjunct professor and signed by MCSD advisor. Students will be required to do an individual entrance and exit performance that will be used for evaluation at the conclusion of the program. The performance evaluation along with an exit essay and CAMP self/parent evaluation will provide students the opportunity to see their progress, and critique their work. The essays and surveys will provide administrators and staff the opportunity to review the program and compare with pre CAMP data. A pre and post review of individual learning agreements will be used to encourage participants to challenge themselves to accomplish the goals they've set. Student grades (high school/dual enrollment) will reflect benchmarks met (based on Sunshine State Standards, National Association for Music Education (MENC), Florida Music Educators Association & Florida School Music Association (FMEA/FSMA) for instruction in the arts) demonstrated through student products. This will provide both quantitative and qualitative measurements.

Program effectiveness will be measured:

The number of student participants

Student products

Student grades and self evaluations

Staff , parent and volunteer post program evaluations

Number of volunteers

Audience participation

Media and promotional review

Continued and increased partnership involvement

ECMC board satisfaction and final review of all products and materials

MCSD/CAMP liaison final review

Monroe County School Districts Administrator/ECMC program liaison since 2001, has had access to past participants records. The majority of past participants showed improvement in attendance, attitudes, behavior, grades, self esteem and increased extracurricular activities.

7. Public

Participation and Marketing Describe community involvement in project activities (planning, production, evaluation and/or attendance). Also describe the methods used to inform the community of your project. Include detail on



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Recruitment Strategies

Recruitment of students include dissemination of program materials to district band, vocal, and theater instructors; school district administrators; gifted coordinators/teachers; ESE directors/teachers; elementary, middle and high school principals; curriculum coordinators; guidance counselors; the school district superintendent; home school population; charter school contacts; juvenile justice coordinator; department of children and families, and community dance and theatre programs. Students will be notified about CAMP through school assemblies. Local media, local performance groups (theater, fine arts council, and chorale groups), chambers of commerce, service organizations, and public housing officials will be contacted for the program dates to be placed on their calendars. Email and postal mail program nonfictions will be sent to all CAMP partners to pass on to their employee and customer bases.

Recruitment materials will be translated into Spanish and Creole and distributed to students and parents through the school district ESOL programs. Publicity materials will include visual representation of a diversity of cultures. *The Monroe County District Administrator (program liaison) will assist in the communication and distribution of materials countywide through the schools and will include district website (see attachment I).

Public service announcements will be continued through the local newspapers, radio, educational television station, flyers and brochures.

Participation of Students Traditionally Underrepresented in Gifted Programs

Students from groups that are traditionally underrepresented in programs for gifted and high-achieving students, including those who are limited in English proficiency or those who are from low socio-economic status households, will be targeted through translated documents and focused outreach. The geographic location of the program (Middle Keys) coincides with a population of students that is traditionally underrepresented in gifted populations.

-Dissemination Plan

In addition to the recruitment strategies outlined above program information will be disseminated to the target population through the following:

Public service announcements on countywide radio stations and newspapers

Radio and television talk shows

Youth related bulletin boards

The Chamber of Commerce newsletters

The Rotary Clubs in Monroe County

The faith based communities (newsletters and bulletins)

The Florida Keys Council of the Arts publications

Monroe County middle school gifted, honors, DE, AP, English, music, and art classrooms – distribute materials

School presentations

Feature stories in newspapers and district webpage

School newspapers and television stations

ECMC's extensive email base

County non-profit resource coordinator will communicate program information to all non profits in Monroe County

In addition to dissemination of program information for recruitment of students, ECMC will also distribute information about the multiple CAMP community performances and related activities through the following:

Fliers in AARP

The Chamber of Commerce Newsletters

Countywide newspapers and radio stations

Faith based community

Fliers in local business

Community billboards



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8. Project

Timeline Provide a description of the timeline of project activities occurring during the grant period. Do not include activities that take place before or after the grant period.

Program Abstract

The Educational Coalition for Monroe County (ECMC) - Cultural American Music Program (CAMP) 2007. Advanced Studies in American Culture: Music, Literature, and the Humanities. This dual-enrollment day program, June 8 – July 7, is open to 100 high-achieving students in grades 7-12 who have interest in exploring performing arts and humanities in the Florida Keys. Junior CAMP, sponsored by the Boys and Girls Club open to 4-6 grade students. College internship program available to FKCC freshmen and sophomore students. Limited residential available. In this inclusive arts experience, students can choose from three different dual enrollment courses in a self-designed program of study. Student-created productions will include an original theater production, CD/DVD, and multiple community performances. World-renowned instructors! Countywide transportation provided. Extended follow-up activities will be provided.

A minimum of three of these items will be used for selection of student involvement (see attachment J CAMP sample application):

Student interview and Self-Nomination Essay

Letter of Recommendation

Gifted Checklist

Portfolio of student work

Student application entrance essay (expressing student interest in program)

FCAT, SAT, or Gifted scores

Program Timeline of Activities Occurring During the Grant Period (see attachment K - CAMP 2007 organization time-line and attachment L - CAMP Calendar for complete time-line of program)

*Program budget will reflect expenditures to be paid by Arts Education Partnership Grant

July 1 - Sunday in the Park community event - welcome lighting technician for performance week

July 2 - Social development and lighting/tech workshop during CAMP day

July 3 - Center for Learning evaluation workshop during CAMP day

July 4 - 4th of July float and community event performances

July 5 - Dress rehearsal - extended day rehearsal

July 6 - Dress rehearsal performance for senior citizens and summer recreation students - evening Theater production and awards assembly

July 7 - Final concert performance and dinner celebration (students, staff, parents, and partners)

July 8 - Staff wrap-up lunch meeting - program reflection, all student grades and assessments turned in

July 9 - Facility clean up, instrument return, inventory, CAMP site break down - visiting staff returns home

July 10 - CAMP administration turn student grades into MCSD and FKCC for student credit

Remainder of July - send in CD and DVD materials for production, distribute and compile parent/staff surveys, thanks you cards distributed, all CAMP commitments completed

August

Kick off promotion of feeder programs - to include JAM and Junior Jazz Band

JAM back to school kick-off event and orientation August 22

JAM and Junior JAM every Wednesday after school starting Aug. 22

Intergenerational Community Jazz Band everything Thursday evening starting Aug. 23

September

Provide student evaluations to individual school's guidance counselors for distribution for credits, student portfolios, and permanent records

Fulfill all grant assessment requirements

October

Music workshop with visiting director and local artists - October 23-26

Community benefit/CAMP reunion performance and CD release - October 27



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9. Project

Description Describe your project. Be sure to identify the focus areas required by your funding category. Consider how your project addresses those focus areas.

Arts Education Partnership Targeted Focus Areas

1. Development of arts education programs for adults, students, economically disadvantaged, underserved and/or at-risk populations, persons with disabilities, and multicultural populations, including those designed in collaboration with the criminal justice system.

2. Development of community arts education planning.

3. Development of intergenerational programs and programs that interface with community care for the elderly.

Arts Education Partnership Review Criteria

-Quality of the project, including activities to establish, expand, or enhance arts education based on the focus areas utilized.

Rationale for Program

There is continued need for young people who show aptitude and inclination in creative arts to have opportunities to develop their interests and expertise. Students involved in CAMP will participate in a collaborative and creative process, culminating multiple public concert performances and production of an original CD, DVD, theater production and photography montage (see activities in section F. for complete student product list).

Professionals will guide the work in their own fields of expertise, participants will choose their individual area of interest and schedule. Each member of the ensemble will have a chance to converse about and implement aspects of theory, composition, improvisation, and instrumental techniques. Each musician will share his/her own musical point of view, drawing these strands together for a sense of common purpose and shared achievement. Participants will learn a variety of skills: character building; organizational and vocational (technical/artistic) performance; advanced writing; music composition, sound, and performance techniques. Humanities and social sciences will be taught through the arts. Music workshops will demonstrate ways in which individual excellence contributes to group excellence.

Project Intent

The intent of the project is to provide students with an integrated approach to cognition and self-expression in the humanities, arts, and social sciences.

This program will use the two main approaches of education, enrichment and acceleration.

Enrichment

Interdisciplinary instruction – FKCC adjuncts will teach topics through a number of different disciplines

Independent study – Students will develop a schedule based on individual interests

Mentorship programs – Students are paired with instructors and community professionals that will direct them in applying knowledge to real life situations

Internship – Students work closely with university instructors and be encouraged to pursue higher learning. Students will participate in a work-study program with transferable skills for their return to general education.

Enrichment triad/revolving-door model – CAMP offers an inclusive and flexible model for education of the high-achiever. New and returning students are exposed to planned activities that develop thinking skills, problem solving ability, and creativity.

Curriculum compacting – Challenging topics are scaffold onto previously mastered skills resulting in higher levels of learning and greater degrees of participation.

Acceleration

Advanced placement – Dual enrollment choices are offered for college credit by FKCC adjunct instructors.

Honors sections – Gifted and non-gifted students who demonstrate high-achievement with common interest are placed together in advanced classes.

Ability grouping – Students are clustered in courses where learners have comparable achievement and skill levels based on pre-assessments.



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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

Individualized instruction – CAMP provides one-to-one instruction based on student need as students move through the program at their own pace.

-Evidence that the project would increase the number of individuals participating in arts education programs based on the focus areas chosen.

Teaching Strategies - Authentic Tasks & Environments

Learning how to express oneself while working together helps young people, individually and collectively, attain their goals. This cultural infrastructure bonds the relationship among the arts and education communities with the community at large. Participants in CAMP will explore practical outcomes for individuals while learning the theoretical and practical principles necessary for maintaining the arts. Performance-based music and theatre arts require the use of carpenters, electricians and other skilled labor. The same practical skills that support the arts could be transferred to many other occupations. Television, radio, and recording technologies are fields useful in a variety of occupations and would have practical career opportunities. Program participants will have the opportunity to experience technology hands on and work with professionals in the field.

Previous data indicates that 80% of CAMP students and volunteers will become engaged in school and community arts programs upon completion of CAMP. Additionally, community leaders, speakers, professionals, educators, historians, and anthropologists receive hands on exposure to arts education.

-Strength of partnerships between participants, as demonstrated through their consistent participation and commitment to sustained support, fanatically and otherwise, of the project.

Throughout the year CAMP and ECMC participants are engaged with program partners and sponsors. Organizations such as rotary, chamber and MCSD are among a few that frequently call upon our student and participant service base to collaborate efforts.

Through the partnerships and participation between Monroe County School District (MCSD) and Florida Keys Community College (FKCC) students have the choice of dual enrollment credit in the three following college courses taught by highly qualified staff who meet instructional staff criteria for FKCC and MCSD:

MUH/Music: History/Musicology (MUH 2011-Music Appreciation I) – 3 credits humanities

This course is designed as a non technical approach to the enjoyment of listening to music for the student who has little or no musical background. The emphasis is on intelligent listening procedure to material drawn from standard repertoire through the Baroque period (1750).

MUT/Music: Theory (MUT 1001 – Elements of Music) – 3 credits arts

Basic elements of musical language, its terminology and notation. Includes study of treble and bass clefs, legers, terms for dynamics and moods; study of relationship between ear and the notated music: introductory aural skills development.

MVV/Applied Music: Voice (MVV 1110- Voice Class I) – 3 credits arts

Beginning group instruction in voice. Emphasis on vocal techniques and vocal literature.

*The option of three different courses allows new students to choose their area of interest and returning students to expand their interests. Fifty percent of CAMP participants return for additional years proving their dedication to CAMP.

Strengths of the Institutions that Contribute to this Program

Florida Keys Community College contributions to CAMP
Program curriculum assessment for dual enrollment credit
Personnel review and approval for teaching dual enrollment
Student use of campus and online library services
Outreach and student exposure



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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

Monroe County School District (MCSD) contributions
MCSD website – program promotion/student recruitment
Facility/utilities/technology
Countywide transportation
Musical instruments
School site and district administration
Summative evaluations
Breakfast/lunch

Strengths of additional program partners
ECMC Marketplace
Funding
Volunteers

Superior Marching Band Camps inc.
Staff recruitment/screening

Boys and Girls Club of the Lower Keys
Funding of Junior CAMP
Student recruitment

Elisa Levy - Monroe Youth Challenge Program (MYCP)
Self development workshops

Jill Stevens - Center for Learning
College prep workshops

Marathon Community United Methodist Church
Facility use
After school follow up program

-Potential for the project to continue after the grant is completed.

Student Reflection/ Metacognition

The learning environment created at CAMP encourages participants to explore their own strengths and challenge themselves to expand their skills. Self-directed learning creates motivation that transfers to other areas of self-development providing well-being and meaning in their lives and significant contributions to peer, family, and community relationships. CAMP visiting instructors welcome involvement from local art educators, this creates an enriched arts environment that carries on after CAMP.

Follow-up Strategies

It's ECMC's experience from previous summer programs that students develop relationships that carry into the school year. Participants will be encouraged to join the after school JAM program. Collaborative efforts of ECMC, Florida Keys Council of the Arts, the Florida Division of Cultural Affairs, and the Marathon Community United Methodist Church this program will be expanded to continue to provide additional opportunities for creative expression to students.

Recently ECMC formed an Intergenerational Community Jazz Band funded through the ECMC Marketplace, using the church facility. CAMP senior participants will be encouraged to join along with community elders and visiting winter artists/residents. In the 07-08 school year with the assistance of this grant a Junior Community Band will be formed to include younger participants to expand the JAM program.



Florida Division of Cultural Affairs
08-6037 - Arts in Education - Partnership Level 2

Applicant: The Educational Coalition for
Phone: Monroe County, Inc.
Email: (305) 743-6215
ECMC06@hotmail.com

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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

ECMC completes the inclusive program of services with the Junior CAMP model (field tested in 2006) students grades 4-7, funded by the Boys and Girls Club. It is anticipated that the CAMP and Junior CAMP models will positively continue to impact the school district music program as a whole while providing additional creative outlets.

10. Accessibility/ADA compliance Describe efforts within your project to meet ADA compliance regulations. Identify and describe ongoing measures to increase accessibility. List measures currently in place as well as any that may take place in the future. Also describe efforts to make your program inclusive for participants of all ages, backgrounds, experience levels and abilities.



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Applicant: The Educational Coalition for
Phone: Monroe County, Inc.
Email: (305) 743-6215
ECMC06@hotmail.com

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Final Submission

Application Status: The application was submitted electronically on November 17th 2006, 3:28 pm

CERTIFICATION:

I certify that the information contained in this application, including all attachments and support materials, is true and correct to the best of my knowledge and that I will abide by all legal, financial, and reporting requirements, such as matching funds and final reports, for all grants received by this organization from the Division of Cultural Affairs (Chapter 1T-1.001, Florida Administrative Code).

NOTE: BY SUBMITTING THE INFORMATION BELOW, THE AUTHORIZED OFFICIAL CERTIFIES THAT THE LAST COMPLETED FISCAL YEAR INFORMATION PROVIDED ON THE OPERATING RESULTS AND PROJECTIONS PAGE (FORM B) IS COMPLETE, ACCURATE, AND CORRECT TO THE BEST OF HIS/HER KNOWLEDGE.

Name of Authorizing Official: Tina Belotti
Title of Authorizing Official: ECMC Chairman
Telephone # of Authorizing Official: (305) 743-6215
Date of certification: November 17th, 2006

Support Materials

- A1. Underserved letter for bonus points
- A. Sunshine State Standards
- B. Assessment of Program Objectives
- C. Samples of self/parent program evaluation
- D. Learning Agreement, Syllabus, and CAMP '06 instructors syllabus
- E. Staff bios
- F. Letters of support (20 letters)
- G. Monroe County Substance Abuse Survey
- H. Program Goals and Objectives Grid and Sample Schematic
- I. Monroe County School District Webpage and ECMC flier
- J. CAMP Sample Application Packet
- K. Timeline
- L. Calendar
- M. 501 Letter of Determination
- N. ECMC Financials
- O. CAMP sample newsletter
- P. Newspaper article – fruit stand
- Q. Lattitudes - CAMP
- R. Lattitudes – Homeless/JAM
- S. Island Entertainment
- T. CAMP
- U. Around the Town I
- V. Coming to Marathon
- W. Around the Town II
- X. CAMP '06 Programs
- Y. CD – CAMP 2005 & 2006
- Z. DVD



Florida Division of Cultural Affairs
08-6016 - Arts in Education - Partnership Level 2

Applicant: VSA Arts of Florida, Inc.
Phone: (813) 558-5095
Email: Beals@tempest.coedu.usf.edu

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Florida Department of Cultural Affairs
Program: Arts in Education

Application: 08-6016
VSA Arts of Florida, Inc.



Florida Division of Cultural Affairs
08-6016 - Arts in Education - Partnership Level 2

Applicant: VSA Arts of Florida, Inc.
Phone: (813) 558-5095
Email: Beals@tempest.coedu.usf.edu

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Organization Profile

Organization Name	VSA Arts of Florida, Inc.
Alternative Name	Very Special Arts
Chief Executive Official:	Marian S. Winters
Address	3500 East Fletcher Avenue Suite 234 Tampa, Florida 33613 County: Hillsborough
Main Contact Phone #:	(813) 558-5095
2nd Phone #:	(813) 558-5091
Fax #:	(813) 975-6596
URL:	www.vsafll.org
Tax ID#:	59-2758321
Fiscal Year Start / End:	October 1 - September 30
Florida Senate/House District #s:	20/60
U.S. Congressional District #:	11
Is the organization minority owned?	No
Is the organization state funded?	No
Is this an Arts Organization?	Yes
Accredited Museum?	No
Is your organization within a REDI designated area?	No
Has your organization ever received a grant from the Division of Cultural Affairs?	Yes - 2007
Organization Status:	Organization - Non-Profit
Primary Function:	Education
Secondary Function:	Arts Service/Advocacy
Institution Type:	Arts Service Organization
Organization Discipline:	Multidisciplinary -
Racial Demographic Characteristic:	No Single Group Listed Above
Organization Email:	Beals@tempest.coedu.usf.edu



Florida Division of Cultural Affairs
08-6016 - Arts in Education - Partnership Level 2

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Application Cover Page

Funding Category: Partnership Level 2

NOT-FOR-PROFIT DESIGNATION:

I hereby certify that the above referenced applicant is eligible to receive grants from the Division of Cultural Affairs pursuant to the following not-for-profit status of the organization:

A not-for-profit Florida orporation according to these definitions:

- a. incorporated or authorized as a not-for-profit corporation, in good standing, pursuant to Chapter 617, Florida Statutes; (Chapter 623, FS. for private schools) and
- b. designated as a tax-exempt organization as defined in s.501(c)(3) or (4) of the Internal Revenue Code of 1954



Florida Division of Cultural Affairs
08-6016 - Arts in Education - Partnership Level 2

Applicant: VSA Arts of Florida, Inc.
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General Information

Contact for this application	Winters, Marian
Proposal Title	Increasing Access to the Arts for Individuals with Disabilities
Grant Amount Requested	\$15,000
Start Date	July 1st, 2007
End date	June 30th, 2008
Number of different events	50
Number of performances	6
Number of individuals expected to participate in the proposal activities	2,550
Number of youth expected to participate in the proposal activities	700
Number of elders expected to participate in the proposal activities	250
Number of artists expected to participate in the proposal activities	50

A/V Materials

9 copies of a DVD showing the impact of the arts on individuals with disabilities.

AMERICANS WITH DISABILITIES ACT (ADA) INFORMATION

Are the applying organizations's facilities and PROGRAMS accessible to persons with disabilities?	Yes
Has an ADA self-evaluation of the organizations's facilities and PROGRAMS been conducted?	Yes
If yes, give date completed	July 21st, 1999
Have policies and procedures been established which address nondiscrimination against persons with disabilities?	Yes
Do you have a complaint process for discrimination on the basis of disability?	Yes
Is this information posted?	Yes
Designated staff person responsible for Section 504, ADA and Florida Statutes 553 Compliance	Marian Winters
Are other staff members informed and trained in access issues?	Yes

Mission Statement

The mission of VSA arts of Florida is to create a society where people with disabilities can learn through, participate in and enjoy the arts.



Florida Division of Cultural Affairs
08-6016 - Arts in Education - Partnership Level 2

Applicant: VSA Arts of Florida, Inc.
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Grant Counties

These are the counties in which project / programming will actually occur:

Citrus, Dixie, Holmes, Jackson, Levy, Washington



Florida Division of Cultural Affairs
 08-6016 - Arts in Education - Partnership Level 2

Applicant: VSA Arts of Florida, Inc.
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Operating Budget - Expenses

Expenses	FY 2006	FY 2007	FY 2008
1. Personnel - Administrative	\$226,462	\$240,345	\$264,380
2. Personnel - Artistic	\$0	\$0	\$0
3. Personnel - Technical/Production	\$0	\$0	\$0
4. Outside Artistic Fees & Services	\$150,450	\$164,153	\$180,568
5. Outside Other Fees & Services	\$67,853	\$95,800	\$105,380
6. Space Rental/Rent or Mortgage (interest only, not principal portion)	\$18,339	\$37,208	\$37,208
7. Travel	\$31,877	\$23,600	\$25,960
8. Marketing	\$2,240	\$7,200	\$7,920
9. Remaining Operating Expenses	\$105,347	\$96,587	\$106,246
10. Total Cash Expenses (add lines 1-9)	\$602,568	\$664,893	\$727,662
11. Total In-kind Contributions	\$16,000	\$16,000	\$16,000
12. Total Expenses (add lines 10 + 11)	\$618,568	\$680,893	\$743,662



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Operating Budget - Income

Income	FY 2006	FY 2007	FY 2008
13. Admissions	\$0	\$0	\$0
14. Contracted Services	\$0	\$0	\$0
15. Other Revenue	\$91,683	\$72,725	\$79,998
16. Corporate Support	\$12,962	\$32,850	\$36,135
17. Foundation Support	\$7,250	\$0	\$0
18. Other Private Support	\$12,771	\$13,150	\$14,465
19. Government Support - Federal	\$369,529	\$363,000	\$399,300
20. Government Support - State/ Regional	\$68,089	\$115,906	\$127,497
21. Government Support - Local/County	\$42,911	\$68,857	\$75,743
22. Applicant Cash	\$0	\$0	\$0
23. Total Cash Income (add lines 13-22)	\$605,195	\$666,488	\$733,138
24. Total In-kind Contributions	\$16,000	\$16,000	\$16,000
25. Total Income (add lines 23+24)	\$621,195	\$682,488	\$749,138
26. Cash Reserves (line 25 minus line 12)	\$2,627	\$1,595	\$5,476



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Grant Proposal Summary

Identify the goals of the proposal. List the specific objectives and provide an overview of the methods.

Goals

The goal of VSA arts of Florida (VSAFL) Arts Education Partnership (2) grant Increasing Access to the Arts is to provide a comprehensive program of information and referral, technical assistance, professional development and seed funding so that all individuals with disabilities in two rural and underserved regions of Florida can have complete access to the arts in schools, community cultural facilities and associated programmatic activities. The goal will be achieved through the work of a locally based VSAFL program coordinator to work directly with the arts/education/disability organizations to assess needs for programs in the arts and develop local partnerships to address them.

The two selected regions for this grant are (1) Washington, Holmes and Jackson counties which are served by the Panhandle Arts Education Consortium (PAEC) and (2) Citrus, Dixie and Levy counties which are served by the Florida Inclusion Network. Each of these programs provides education services for children and adults with disabilities. VSAFL has successfully worked with each of these programs on a variety of disability related activities.

People with disabilities constitute the largest and most diverse identified minority group in the United States. They make up 15 percent of the population, and include the youngest and oldest among us. The 2000 census reports that the six counties earmarked for this grant have over 65,000 individuals with disabilities or 28% of the population, well over the national average and the 7200 students with disabilities in these counties constitutes 18% of the school age population.

Objectives

The VSAFL program coordinator will work with VSAFL state office staff to facilitate:

1. A one day professional development workshop for each region for art teachers, general education teachers, special education teachers and teaching artists on how to provide successful learning experiences so all students learn in and through the arts.
2. Opportunities to showcase the artwork of students through local exhibitions and state and national calls for art.
3. Three long term artist in residence programs for each region for two school based inclusive classrooms and one for adults with disabilities.
4. Program support through an application process so new inclusive arts/education programs can be implemented.
5. A one day disability awareness and access training for arts organizations to assist them in the development of inclusive programming.

Activities

The VSAFL program coordinator will:

1. Develop an advisory group comprised of teachers, parents of children with disabilities and representatives of local arts agencies and state programs working with individuals with disabilities to determine a consensus on the most pressing access issues through focus groups, one on one discussions and presentations at appropriate community wide meetings.
2. Determine the key program partners in each region and develop a service network to deliver and sustain programs.
3. Deliver technical assistance and professional development to build a strong infrastructure to successfully provide arts programs in inclusive settings.

Evaluation Outline

1. Each professional development session will include a pre and post evaluation looking at increase in knowledge and skills to provide programs and services for people with disabilities.
2. Each artist in residency program will include an evaluation looking at academic gains for the



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Evaluation Outline (Continued)

participants, teaching artist and site support staff.

3. Evaluation for organizations provided program support will look at demographics and academic gains.

4. A pre and post grant survey of inclusive arts activities in each area will document the increase in programs/activities in the arts for people with disabilities.



Florida Division of Cultural Affairs
08-6016 - Arts in Education - Partnership Level 2

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Grant Proposal Budget - Summary

Expenses

Expense Category	State Grant	Cash Match	In-Kind Contributions
Personnel - Administrative	\$0	\$10,000	\$0
Personnel - Artistic	\$0	\$0	\$0
Personnel - Technical/Production	\$0	\$0	\$0
Outside Artistic Fees & Services	\$0	\$5,000	\$0
Outside Other Fees & Services	\$11,250	\$1,000	\$0
Space Rental/Rent or Mortgage	\$0	\$2,000	\$3,000
Travel	\$2,750	\$1,000	\$0
Marketing	\$0	\$0	\$0
Remaining Operating Expenses	\$1,000	\$2,000	\$0
A. Total Expenses	\$15,000	\$21,000	
B. Total In-kind Contributions			\$3,000
C. Total Proposal Costs	\$39,000		

Income

Income Category	Cash income
Admissions	\$0
Contracted Services	\$2,000
Other Revenue	\$0
Corporate Support	\$0
Foundation Support	\$0
Other Private Support	\$0
Government Support - Federal	\$17,000
Government Support - State/Regional	\$2,000
Government Support - Local/County	\$0
Applicant Cash	\$0
D. Total Cash Income	\$21,000
E. Grant Amount Requested	\$15,000
F. Total Cash Income (D + E)	\$36,000
G. Total In-kind Contributions (from B, proposal expense page)	\$3,000
H. Total Project Income (F + G, Must equal C, proposal expense page)	\$39,000
I. Percent of Total Project requested from State	38 %



Florida Division of Cultural Affairs
08-6016 - Arts in Education - Partnership Level 2

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Grant Proposal Budget - Expense Details

Expense Category	State Grant	Cash Match	In-Kind Contributions
<u>Personnel - Administrative</u>			
State office personnel	\$0	\$10,000	\$0
<u>Personnel - Artistic</u>			
<u>Personnel - Technical/Production</u>			
<u>Outside Artistic Fees & Services</u>			
Artist Residencies	\$0	\$3,000	\$0
Professional Development	\$0	\$2,000	\$0
<u>Outside Other Fees & Services</u>			
Site coordinators	\$10,000	\$0	\$0
Professional development	\$1,250	\$1,000	\$0
<u>Space Rental/Rent or Mortgage</u>			
Office space for coordinators	\$0	\$0	\$3,000
State office rent	\$0	\$2,000	\$0
<u>Travel</u>			
In state travel to sites	\$2,750	\$1,000	\$0
<u>Marketing</u>			
<u>Remaining Operating Expenses</u>			
Supplies	\$500	\$1,000	\$0
Overhead	\$500	\$1,000	\$0
A. Total Expenses	\$15,000	\$21,000	
B. Total In-kind Contributions			\$3,000
C. Total Proposal Costs	\$39,000		



Florida Division of Cultural Affairs
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Grant Proposal Budget - Income Details

Income Category	Cash income
<u>Admissions</u>	
<u>Contracted Services</u>	
Earned income	\$2,000
<u>Other Revenue</u>	
<u>Corporate Support</u>	
<u>Foundation Support</u>	
<u>Other Private Support</u>	
<u>Government Support - Federal</u>	
Department of Education	\$11,000
VSA	\$6,000
<u>Government Support - State/Regional</u>	
Department of Education	\$2,000
<u>Government Support - Local/County</u>	
<u>Applicant Cash</u>	
D. Cash Income Subtotal	\$21,000
E. Grant Amount Requested	\$15,000
F. Total Cash Income (D + E)	\$36,000
G. Total In-kind Contributions (B from previous section, proposal expenses)	\$3,000
H. Total Project Income (F + G, Must equal C from previous section, proposal expenses)	\$39,000
I. Percent of Total Project requested from State	38 %



Florida Division of Cultural Affairs
08-6016 - Arts in Education - Partnership Level 2

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Narrative Questions

1. Organization

History Give a brief history of your organization.

VSA arts of Florida (VSAFL) is a state affiliate of the international nonprofit organization VSA arts, an affiliate of the John F. Kennedy Center for the Performing Arts. VSA arts was first known as Very Special Arts. The FL. affiliate started in 1981 by the FL. Dept. of Ed. and the FL. Dept. of State and was housed at FSU. The state office moved to USF, Tampa in 1996.

VSAFL, now offers programs/activities for all 67 FL. counties. In a year-long series of activities, communities hold VSAFL programs based on local needs. The state office offers comprehensive programs including: artist residencies; professional development; exhibitions; and cultural access. In 2005-2006, 191 programs were offered in 43 counties that directly impacted 47,000 students with disabilities, 157,000 other individuals and an indirect impact on 430,000 individuals.

VSAFL has received numerous accolades. VSAFL was selected to host the first VSA arts International Annual Meeting held outside of Washington D.C. The meeting was held in St. Petersburg in May 2001 and drew over 400 attendees from 36 foreign countries and 29 states. Through national Calls for Art, VSAFL student artists have been selected to represent Florida at Congressional Exhibitions. For three years, a VSAFL student's artwork has been selected for the Lt. Governor Toni Jennings annual holiday card. In 2006 VSAFL won the VSA arts national award for professional development and community program partnerships. In 2006 VSAFL was selected as the Tampa Bay nonprofit of the year for arts/social service agencies

In 1999 VSAFL presented its first cultural access workshop at the FAM Annual Meeting. A 2004 NEA grant funded Artists and Audiences to study access to the performing arts by IWD. The grant resulted in a publication "Survey on the Perceptions of Persons with Disabilities Regarding Attendance at Performing Arts Centers." Also in 2004, VSA produced a manual for museum docents on inclusion. VSAFL in partnership with VSA arts presented Educators and Museums- Building Inclusive Classrooms, November 2-5, 2005 at the Cummer Museum in Jacksonville.

In 2000, VSAFL started Putting Creativity to Work, the first program for adult artists with disabilities. This program included an on line artist registry. The registry has grown to over 100 members (www.vsafl.org). In 2005 VSAFL was one of 5 programs selected for an NEA grant to organize a career forum in the arts for artists with disabilities. VSAFL received a second NEA grant to provide training on careers in the arts to workforce agencies that work with individuals with disabilities.

Exhibitions of student's artwork are shown at the state offices of the Dept. of Ed. and Voc. Rehab and the Division of Blind Services and in local/regional venues. Work is also on display at USF's, College of Ed., Tampa. In 2003, a traveling exhibition, Creating a Community Presence, brought the work of adult artists with disabilities into museums. In 2005-2006 VSAFL had exhibitions in 10 community galleries statewide.

Funding from the 2005-2006 Challenge Grant resulted in the opening of "The Open Door Gallery" to showcase the work of students and adult artists with disabilities statewide. Each year 2 adult and 2 student exhibitions are held. The Gallery is also used as a teaching space for artists to learn new skills and for visual arts organizations staff to see best practices in hanging shows in an inclusive space. The Challenge grant has also resulted in planned exhibitions in Tampa's premier art venues.

The VSAFL Artist in Residence programs for students and adults with disabilities started in 2002. Teaching artists receive training on disability awareness and differentiated instruction. In 2003 the program added early childhood, youth at risk and children in long term health care. In 2005-2006, VSAFL in partnership with DCA began cultural access work for organizations primarily in Miami-Dade.

VSAFL has an active website www.vsafl.org with over 3000 new hits each month, publishes a tri annual Arts Connection newsletter distributed to 5000+ Floridians, produces Arts Access, a quarterly e-letter showcasing inclusive art programs statewide and routinely has articles in local and state print media.

In 2005-2006, VSAFL, with DCA support, began comprehensive cultural access work. A program coordinator from Miami was hired to facilitate interest, awareness and program development for increased access to the arts for individuals with disabilities. The work, primarily in Miami-Dade, has led to an explosion of arts related activities. With a local resource person given the mandate to increase inclusive arts activities in schools, in the arts community and with agencies serving individuals with disabilities over 31 presentations/workshops and 27 collaborative meetings have taken place. The objectives and methods of Increasing Access to the Arts are based on this successful model.



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1. Organization

History Give a brief history of your organization. (Continued)

2. Artist

Description Provide a description of personnel and artists involved in the project; we recommend submitting the artist's resume as a support material.

The project will be managed by an advisory committee in each region.. Committee members will be individuals that have participated in VSAFL programs and representatives from the school districts, arts organizations, teaching artists, organizations that serve people with disabilities and individuals with disabilities and/or their guardians. The VSAFL education coordinator staff member will facilitate the committee activities. The role of the committee is two fold. First, the committee will work to identify the key members of the community to include in the project work. Out of this group, the local project coordinator will be identified. The second role will be to facilitate focus groups to identify the key needs of the area.

Once the key needs are identified, appropriate VSAFL staff and programs will be brought to the area. Increasing Access to the Arts is based on the successful community organizational work in Miami-Dade done by VSAFL staff member Beth Gordon. Ms. Gordon will be the key liaison for the planning and implementation of the focus groups and building the community network. Ms. Moniz, VSAFL Education Program coordinator, will work directly with the local project coordinator and help facilitate school based programs. Ms. Farber, VSAFL Professional Development Coordinator, will facilitate the professional development and the artist in residence programs. Ms. Bade, Adult Programs Coordinator, will be the staff liaison to work directly with the adult artists with disabilities, assist them in joining the VSAFL artist registry and facilitate local exhibitions.

Resumes of all staff associated with the project are included as are the resumes of teaching artists that will work in the area and act as consultants for the various trainings that will be held.

3.

Partners Describe your partner(s) - such as school district, community, social service or other; address how partners will be involved financially and otherwise. Remember an organization that provides money to your project is not necessarily an involved partner, but often a funding resource to the project.

The success of VSAFL on a state and national level is due to the strength of our program partner network. VSAFL program partners are categorized in a number of different areas. However, all are based locally and through their local network provide VSAFL programs based upon local needs on an ongoing basis year round.

In 2005-2006 seventeen program partners received direct program support from VSAFL. These partners offered 50 different programs that reached 54,000 individuals with disabilities and an additional 140,000 in direct services and 403,000 in indirect services. These partners are in the following counties: Bay, Brevard, Broward, Clay, Duval, Escambia, Hernando, Lake, Lee, Leon, Marion, Palm Beach, Polk, St. Lucie, Santa Rosa, Volusia and Walton and are housed in school districts, in museums, in social service agencies, county agencies, and park and recreation departments. In addition, another 4 counties (Alachua, Collier, Columbia, and Indian River) conduct VSA arts programs year round.

The VSAFL state office provides a number of statewide program initiatives that has developed a different network of program partners. Sites that participate in our artist in residence program include pre schools, public schools, hospitals, juvenile detention centers and programs that serve adults with disabilities. A total of 53 took place in 2005-2006 that served 2200 individuals in 20 counties (Alachua, Broward, Duval, Escambia, Gulf, Hamilton, Hardee, Hendry, Hillsborough, Manatee, Miami-Dade, Okeechobee, Orange, Osceola, Pinellas, St. Johns, Sarasota, Seminole, Suwannee, Washington) and employed



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3.
Partners Describe your partner(s) - such as school district, community, social service or ... (Continued)

26 artists. Year round VSAFL works with over 400 arts teachers who participate in calls for art for local/state/national exhibitions and recognition programs.

In the program area of cultural access, partners include local arts agencies, performing arts centers and museums. These partners work with VSAFL year round through workshops and technical assistance to build inclusive programs and facility access. Current work is being done with 10 cultural organizations in Miami-Dade County and the Miami-Dade Cultural Affairs Department, the Tampa Museum of Art, the Van Wezel PAC, Ruth Eckerd Hall, Broward Center for the performing arts and the Carnival Center in Miami.

In 2005-2006 VSAFL provided trainings that reached 840 teachers. These teachers in turn shared their teaching tips for inclusion in the arts with other teachers which begins the process of providing ongoing VSAFL activities.

Many program partners reach out to neighboring counties to provide VSAFL programs. Duval county program partner provides ongoing programs to 5 neighboring counties. Lee County presents programs in Hendry and Glades.

Through the partnerships already developed, VSAFL has provided a number of different inclusive arts experiences in the counties that are part of this grant request. The experiences include artists in residence for both students and adults with disabilities, professional development for teaching artists on successful strategies to work with people with disabilities and youth at risk, calls for art seeking art created by students with disabilities and nominations for the VSAFL Exemplary Participant Program which recognizes academic achievement and personal growth in and through the arts for students with disabilities. In addition, there are two adult artists with disabilities on our artist registry.

Our experience working with a program coordinator in Miami-Dade County and our success in program development through local program partners led to Increasing Access to the Arts. In addition to the partnerships described VSAFL will work directly with 2 primary organizations.

PAEC: Florida's oldest regional educational consortium, PAEC began in 1967, for the benefit of school districts to share services made available through leading edge technology. PAEC is one of Florida's leaders in multi-district initiatives. Success stories include leadership in staff development initiatives, such as Florida's first multi-district Teacher Education Center, accountability in business support operations, such as Florida's first self-insurance for property casualty and employee benefits, and Florida's first in multi-district distance learning, such as the PAEC electronic Professional Development Connections, and PAEC's Tuesday Teacher Training, a nationally recognized professional development model using distance learning, broadcast over the Florida Education Channel housed at PAEC. PAEC serves the following counties as members: Calhoun, Franklin, Holmes, Liberty, Gadsden, Jackson, Madison, Gulf, Jefferson, Taylor, Wakulla, Washington and Walton as well as the FAMU Developmental Research School and FSU Schools, Inc. Participating districts include Bay, Escambia Santa Rosa, Leon, Nassau, Suwannee, Hamilton and Okaloosa. It has active partnerships with 51 different educational organizations including Florida Diagnostic Learning Resource Services (FDLRS) and SED network (Severely Emotionally Disturbed Network. Both departments specifically serve students with disabilities. Wings (Winning Intellectually aNd Gaining Success) a Century 21 grant funded program ran the VSAFL Express Diversity programs for 2 consecutive years. PAEC has also housed VSAFL professional development workshops for arts inclusion for youth at risk.

Florida Inclusion Network (FIN) provides learning opportunities, consultation, information and support to educators, families and community members resulting in the inclusion of all students. Work will be done with the two FIN offices that serve the counties of Levy, Citrus and Dixie. In addition, the program partner in Hernando County has worked extensively in these counties and will be a key player in this grant. FIN is a special project of the Florida Department of Education, Bureau of Exceptional Education and Student Services.

The program partners for Increasing Access to the Arts will provide staff and logistical support for the



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08-6016 - Arts in Education - Partnership Level 2

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3.
Partners Describe your partner(s) - such as school district, community, social service or ... (Continued)

grant activities. The partners will help to facilitate the professional development in inclusion for the schools districts and they will help to extend the outreach of this program through their networks. They will be asked to provide meeting space, send appropriate staff to workshops/meetings. No direct cash outlay is required.

4. Project
Impact Describe how the proposed program will make an impact in your geographic or program area. Demonstrate how your project will serve rural or underserved counties and/or neighborhoods. Address the racial and cultural diversity of your project participants. Also provide information on the counties and populations you will be servicing.

People with disabilities constitute the largest and most diverse identified minority group in the United States. They make up 15 percent of the population, and include the youngest and oldest among us. The 2000 census reports that the six counties earmarked for this grant have over 65,000 individuals with disabilities or 28% of the population, well over the national average and the 7200 students with disabilities in these counties constitutes 18% of the school age population. The U.S. Department of Education reports that: the drop out rate for students with disabilities is twice as high (20%) as compared to the 10% rate for students without disabilities; only 37% of students with disabilities graduating from high school enroll in post secondary education compared with 78% of non disabled high school students; and only 35% of people with disabilities were employed full or part time as compared to 78% of those without disabilities.

The arts invite you to leave familiar territory, to explore new answers, and seek new questions. The arts allow you to explore concepts and subjects that were previously inaccessible, or difficult, or unappealing. By learning through the arts, you become engaged today and lifelong learners for tomorrow. The arts provide the vehicle to value each other's ideas and perspectives. That's real inclusion.

Studies on cultural access indicate that people with disabilities are no different from non disabled peers in their general attitudes towards the value of the arts. This suggests that all efforts should be made to encourage people with disabilities to learn through, participate in and enjoy the arts. Studies also indicate that for a person to be actively engaged in the arts as an adult, the introduction to the arts must be made in childhood. However, access to school based arts activities has become increasingly less available and the lack is even greater for students with disabilities. Increasing Access to the Arts will provide technical assistance and facilitate programs and program initiatives to insure that everyone can participate in the arts. Work in the community will be in partnership with the local arts organizations and social service agencies. Together, a plan will be developed to increase cultural access. VSAFL will provide appropriate training and resources.

The counties which the grant supports - Citrus, Levy, Dixie, Washington, Holmes and Jackson- are designated as rural and underserved. The percentage of individuals with disabilities is equal to or significantly higher than the state and national average. Some counties have no arts teachers, some have no cultural venues and some have limited services for individuals with disabilities. Each county has shown interest in the work of VSAFL by having a teacher participate in a call for art, attend a professional development workshop or request an artist in residence. The evaluation of the service or activity provided indicates that more and more needs to be done to provide increased opportunities to access the arts.

VSAFL programs provide students with valuable academic advantages and teachers with research-based, innovative strategies to ensure participation and progress for each student by using the arts to enhance the learning process. They provide individuals with an artistic means of self-expression, create self-confidence, and teach marketable skills while fostering communication and independence. By utilizing the arts to enhance education, advance socialization, and promote inclusion, VSAFL programs are making it possible for more people with disabilities to contribute to the social, cultural and economic life of their communities. VSAFL programs and materials are inclusive and designed to be equitably accessible for all participants.

The activities of Increasing Access to the Arts will focus on the classroom with a spillover to the community at large. The activities will follow the model laid out in the highly significant work done in Miami-Dade County to increase arts access. A brief summary of the work done in Miami-Dade will indicate the expectations of this project. Miami-Dade, rich in cultural offerings, had virtually no connection with the disability community. In 2005-2006 VSAFL funded a staff position specifically devoted to cultural



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4. Project

Impact Describe how the proposed program will make an impact in ... (Continued)

access. The staff person selected for the position of cultural access coordinator was a vision specialist for Miami-Dade Public Schools and had close ties to the social service agencies serving individuals with disabilities. This background resulted in a strong connection with key groups to build the network needed for the success of the work. With a local resource person given the mandate to increase inclusive arts activities in schools, in the arts community and with agencies serving individuals with disabilities over 31 presentations and/or workshops and 27 collaborative meetings have taken place. Through a series of seven focus groups held with individuals with disabilities and representatives of social service agencies key issues in cultural access were identified. Programs were put in place to address these needs and after one full year of work 75 arts organizations have participated in access training, specific programs for the hearing impaired and vision impaired have begun. Within the school district an artist in residence program for students with disabilities has been funded and there is increased use of assistive technology. The Miami-Dade Department of Cultural Affairs has been a vital partner with VSAFL in this endeavor and, agencies receiving support from the department must now document current levels of access and demonstrate programs that have a strong access component. An Access Task Force was formed through a VSAFL partnership with DCA. Sixteen task force members participated in the first teleconference meeting in July, 2006. Participants included individuals with various disabilities, representatives from arts councils across the state, and representatives from different cultural venues. The Access Task Force will be meeting quarterly to address a variety of issues during the year, including the development of a user friendly accessibility self-assessment for cultural venues, best practices for accessibility, and training needed to support best practices.

There is no question that students with disabilities are frequently excluded from meaningful education and therefore from opportunities in life that many people take for granted. The work plan for this grant will include focus groups to identify inclusion concerns of need within the school districts and in the community. Plans to address these needs will be developed through discussions with district staff, school improvement teams, the ESE and arts supervisors and PTA and concerned parents. Local FIN and FDLRS will provide expertise on inclusion and members of the arts community will be asked to participate. VSAFL programs will be provided to showcase the impact of the arts on learning Teachers who use the arts in their classrooms will tell you that they see their students create products and use information in ways that they never anticipated and with an enthusiasm that was previously unmatched.

Each participating county will have VSAFL funds earmarked for new program initiatives provided through the network of local partners. A 10 week artist in residence programs for students and adults with disabilities will be offered in each county. The adult programs will be coordinated through the ARC program (Association of Retarded Citizens) located in each county. The school based residency will be coordinated through the county ESE department. Funds will be allocated to school districts to develop specific VSAFL activities based on their school improvement plan. The regional Centers for Independent Living will provide the consultants to train organizations on disability awareness.

Similar VSAFL work in other counties shows that following a plan, to organize and put in place a sustainable infrastructure to develop and implement inclusive arts programs and experiences, the community is able to step in to sustain the activities. VSAFL program partners in Lake, Charlotte, Hernando and Indian River counties are examples of this kind of growth. All have secured local financial support to continue inclusive arts programming and call on VSAFL to provide technical assistance or additional training as needed.

5. Project

Benefit Describe how your project will benefit the community and participants.

For arts organizations, the VSAFL program coordinator will work to develop a local access committee to review art venues facility and programmatic access. The result will be twofold. First, the individual with a disability will be able to actively participate in an arts activity along with friends or family members. The organization will be recognized for welcoming individuals with disabilities which will increase attendance, find new patrons and volunteers. Local organizations that serve people with disabilities will be asked to recommend individuals for the access committee. Most likely, this will be a new linkage between the arts and disability community, one that will lead to increased leisure activities and the development of new programs.

Professional development for staff and volunteers of arts organizations will learn how to transform their organization through inclusionary practices with the result of becoming increasingly relevant to their



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5. Project

Benefit Describe how your project will benefit the community and participants. (Continued)

entire community while adding to the bottom line, increasing attendance numbers, and creating new opportunities for non-traditional partnerships.

Artists will be used as consultants for professional development and as teaching artists. Artists participating in the program must intrinsically believe that every participant has unique physical and mental abilities and that the only way to be successful is to identify the needs and abilities of the each participant and create art through individual strengths. In order to work with people with disabilities artists must meet the following criteria: demonstrated artistic abilities; educational background and experience as a professional artist; participated in a regional/statewide artist in residency professional development workshop on strategies on working with individuals with disabilities; and demonstrate an ability to work with other professionals in the proscribed setting.

Each teaching artist has the opportunity to work in a new environment and build their referral base. Previous artist evaluations document how the residency experience made a profound impact on the artist's understanding of disabilities and what people with disabilities can accomplish through the arts. In many cases the artist has worked with the site to find additional funds to continue the residency.

Workshops for teachers will develop tools to build an inclusive learning environment where all participants experience significant learning in and through the arts. Artists will act as consultants for this training.

The VSAFL program coordinator will work with the local arts organization to identify artists with disabilities to join the registry. The registry is an online data base of Florida artists with a disability. It is located at www.vsasfl.org. Membership is free and assistance is provided to complete the application. Registry artists are also linked to the VSA arts national artist registry. VSAFL is in continuous contact with registry members via calls for art, exhibition opportunities and for workshops in strategies to build a career as an artist. These trainings are open to all artists in the regions and are usually done in partnership with the local arts agency.

6. Evaluation

Plans Expand on the evaluation plan for this project. Describe how the information will be gathered, analyzed and used.

The focus group will meet quarterly to review the grant activities to date to make sure the project is on track and to make any adjustments. The focus group will first look at how it is working and then look at: connections between cultural organizations and the public schools for increased access to arts programming for students with disabilities; training for staff and volunteers of cultural organizations, awareness of inclusive activities for cultural groups, and the facilitation of new partnerships.

Each VSAFL program is designed with a specific evaluation component.

VSA arts defines an artist residency as a minimum of five contact hours per participant with multiple visits. The Division of Cultural Affairs defines a residency as long term when it is five weeks or more. VSAFL residencies have grown to at least six hours, and depending on the population being served contact has grown to 8- 10 hours. The goal of each residency is to be either outstanding or excellent as defined below. (Teaching Artist Rubric (work-in-progress Oct. 2002) Created by the MINNESOTA STATE ARTS BOARD AIE program officer) The residency is also evaluated for achievement in social/behavioral or academic areas. (See attached summary of evaluations)

Outstanding Residency

- Diverse range of residency activities uniquely designed with school goals
- Team teaching
- Clear learning goals including evaluation strategy
- Integrated activities with current school theme/ curriculum/grad. standards
- Addresses long term benefits for students & teachers
- Community component increases community awareness
- Raised expectation of artistic potential/ quality
- Efforts to address inclusivity

Excellent Residency



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6. Evaluation

Plans Expand on the evaluation plan for this project. Describe how ... (Continued)

- Innovative residency activities that continue to grow & evolve or; sequential exercises that build towards the inclusion of more complex elements & principles of art form.
- Fully integrated arts education (interdisciplinary approach?) with teacher/artist collaboration
- Long term strategies and goals for student learning and assessment integrated
- Innovative high impact on community participation
- High success of teacher in-service & partnerships
- Inclusive and adaptable of student cultures and abilities

All professional development workshops are evaluated through a pre and post tool. The tool looks at information gained on working with individuals with disabilities. (See attached sample evaluation).

Sites that receive Program funds submit an application which includes a statement on how the funded program will be evaluated. Program sites are also asked to follow up to 3 participating students for one school year to document academic gains made through participation in inclusive arts activities.

7. Public

Participation and Marketing Describe community involvement in project activities (planning, production, evaluation and/or attendance). Also describe the methods used to inform the community of your project. Include detail on marketing activities.

The project activities will be included on the VSAFL website with links to the calendar and specific activities. Activities will be included in the Arts Connection Bulletin and the E-letter Arts Access. A regional Arts Access will be developed to highlight the work and sent to local government and school officials.

To market special events including exhibitions and culminating events, the VSAFL program coordinator in each region will develop a data base for local media contacts and organizations. In addition, the coordinator will work with the media office of each school district.

To increase attendance at art venues the regional coordinator will work with the venues to link to appropriate social service agencies that serve people with disabilities. The linkage will provide specific ways to engage people with different disabilities about upcoming events. It may be through newsletters sent at a specific date, flyers distributed at group meetings or direct mail in accessible format, radio listening services or through print or on air.

The entire project will be reported to VSA arts and will be presented as a best practice at the VSA arts annual meeting, Spring 2008.

8. Project

Timeline Provide a description of the timeline of project activities occurring during the grant period. Do not include activities that take place before or after the grant period.

July 1, 2007: Program Coordinators begin focus groups to understand the key issues in the arts in each community and regionally and specifically access to the arts for individuals with disabilities.

August 1: Focus group results analyzed and appropriate programs are planned

August 15: Professional development calendar for teachers is confirmed based on each county's requirements.

September 15: Professional development for cultural organization is scheduled. Professional development for organizations that serve people with disabilities to value the arts as a career option, and as a leisure activity

Work begins to identify regional artists with a disability to join VSAFL registry of artists with a disability. October 2007 through March 2008 -Residencies take place leading up to VSAFL festival. Presentations to businesses, social groups, schools boards on the impact of the arts for all individuals. Calls for art for regional exhibitions for work created by students and adults with disabilities. Work is prepared for



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8. Project

Timeline Provide a description of the timeline of project activities occurring during ... (Continued)

exhibitions locally, regionally and at the national level.

April- May : Regional VSAFL festivals and then culminating events such as music or theater performances based on the year long VSAFL project and/or residency work are held. The events are marketed locally and the community is invited. Local/regional reports to program partners on outcomes from this project. A regional program partner assumes role of project coordinator.

June 2008: Project activities are followed by state VSAFL Education Coordinator. Job activities of regional coordinator are included in new program partner site.

9. Project

Description Describe your project. Be sure to identify the focus areas required by your funding category. Consider how your project addresses those focus areas.

The Americans with Disabilities Act (ADA) mandates that public places must be physically accessible to persons with disabilities. Now, we must look beyond those basic physical requirements of the ADA. Access to the cultural life of our communities is a basic right of every person in our society, regardless of their disability. Increased access to the arts, through education, cultural facilities, events, and in the workplace, will help to provide people with disabilities full participation in their communities, and equal opportunities to contribute. Because art is a universal language, it has the ability to unite people of all abilities. For a person who cannot speak, a dance performance can clearly communicate even the most complicated message. For a person with a mental disability who cannot communicate effectively through words, a painting rich with color and life may say more than verbal sentences ever could. And, for a person who has limited mobility, a song sung with emotion and spirit may have the capacity to move others. By engaging in the arts, people with disabilities are able to contribute to our workplaces and communities, help extinguish old stereotypes regarding disability, and create a global culture truly representative of all people.

Early and sustained engagement in the arts produces social and academic results, particularly for students with disabilities and special needs.

VSAFL is seeking support to provide access to quality arts within education and quality learning within the arts as a means of addressing many of the challenges faced by individuals with disabilities:

- high drop out rates - the 6.6 million students with disabilities that enter our nation's high schools remain twice as likely to leave before graduating, a drop out rate of over 20% compared to 1 in 10 (10%) for students without disabilities (U.S. Department of Education, National Center for Education Statistics, 2003) and high school dropouts are three times more likely to slide into poverty than those who finish high school (U.S. Census Bureau, 2000)
- low rates of enrollment in post-secondary education - only 37% of students with disabilities graduating from high school enroll in post secondary education, compared with 78% of non-disabled high school graduates (U.S. Department of Education National Center for Education Statistics, 2003) and only 16% of students with disabilities enrolling in post-secondary education will receive a four-year degree compared to 50% of those without disabilities
- lack of vocational training – only 35% of people with disabilities were employed full or part time, compared to 78% of those without disabilities (2004 National Organization on Disability/Harris Survey of Americans with Disabilities)— 27% of adults with disabilities live at, or below the poverty level, which is three times the level of the general population. (National Organization on Disability, 2004).

Through work done in partnership with programs statewide, VSAFL has provided direct services to over 50,000 children, students and adults with disabilities and provided professional development to 840 teachers. The learning that takes place through VSAFL is evident in the summary of the outcomes from the artist in residency programs and the evaluation of a museum based program partner's work based on the arts and literacy curriculum, Start with the Arts. (both attached)

Throughout this application, strong emphasis is being placed on ensuring that proper care is taken in



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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

getting effective and inclusive arts programming into schools and communities by controlling the quality and depth of the arts experience. Much thought and attention has been given to: the types of information and training needed by artists to work with special needs populations; how best to address the teachers needs, as well as the student needs; how to engage arts, education and community leaders; and in creating effective public awareness initiatives designed to not only inform but to teach understanding of the value of the arts and the importance of inclusion in the lives of people with disabilities.

The work begun through this project will be sustained through the strengths of the grant partners and the resulting network of new partnerships. The success of VSAFL is based upon the partnerships it has developed through its 20 year history. VSAFL provides technical assistance and professional development to assist in the development of programs that bring the arts to individuals with disabilities. This succeeds because it brings together the arts/disability/education communities for one goal – inclusive learning, participation and enjoyment in and through the arts. The initial input of time and resources builds capacity to sustain the work. An organization within the community comes forward to “adopt” the VSA project and then continues to nurture it to meet the local needs. For each program partner statewide, VSAFL continues to provide ongoing technical assistance and professional development.

This project meets the mission of VSAFL and focuses its efforts on fulfilling its mission through our guiding principles:

- Every young person with disability deserves access to appropriate arts learning experiences;
- All artists in schools and art educators should be appropriately prepared to include students with disabilities in their instruction;
- All children, youth, and adults with disabilities should have complete access to community cultural facilities and activities; and
- All individuals with disabilities who aspire to careers in the arts should have the opportunity to develop appropriate skills.

The project is supported by the VSAFL Board of Directors and meets the criteria set forth in items # 2 and 4 of the 2006-2009 strategic plan approved October '06.

10. Accessibility/ADA compliance Describe efforts within your project to meet ADA compliance regulations. Identify and describe ongoing measures to increase accessibility. List measures currently in place as well as any that may take place in the future. Also describe efforts to make your program inclusive for participants of all ages, backgrounds, experience levels and abilities.



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Final Submission

Application Status: The application was submitted electronically on November 15th 2006, 2:01 pm

CERTIFICATION:

I certify that the information contained in this application, including all attachments and support materials, is true and correct to the best of my knowledge and that I will abide by all legal, financial, and reporting requirements, such as matching funds and final reports, for all grants received by this organization from the Division of Cultural Affairs (Chapter 1T-1.001, Florida Administrative Code).

NOTE: BY SUBMITTING THE INFORMATION BELOW, THE AUTHORIZED OFFICIAL CERTIFIES THAT THE LAST COMPLETED FISCAL YEAR INFORMATION PROVIDED ON THE OPERATING RESULTS AND PROJECTIONS PAGE (FORM B) IS COMPLETE, ACCURATE, AND CORRECT TO THE BEST OF HIS/HER KNOWLEDGE.

Name of Authorizing Official: Marian Winters
Title of Authorizing Official: Executive Director
Telephone # of Authorizing Official: (813) 558-5095
Date of certification: November 15th, 2006

Support Materials

1. Letter from the Executive Director
2. Letter requesting Bonus Points
3. Letters of Support
4. Resumes of VSAFL staff and teaching artists/consultants
5. Statewide map of VSAFL services
6. VSAFL Strategic Plan 2006-2009
7. VSAFL Organizational Chart
8. Lists including Board, Staff and Program Partners
9. Sample Evaluation Tools
10. Collateral Materials including exhibition promotions, magazine articles, Arts Connection Bulletin, Arts Access, Anniversary Celebration Invitation, promotional rack cards



Florida Division of Cultural Affairs
08-6012 - Arts in Education - Partnership Level 2

Applicant: ArtSpring, Inc.
Phone: (305) 278-1601
Email: artspring@artspring.org

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Florida Department of Cultural Affairs

Program: Arts in Education

Application: 08-6012

ArtSpring, Inc.



Florida Division of Cultural Affairs
08-6012 - Arts in Education - Partnership Level 2

Applicant: ArtSpring, Inc.
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Organization Profile

Organization Name	ArtSpring, Inc.
Chief Executive Official:	Nicole K. Bible
Address	PO Box 343432 Florida City, Florida 33034 County: Miami-Dade
Main Contact Phone #:	(305) 278-1601
2nd Phone #:	(305) 278-1603
Fax #:	(305) 278-1602
Alternative/Mobile Phone #:	(305) 798-0383
URL:	www.artspring.org
Tax ID#:	65-0347274
Fiscal Year Start / End:	January 1 - December 31
Florida Senate/House District #s:	39/119
U.S. Congressional District #:	21
Is the organization minority owned?	No
Is the organization state funded?	No
Is this an Arts Organization?	Yes
Accredited Museum?	No
Is your organization within a REDI designated area?	No
Has your organization ever received a grant from the Division of Cultural Affairs?	Yes - 2006
Organization Status:	Organization - Non-Profit
Primary Function:	Arts Service/Advocacy
Secondary Function:	Education
Institution Type:	Arts Service Organization
Organization Discipline:	Interdisciplinary -
Racial Demographic Characteristic:	No Single Group Listed Above
Organization Email:	artspring@artspring.org



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Application Cover Page

Funding Category: Partnership Level 2

NOT-FOR-PROFIT DESIGNATION:

I hereby certify that the above referenced applicant is eligible to receive grants from the Division of Cultural Affairs pursuant to the following not-for-profit status of the organization:

A not-for-profit Florida orporation according to these definitions:

- a. incorporated or authorized as a not-for-profit corporation, in good standing, pursuant to Chapter 617, Florida Statutes; (Chapter 623, FS. for private schools) and
- b. designated as a tax-exempt organization as defined in s.501(c)(3) or (4) of the Internal Revenue Code of 1954



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General Information

Contact for this application	Bible, Nicole
Proposal Title	Inside Out-Marion & Pinellas
Grant Amount Requested	\$15,000
Start Date	July 1st, 2007
End date	June 30th, 2008
Number of different events	10
Number of performances	10
Number of individuals expected to participate in the proposal activities	800
Number of youth expected to participate in the proposal activities	40
Number of elders expected to participate in the proposal activities	40
Number of artists expected to participate in the proposal activities	5

A/V Materials

1 copy of VHS tape showing excerpt of previous Inside Out community presentation at Broward Correctional Institution and a short documentary on the Inside Out program at the Pinellas County Jail

AMERICANS WITH DISABILITIES ACT (ADA) INFORMATION

Are the applying organizations's facilities and PROGRAMS accessible to persons with disabilities?	Yes
Has an ADA self-evaluation of the organizations's facilities and PROGRAMS been conducted?	No
Have policies and procedures been established which address nondiscrimination against persons with disabilities?	Yes
Do you have a complaint process for discrimination on the basis of disability?	No
Designated staff person responsible for Section 504, ADA and Florida Statutes 553 Compliance	Nicole Bible
Are other staff members informed and trained in access issues?	Yes

Mission Statement

ArtSpring's mission is to support individual self-growth and effective life skills through art-making. ArtSpring believes in the power of art to transform individuals and communities. ArtSpring serves a diverse ethnic, age and racial demographic through interdisciplinary arts programs that incorporate movement, theatre games, writing, drawing, drumming, singing, story telling, meditation, guided imagery and performance as transformational tools for self-reflection and personal change.



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Grant Counties

These are the counties in which project / programming will actually occur:

Marion, Pinellas



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Operating Budget - Expenses

Expenses	FY 2005	FY 2006	FY 2007
1. Personnel - Administrative	\$89,139	\$50,547	\$102,126
2. Personnel - Artistic	\$38,116	\$66,156	\$102,126
3. Personnel - Technical/Production	\$0	\$0	\$0
4. Outside Artistic Fees & Services	\$29,336	\$28,080	\$38,260
5. Outside Other Fees & Services	\$10,837	\$7,650	\$15,150
6. Space Rental/Rent or Mortgage (interest only, not principal portion)	\$6,357	\$6,431	\$6,300
7. Travel	\$13,291	\$8,395	\$12,433
8. Marketing	\$1,921	\$594	\$1,039
9. Remaining Operating Expenses	\$11,723	\$7,480	\$9,630
10. Total Cash Expenses (add lines 1-9)	\$200,720	\$175,333	\$287,064
11. Total In-kind Contributions	\$16,843	\$1,400	\$8,500
12. Total Expenses (add lines 10 + 11)	\$217,563	\$176,733	\$295,564



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Operating Budget - Income

Income	FY 2005	FY 2006	FY 2007
13. Admissions	\$0	\$0	\$0
14. Contracted Services	\$5,740	\$5,800	\$70,000
15. Other Revenue	\$220	\$411	\$0
16. Corporate Support	\$1,150	\$0	\$1,500
17. Foundation Support	\$106,200	\$147,500	\$177,000
18. Other Private Support	\$7,705	\$2,650	\$3,300
19. Government Support - Federal	\$0	\$0	\$0
20. Government Support - State/ Regional	\$0	\$6,020	\$10,000
21. Government Support - Local/County	\$4,774	\$4,706	\$3,500
22. Applicant Cash	\$74,931	\$8,246	\$21,764
23. Total Cash Income (add lines 13-22)	\$200,720	\$175,333	\$287,064
24. Total In-kind Contributions	\$16,843	\$1,400	\$8,500
25. Total Income (add lines 23+24)	\$217,563	\$176,733	\$295,564
26. Cash Reserves (line 25 minus line 12)	\$0	\$0	\$0



Florida Division of Cultural Affairs
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Applicant: ArtSpring, Inc.
Phone: (305) 278-1601
Email: artspring@artspring.org

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Grant Proposal Summary

Identify the goals of the proposal. List the specific objectives and provide an overview of the methods.

Goals

ArtSpring offers the longest running arts-based educational programming in correctional facilities in the state of Florida. Inside Out-Expressive Arts Workshops for Incarcerated Women is designed to promote individual self-growth through art-making. This proposal supports the expansion of Inside Out from the South Florida area to two more correctional facilities in Florida: Lowell Correctional Institution in Ocala (Marion County) and Pinellas County Jail in St. Petersburg (Pinellas County), representing the achievement of our goal to offer Inside Out in every maximum security state facility for women in Florida.

In 1994, two dedicated women began teaching female inmates at Broward Correctional Institution with limited resources and a passionate belief in the power of art-making. ArtSpring has since increased to 13 artists teaching in correctional facilities in South Florida. We now offer weekly, ongoing programs at Broward Correctional, Homestead Correctional, Dade Correctional and the Miami-Dade Juvenile Justice Detention Center. Over the past 13 years, the Florida Department of Corrections has recognized the value of our ongoing programming offered in the South Florida region and has encouraged our expansion to other facilities.

Objectives

Specific objectives of this proposal are to increase our program offerings in St. Petersburg and Ocala. The Inside Out program in St. Petersburg has been offered at the Pinellas County Jail since 2000. In partnership with Project Success, the program has proven to be effective in increasing self-esteem and self-control. The Inside Out program at Lowell Correctional Institution began November 8, 2006. Lowell CI is the largest state prison for women Florida and is in great need of gender-specific programming. Both sites are currently offered with funding through 2006.

Both programs exceed the boundaries of our local community-based support, therefore we respectfully request support from the Florida Division of Cultural Affairs to enable the Inside Out programs in Ocala and St. Petersburg. Our objectives are to continue our commitment to ongoing programming within both correctional facilities.

Additionally, the objectives of ArtSpring's programs are to:

- *Offer arts based workshops to a diverse group of people within a community to promote respect, cooperation and cultural understanding
- *Explore issues of self-esteem and stimulate personal responsibility through the creative process
- *Present opportunities for participant's creative work to be shared that can create a bridge of interaction, visibility, engagement and exchange between isolated communities
- *Provide program participants with opportunities to learn, through the arts, behavioral and social skills that will ultimately aid them in their life transitions

Activities

The state of Florida continues to cut budgets within the Department of Corrections, which reduces all educational opportunities for inmates. Upon release, they face a myriad of personal challenges and impose additional challenges on our communities. The most effective way to break the cycle of recidivism is to begin preparing for successful reintegration while in prison. Programs offered by certified volunteers such as ArtSpring are some of the only opportunities available to incarcerated populations.

Inside Out is based on a unique interdisciplinary curriculum developed by Leslie Neal, Founder and Artistic Director of ArtSpring, who is an Associate Professor of Dance at Florida International University. Ms. Neal's research is in the field of community arts and the value of the arts as tools for intervention. Inside Out incorporates movement, theatre games, writing, drawing, drumming, singing, storytelling and performance as tools for personal development. The program meets weekly for 2 hours and extends over a 3-month period. Original work by the participants explored in the workshop becomes the material for the creation and production of live presentations. Each program culminates in a performance/presentation for facility staff, inmates and, when approved, invited guests from the outside community.



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Activities (Continued)

Activities covered in this proposal include the continuation and expansion of ongoing Inside Out programs at Pinellas County Jail and Lowell Correctional Institution. ArtSpring will offer four 12-week sessions at Pinellas serving 120 participants and six 12-week sessions at Lowell serving 170 women.

Evaluation Outline

In addition to monitoring weekly attendance of the participants, ArtSpring conducts pre and post qualitative and quantitative evaluations of workshop participants to measure their progress throughout the program. A professional evaluator continues to oversee ArtSpring's evaluation initiative with Institutional Review Board approval of the use of standardized, research-based self-esteem measurements, including self-concept, self-esteem and locus of control. Initial analysis of the Inside Out program's impact by our program evaluator states "It is impossible to ignore the impact this program has had on the women who have been able to participate.... They have grown as individuals and as part of the community in which they are incarcerated. Participants wrote of sharing a bond of mutual understanding, growing trust, and personal growth."



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Grant Proposal Budget - Summary

Expenses

Expense Category	State Grant	Cash Match	In-Kind Contributions
Personnel - Administrative	\$2,100	\$6,300	\$0
Personnel - Artistic	\$2,800	\$5,600	\$0
Personnel - Technical/Production	\$0	\$0	\$0
Outside Artistic Fees & Services	\$7,800	\$5,200	\$0
Outside Other Fees & Services	\$1,000	\$1,600	\$7,740
Space Rental/Rent or Mortgage	\$525	\$0	\$0
Travel	\$0	\$0	\$0
Marketing	\$0	\$0	\$0
Remaining Operating Expenses	\$775	\$2,160	\$0
A. Total Expenses	\$15,000	\$20,860	
B. Total In-kind Contributions			\$7,740
C. Total Proposal Costs	\$43,600		

Income

Income Category	Cash income
Admissions	\$0
Contracted Services	\$0
Other Revenue	\$0
Corporate Support	\$0
Foundation Support	\$20,860
Other Private Support	\$0
Government Support - Federal	\$0
Government Support - State/Regional	\$0
Government Support - Local/County	\$0
Applicant Cash	\$0
D. Total Cash Income	\$20,860
E. Grant Amount Requested	\$15,000
F. Total Cash Income (D + E)	\$35,860
G. Total In-kind Contributions (from B, proposal expense page)	\$7,740
H. Total Project Income (F + G, Must equal C, proposal expense page)	\$43,600
I. Percent of Total Project requested from State	34 %



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Grant Proposal Budget - Expense Details

Expense Category	State Grant	Cash Match	In-Kind Contributions
<u>Personnel - Administrative</u>			
Executive Director	\$1,400	\$2,800	\$0
Administrative Asst.	\$700	\$3,500	\$0
<u>Personnel - Artistic</u>			
Artistic Director	\$2,800	\$5,600	\$0
<u>Personnel - Technical/Production</u>			
<u>Outside Artistic Fees & Services</u>			
Facilitator Fees	\$7,800	\$5,200	\$0
<u>Outside Other Fees & Services</u>			
Videographer	\$0	\$600	\$0
Legal Services	\$0	\$0	\$4,740
Evaluator	\$1,000	\$1,000	\$3,000
<u>Space Rental/Rent or Mortgage</u>			
Office Space	\$525	\$0	\$0
<u>Travel</u>			
<u>Marketing</u>			
<u>Remaining Operating Expenses</u>			
Postage and Supplies	\$315	\$1,200	\$0
Printing and Photocopying	\$250	\$750	\$0
Utilities	\$210	\$210	\$0
A. Total Expenses	\$15,000	\$20,860	
B. Total In-kind Contributions			\$7,740
C. Total Proposal Costs	\$43,600		



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Grant Proposal Budget - Income Details

Income Category	Cash income
<u>Admissions</u>	
<u>Contracted Services</u>	
<u>Other Revenue</u>	
<u>Corporate Support</u>	
<u>Foundation Support</u>	
Private Foundations	\$20,860
<u>Other Private Support</u>	
<u>Government Support - Federal</u>	
<u>Government Support - State/Regional</u>	
<u>Government Support - Local/County</u>	
<u>Applicant Cash</u>	
D. Cash Income Subtotal	\$20,860
E. Grant Amount Requested	\$15,000
F. Total Cash Income (D + E)	\$35,860
G. Total In-kind Contributions (B from previous section, proposal expenses)	\$7,740
H. Total Project Income (F + G, Must equal C from previous section, proposal expenses)	\$43,600
I. Percent of Total Project requested from State	34 %



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Narrative Questions

1. Organization

History Give a brief history of your organization.

ArtSpring was founded on the belief that art and culture are fundamental aspects within a healthy society and seeks to achieve its vision by providing arts-based programming to underserved communities. ArtSpring is nationally recognized for the longest ongoing arts in corrections programming in the state of Florida. Since 1994, ArtSpring has offered specifically designed interdisciplinary arts-based workshops in female prisons and in juvenile facilities through its two principal ongoing programs: Inside Out-Expressive Arts Workshops for Incarcerated Women and Breaking Free-Arts for Adolescent Girls. These programs serve women and girls representing a diverse ethnic, age and racial demographic who have an overwhelming number of needs that are not being met adequately by community resources. Because these populations are incarcerated, victimized, and often forgotten, our gender-specific programs encourage a process of personal reflection: self-awareness, acceptance, commitment, tolerance and personal choice-making that provide participants better tools for survival inside and upon their release.

In 2005, based upon the success of the adult female programs inside, and the desperate need for programs for adult men, ArtSpring expanded programming to include Rites and Passages (RAP) an ongoing program for male inmates.

All of our programs are based on a unique interdisciplinary curriculum developed by Leslie Neal, the Artistic Director and Founder of ArtSpring, who is also an Associate Professor of Dance at Florida International University. Leslie Neal founded ArtSpring, Inc., formally known as Leslie Neal Dance, Inc. (LND), in 1992. The organization was established as a community-based, arts organization dedicated to utilizing dance movement and the process of making art to empower individuals and thereby transform communities. LND's main goal was to educate individuals and our community at large about the value of the arts in our everyday lives. The organization served as a performance vehicle for Leslie Neal's choreography and presented five to six performances a year in a variety of venues throughout South Florida and the Southeast. Amongst the most impressive venues were the 1996 Olympic Arts Festival in Atlanta, Georgia and the 1996 National Coalition Against Domestic Violence Conference in Charleston, South Carolina.

Since 1994, Artistic Director Leslie Neal has increasingly devoted the organization's focus to community arts intervention programs that utilize a combination of art forms in a thematically designed arts curriculum. As a reflection of this change in program emphasis, LND changed its corporate name to ArtSpring, Inc. in the summer of 2000 to more accurately reflect its community-based focus. Today, ArtSpring is nationally recognized as one of several arts-based organizations that provide an arts-based educational curriculum to underserved and institutionalized female adult and youthful offender populations. Current programming has expanded to include a codified Artist Facilitator training and curriculum, with 15 Artist Facilitators providing over 35 programs for men, women and girls each year in 5 juvenile and adult correctional institutions, and a residential facility for sexually abused girls in the foster care system.

2. Artist

Description Provide a description of personnel and artists involved in the project; we recommend submitting the artist's resume as a support material.

ArtSpring's Inside Out Artist Facilitator at the Pinellas County Jail is Deborah McEnteggart. (Please see biography included as Item #3 in Other Support Materials and Audio/Visual documentary included as Item #1 in the Support Materials.) Deborah was one of the original participants in the first Inside Out program offered at Broward Correctional Institution in 1994. She was the first female inmate to teach Inside Out in prison upon her transfer to Jefferson Correctional Institution in 1997. This was unprecedented at that time, and now the Florida Dept. of Corrections no longer allows inmates to teach programs. She assisted Artistic Director Leslie Neal in developing a codified curriculum and Leslie was able to travel to Jefferson and continue to train Deborah in her artistic work and teaching skills. She spent 14 years in prison and by her own account was incorrigible before coming into contact with the ArtSpring program in prison. Although she was serving a life sentence, she was released on Executive Clemency through the efforts of attorneys working with the Battered Women's Clemency Project. When released on



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2. Artist

Description Provide a description of personnel and artists involved in the project: ... (Continued)

clemency in 1999, she started a new life in Hillsborough County, Florida with a job in the public defender's office. She began the Inside Out program in the Pinellas County Jail, which has been ongoing for over 5 years. While in prison, Deborah also participated in visual art classes and became a certified yoga instructor. Deborah is a powerful mentor for the women she teaches in the Jail and is proof that the Inside Out program can assist others, through the arts, to live positive and productive lives. ArtSpring has changed lives that are, in turn, changing lives.

Victoria Angela (please see resume included as Item #4 in Other Support Materials), besides her work as a songwriter/performer, also has a degree in substance abuse counseling and has worked in a variety of jail and prison settings in mental health and addiction counseling. Victoria has studied theater, dance, yoga and is certified in massage therapy. She is also a Sufi Master and spends most of her time now performing and recording her original vocal work. She approached ArtSpring because of her interest in combining her artistic and creative skills with her background in counseling and mental health in order to offer a more in-depth program for women in prison.

ArtSpring's organizational staff centers around two devoted individuals: Leslie Neal as Artistic Director, and Nicole Bible as Executive Director. (Please see Key Staff biographies included as Item #5 in Other Support Materials.) These women are also the founding members of ArtSpring who, until 2004, volunteered their time to administer and manage ArtSpring's organizational activities. Both have worked tirelessly to build an organization that blends the strengths of a community arts-based curriculum with the administrative and fiscal capacity of a nonprofit charity. Additionally, all levels of our core staff, from the Administrative Assistant to the Executive Director, teach weekly in the field and assist in training and support of ArtSpring Artist Facilitators.

ArtSpring's uniquely designed arts-based curriculum allows each Artist Facilitator to utilize their training in a particular discipline. The curriculum encourages deep reflection in order to begin to understand the personal and social issues that have haunted many of the women and girls for years and are at the root of their incarceration. Underlying the curriculum design of Inside Out and Breaking Free is the belief that creativity is inherent in art-making and art-making is inherently meaningful, therapeutic, and educational. Creating involves an immediate relationship to 'Self'. The act of creativity involves a willingness to turn the attention or focus inward. This acknowledgment and exploration of self results in greater self-awareness, which is recognized as a contributing factor in emotional, physical and psychological health. By examining past experiences, not in a judgmental way, but through creative formats, many participants have shared a new awareness or knowledge of their history and begin to release their shame and silence. They begin to reconnect to themselves - their bodies, their mothers, their children, and their lost humanity.

One of the most outstanding characteristics of the Inside Out program, which distinguishes it from other prison-based programs around the country, is that it emphasizes nurturing long term, open ended, ongoing collaboration between the artists and the inmates. Even when a woman is transferred from one prison to another (which is often the case), the Inside Out program is consistent and available for their continued participation. This has allowed for the development of deep meaningful relationships between the participants and the Artist Facilitators as well as an impressive personal and artistic development by all involved.

3.

Partners Describe your partner(s) - such as school district, community, social service or other; address how partners will be involved financially and otherwise. Remember an organization that provides money to your project is not necessarily an involved partner, but often a funding resource to the project.

ArtSpring believes in creating alliances and partnerships with other agencies and organizations in order to work together to provide qualitative arts programs. For this proposal our partners are the Florida Department of Corrections – Inside Out in Marion County, and The Pinellas County Jail, "Project Success" – Inside Out in Pinellas County. Neither one of these partners assists in funding ArtSpring's programming.

As a collaborative partner, ArtSpring has assisted the Florida Department of Corrections in their mission



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3. Partners Describe your partner(s) - such as school district, community, social service or ... (Continued)

to provide qualitative educational programming for female offenders since 1994. Through changing administrations, ArtSpring has continually served in the Florida correctional setting and maintained stability and consistency when many other programs have experienced attrition due to shifts in public policy and budget priorities. ArtSpring has delivered programming at the Hollywood Work Release Center, Broward Correctional Institution, Jefferson Correctional Institution, Hernando Correctional Institution, Gadsden Correctional Institution, Homestead Correctional Institution, Lowell Correctional Institution, and Dade Correctional Institution.

ArtSpring maintains excellent relations with those at the highest levels of administration of the Florida Department of Corrections (currently Secretary James R. McDonough, Deputy Secretary Laura E. Bedard, Ph.D., and Deputy Asst. Secretary of Programs Fran Barber) to the regional level (Regional Director Marta Villacorta) and works directly with the institutional wardens and correctional staff. (Please see attached letter included as Item #6 in Other Support Materials.)

"Project Success", located in the Pinellas County Jail in St. Petersburg, Florida was established in 2000. It is a six-month residential substance abuse treatment program for incarcerated adult females, followed by 12 months of aftercare in the community. ArtSpring delivers an ongoing Inside Out workshop program once a week taught by a very special ArtSpring facilitator who is herself a released offender and alumna of the ArtSpring original Inside Out Program from 1994 to 1997. "Project Success" is a federally funded program with a program director, and several staff. Inside Out is a welcomed addition to their substance abuse curriculum.

4. Project Impact Describe how the proposed program will make an impact in your geographic or program area. Demonstrate how your project will serve rural or underserved counties and/or neighborhoods. Address the racial and cultural diversity of your project participants. Also provide information on the counties and populations you will be servicing.

The state of Florida has the fourth highest prison incarceration rate in the United States. Roughly 95 percent of the nearly 2.1 million Americans in prison today will eventually get out. It has been proven that inmates who complete programs are more successful after release than those who do not participate. By investing in resources while individuals are incarcerated that help them to prepare to re-enter society, we make our communities safer. ArtSpring is offering women a program that, through the arts, allows them to address the issues that led to their incarceration, re-evaluate how they make choices, and reflect on their future goals upon release. The proven increase in self-esteem by the participants in the Inside Out program allows them a greater chance of survival as they transition back into our communities throughout Florida.

Even though statistics show that the rate of incarceration for women continues to be far lower than for men (51 out of 100,000 women versus 819 out of 100,000 men), the number of women in prisons and jails is growing at a faster rate than the number of men. Women in prison have needs that are different from men's, resulting in part from women's unequal victimization from sexual or physical abuse and in part from their responsibility for children. The U.S. Bureau of Justice Statistics survey of state prison inmates reported that female offenders are also more likely than men to have become addicted to drugs, to have mental illnesses, and to have been unemployed before incarceration. Female facility administrators struggle to achieve gender equality in correctional programming. By Florida law, women must have the same range of opportunities as men, and their needs must be met equally. This standard is difficult to achieve because women make up just a fraction of the total inmate population. Their needs can easily be overlooked when programs are designed and resources allocated, Florida's budget cuts since 2000 have resulted in a tremendous lack of programming for women – they no longer offer educational programs, substance abuse programs, transition programs or Wellness programs in most institutions. More and more, the Department is relying on community volunteers to offer programs for their inmate population.

Research supports the need for gender-based programming for women with an understanding of their specific needs in these institutionalized settings in order to implement reform. ArtSpring's unique gender-



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4. Project

Impact Describe how the proposed program will make an impact in ... (Continued)

specific programming is designed to address the mental, physical, emotional and psychological needs of women in Florida prisons and jails.

"Targeted interventions work. In particular, highly structured programs that help prisoners understand the motivations underlying their actions and the consequences of the behavior can reduce misconduct and lower recidivism. These "cognitive-behavioral" programs are becoming more common. If implemented nationwide, they would reduce the number of people re-incarcerated by tens of thousands." (Confronting Confinement Report by The Commission of Safety and Abuse in America's Prisons.)

In December 2005, the Vera Institute of Justice released the report Smoothing the Path from Prison to Home. This report documents research findings regarding Project Greenlight, an ambitious prison-based re-entry pilot project for male inmates at Queensboro Correctional Facility in Queens, New York, 2002-2003. The results are startling and surprising. Project Greenlight sought to reduce recidivism by working with corrections and parole staff to address re-entry issues in an 8 week focused program. In the final evaluation Vera researchers found that recidivism rates among Greenlight's 348 participants were significantly higher than those of two different comparison groups. After the U.S. Justice Department conducted an independent peer review and found nothing to account for this disappointing finding, the Vera research staff had to consider the possibility that the program itself was responsible for the negative outcomes.

As a result, researchers speculated on possible reasons why Project Greenlight did not produce the hypothetical results anticipated. In an informal discussion by Vera researchers and staff, several key issues were raised that may provide some answers, several of which are pertinent to this proposal: moving inmates to a different facility less than a month prior to release, the need for a longer more in-depth pre-release program and most importantly, the need to offer programs that address individual change. Below, a quote from a roundtable discussion published along with the report at www.vera.org: "This is kind of a different topic, but is it maybe that the targets were wrong? A lot of our research points to the role of work and family bonds in reducing recidivism. But when I've evaluated correctional programs, what has ended up being effective are the individual change programs: education, vocational education, cognitive skills, drug treatment. So one of the problems could be that Reasoning and Rehabilitation didn't work with this group, so we really didn't see a change at the individual levels. Prior to getting a job you really have to get an education, or change your attitudes towards work. So the focus may have been on building those bonds and ties but the focus needs to be maybe on individual-level change."

Women who have been incarcerated face a myriad of personal challenges upon release, in addition to the challenges they impose upon their communities. The most effective way to break this cycle is to begin preparing for successful re-integration while women are in prison. ArtSpring's Inside Out program has proven successful. We hope to continue program expansion throughout the state as well as sustain the ones that are currently being offered.

"Into the Cocoon I crawled
Broken, fragmented
In the Cocoon I lay,
Mending, Healing
Out of the Cocoon I flew,
Whole, reborn."
-composed by an Inside Out participant

ArtSpring is requesting programming support for two Inside Out programs: one in Pinellas County and one in Marion County, a rural / underserved community. Both programs represent an expansion from serving female inmates in South Florida to reaching our goals of offering Inside Out in a variety of correctional facilities throughout the state. While ArtSpring has been fairly successful in supporting our programming in Miami-Dade County and Broward County, seeking funding in other counties outside of the region is more challenging.

Participants in Inside Out represent a diverse ethnic, age and racial demographic who have an overwhelming number of needs that are not being met adequately by community resources. They enroll



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4. Project

Impact Describe how the proposed program will make an impact in ... (Continued)

voluntarily and upon completion of the course in 12 weeks they receive a certificate that is included in their files.

Inside Out in the Pinellas County Jail serves approximately 30 women every 12 weeks throughout the year, averaging 120 women each year. Their enrollment is voluntary. The female participants are adjudicated to the "Project Success" Program as a final intervention before being sentenced to prison. The women are isolated in a designated area at the jail and focus on issues that relate to their substance abuse and addiction. The Inside Out program serves as a positive and adjunctive program to their daily curriculum and is offered for two hours each week in the evening.

The Inside Out program at Lowell Correctional Institution was implemented on November 8, 2006 at the request of the Florida Dept. of Corrections Deputy Secretary, now temporarily acting in the capacity of Warden at Lowell. (Please see attached newspaper article from the Gainesville Sun included as Item #7 in Other Support Materials.) The Assistant Warden over Programs was in full support of bringing Inside Out to the institution. (Please see attached letter included as Item #8 in Other Support Materials.) Lowell is the largest state prison for women in Florida, housing roughly 3500 women. Lowell is unique in that it houses all the state's youthful offenders, expectant mothers, the elderly, and Death Row. There is a tremendous need for programming. While we will have the possibility of a large enrollment, in order to maintain the quality of our program, we cannot accept more than 30 women in each class. Currently this newly implemented program is being offered once a week for two hours. Within the timeline for this funding proposal we plan to add an additional Inside Out program for the Youthful Offenders, as they are isolated from the other inmates. As we are able to expand our program offerings, we will be able to serve more every 3 months. The estimated number to be served is 170 women in 2007/08.

Another goal of our programming in both Pinellas and Marion counties is to utilize college students as interns. Both counties have exceptional universities and ArtSpring's Artistic Director continues to travel and speak to groups of college students in the two counties.

5. Project

Benefit Describe how your project will benefit the community and participants.

ArtSpring's program expansion has led to an exciting process of curriculum development that encourages a multi-disciplinary approach within our workshop programs. Working with a variety of artists from diverse backgrounds, we have been able to design a flexible curriculum that embraces quality along with our unique ArtSpring methodology that explores self-reflection and self-examination within creative exercises. ArtSpring has successfully recruited some of the best artists from a variety of disciplines working in the Florida community to deliver our unique curriculum. Our highly qualified artists have professional training and experience in theatre, dance, yoga, visual arts, West African dance and drumming, voice, writing and journalism, and body therapies. Artist Facilitators must provide detailed lesson plans and curriculum that integrate educational standard components of artistic expression and address life and learning skills involving multiple intelligences. Our quarterly artist training seminars have proven to be highly effective laboratories for processing and sharing information. By virtue of these laboratories, ArtSpring has developed a training manual that will enable ArtSpring to provide consultation and training for artists working in community settings on a local, regional and national level as opportunities are identified.

Local artists who wish to work with ArtSpring, who have not worked in correctional settings before, must first agree to a voluntary internship with an artist in one facility for one full 3-month workshop session, after which they are paid a nominal fee for another workshop session as an apprentice. The Artistic Director, together with the intern and the artist they are training with, monitors and evaluates their progress and determines when and if he or she is ready to lead their own workshop program. At that point, they are paid a set Artist Facilitator fee for each workshop. Fundamental to the success of our programs is to ensure that our teaching artists are able to meet the challenges of working in adult prisons and jails.

Funding that will allow us continued expansion outside of the South Florida area will enable us to recruit additional artists in other Florida communities. As we have done in South Florida, we will continue to forge partnerships with other organizations in the local area to gain awareness and community support.



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5. Project

Benefit Describe how your project will benefit the community and participants. (Continued)

Artistic Director Leslie Neal has begun meeting with community organizers and women's' groups in both Marion County (through the Appleton Museum and Central Florida Community College) and in Pinellas County (University of Tampa, and women involved in Community Corrections).

6. Evaluation

Plans Expand on the evaluation plan for this project. Describe how the information will be gathered, analyzed and used.

ArtSpring has implemented a comprehensive quantitative evaluation component for all of our programming. Because of our unique ongoing programming (as opposed to a residency with a set beginning and end), there are no models to follow; thus there is a constant need to keep evaluating and reflecting on the impact of our programming and how to continually make it more effective. In 2004, ArtSpring contracted two professional evaluators to research and develop a logic model and identify appropriate instruments to measure our programming outcomes, which were identified as increased self-esteem, self-concept and locus of control. ArtSpring's evaluation strategy was approved under the Institutional Review Board at Nova Southeastern University.

Under the approved study, ArtSpring conducts pre and post qualitative and quantitative evaluations of workshop participants to measure their progress throughout the program using 3 standardized, research-based self-esteem measurements: Rosenberg Self-Esteem Scale, Nowicki-Strickland Locus of Control Scale and Tennessee Self-Concept Scale. Evaluation assessments have proven that ArtSpring programs are highly successful in promoting self-esteem and personal growth. Artist Facilitators monitor the participants' progress and, along with the standardized instruments, distribute qualitative, open-ended evaluation forms to compile the participants' feedback on workshop content, the facilitators and what they feel they learned.

Ultimately, the greatest measurement is seeing the personal growth and achievements made by each woman and girl that completes our program: the sense of self and pride that can only come from achieving a personal accomplishment. Initial analysis of the Inside Out program's impact by our program evaluator states "It is impossible to ignore the impact this program has had on the women who have been able to participate.... They have grown as individuals and as part of the community in which they are incarcerated. Participants wrote of sharing a bond of mutual understanding, growing trust, and personal growth."

Video documentation of the final presentations of the adult inmates' work in all our programs adds to our extensive library of material. Assessment tools are used to assist program facilitators, participants, grantors, and board members involved in the organization to gather feedback for program development and improvement.

Of the 30 women now released who participated in ArtSpring's programming while incarcerated, not one has committed a crime that has brought them back into the criminal justice system.

7. Public

Participation and Marketing Describe community involvement in project activities (planning, production, evaluation and/or attendance). Also describe the methods used to inform the community of your project. Include detail on marketing activities.

Participants enroll in ArtSpring's programs voluntarily and are informed of the program by materials posted in common areas within the prison grounds, as well as through word of mouth and previous presentations by the participants in the programs. At Lowell Correctional Institution, Artistic Director Leslie Neal traveled to Ocala to offer a week of workshop programs in order to introduce the program to the general population and to gather interest in enrollment. In addition, women who had participated in Inside Out in other facilities and who were transferred to Lowell assist in promoting the classes and participate as mentor/assistants in the current programs.

ArtSpring actively promotes our programming within the communities where they are offered. ArtSpring staff members often travel to these two facilities outside of South Florida to view classes and/or



Florida Division of Cultural Affairs
08-6012 - Arts in Education - Partnership Level 2

Applicant: ArtSpring, Inc.
Phone: (305) 278-1601
Email: artspring@artspring.org

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7. Public

Participation and Marketing Describe community involvement in project activities (planning, production, evaluation ... (Continued)

presentations, meet with local community members to educate them on the programs, and encourage their support and advocacy for Inside Out. Informing local women's organizations, arts agencies, college and university arts programs, media, and prominent community members about our work assists ArtSpring in promotion and securing sustainable programming. Presentations by Inside Out participants are attended by fellow inmates, staff, as well as invited guests of the community when approved. Guests who attend these presentations are deeply impacted and return to their communities to promote ArtSpring's programming and its impact upon the participants.

8. Project

Timeline Provide a description of the timeline of project activities occurring during the grant period. Do not include activities that take place before or after the grant period.

As our programs are ongoing, the timeline of activities during the grant period July 1, 2007 through June 30, 2008 would involve six 3-month sessions at Lowell Correctional (with the expansion to two days program offerings per week) and four 3-month sessions at Pinellas County Jail. Each 3-month session ends with a presentation/ performance of the participants work to approximately 50 audience members. Therefore, the target total audience for both programs would be 500 members who would see the program's results.

9. Project

Description Describe your project. Be sure to identify the focus areas required by your funding category. Consider how your project addresses those focus areas.

ArtSpring is applying under the Arts Education Partnership Level II Funding Category, specifically in focus areas of "Development of arts education programs for adults designed in collaboration with the criminal justice system" and "Development of programs that focus on the integration of the arts into non-arts curriculum." The Inside Out program at the Pinellas County Jail interfaces with a strict substance abuse program, and the Inside Out program at Lowell Correctional utilizes the skills of the Artist Facilitator both as an accomplished artist and as a certified mental health counselor.

Criteria One – Quality of project including activities to expand arts education: ArtSpring offers the longest running arts-based educational programming in correctional facilities in the state of Florida. Its impact can be seen not only by the participants but by community members and guests who have attended presentations inside. Joy Thomas Moore, Consultant with the Annie E. Casey Foundation writes: "It's not often that a program touches me..., and I have seen countless many during the course of my 14-year-tenure as a program manager at the Annie E. Casey Foundation. It was clear as I interacted with the inmates, watched their performance, and later saw the impact of the women's stories on the young girls in detention that ArtSpring has developed a unique rehabilitative and restorative model. By touching the creative centers of these women on the inside, you are creating an avenue paved with self-esteem, pride, and commitment to achieve that will stay with them for the rest of their lives." (Please see Joy's full letter included as Item #9 in Other Support Materials).

This proposal seeks funding to support the expansion of Inside Out from the South Florida area to two more correctional facilities in Florida – Lowell Correctional Institution in Ocala, Florida (Marion County, a rural / underserved community) and the Pinellas County Jail in St. Petersburg, Florida (Pinellas County).

Criteria two – Evidence that the project would increase the number of individuals participating in arts programs within correctional settings: Continuing the expansion of our ongoing programming in Pinellas County and Marion County would greatly increase the number of female inmates participating in art-based programs. With an average of 30 women in each class, and an estimated 10 programs in the calendar year at both institutions, roughly 800 women will be impacted by our programs, including those who observe our presentations.

Criteria Three – Strength of partnerships between participants as demonstrated through their consistent participation and commitment to sustained support: ArtSpring has been in partnership with the Florida



Florida Division of Cultural Affairs
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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

Department of Corrections since 1994 and maintains a contract executed by a formal Memorandum of Agreement with the Department in effect through 2008. ArtSpring Founder and Artistic Director has been invited to speak at Florida Female Offenders conferences and has represented the Department at two meetings of the Governor's Ex-Offenders Task Force regarding volunteer programming for female inmates in Florida. Leslie is also working with the Department on a proposal she has developed for Project Return, a pre-release program curriculum for women within one year of their release from prison.

ArtSpring has had a committed partnership with the Pinellas County Jail "Project Success" since 2000. Members of the Public Defender's Office of the Sixth Judicial Circuit of Florida are responsible for adjudicating women to the program have been extremely impressed with the Inside Out program as a "positive mechanism for accomplishing true rehabilitation."

Criteria Four – Potential for the project to continue after the grant is completed: As evidenced by our programming history, ArtSpring believes in ongoing programming and long-term partnerships with our community partners. As a community arts organization, ArtSpring recognizes the value in consistency and commitment to the men, women, and girls that we serve, as many of them have never had consistency from others before. ArtSpring makes every effort possible to avoid grant funded programs that make an impact and then end once the money is no longer available. Our Board and fulltime staff work extremely hard on sustaining programs through fundraising. After delivering ongoing programs for over 12 years, ArtSpring will persist in searching for and acquiring the means to ensure these programs will continue.

10. Accessibility/ADA compliance Describe efforts within your project to meet ADA compliance regulations. Identify and describe ongoing measures to increase accessibility. List measures currently in place as well as any that may take place in the future. Also describe efforts to make your program inclusive for participants of all ages, backgrounds, experience levels and abilities.



Florida Division of Cultural Affairs
08-6012 - Arts in Education - Partnership Level 2

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Final Submission

Application Status: The application was submitted electronically on November 17th 2006, 11:08 pm

CERTIFICATION:

I certify that the information contained in this application, including all attachments and support materials, is true and correct to the best of my knowledge and that I will abide by all legal, financial, and reporting requirements, such as matching funds and final reports, for all grants received by this organization from the Division of Cultural Affairs (Chapter 1T-1.001, Florida Administrative Code).

NOTE: BY SUBMITTING THE INFORMATION BELOW, THE AUTHORIZED OFFICIAL CERTIFIES THAT THE LAST COMPLETED FISCAL YEAR INFORMATION PROVIDED ON THE OPERATING RESULTS AND PROJECTIONS PAGE (FORM B) IS COMPLETE, ACCURATE, AND CORRECT TO THE BEST OF HIS/HER KNOWLEDGE.

Name of Authorizing Official: Nicole K. Bible
Title of Authorizing Official: Executive Director
Telephone # of Authorizing Official: (305) 278-1603
Date of certification: November 17th, 2006

Support Materials

1. BGAP Presentation / PCJ Documentary [VHS, 1]
A 24-minute video showing an excerpt of a recent Inside Out presentation and a mini-documentary about the program at Pinellas County Jail
2. Executive Director Letter [9]
3. Artist Biography: Deborah McEnteggart [9]
4. Artist Resume: Victoria Angela [9]
5. ArtSpring Staff & Contracted Artist Biographies [9]
6. Letter from DOC Deputy Secretary [9]
7. Gainesville Sun 10/23/06 Article [9]
8. Letter from Lowell CI Asst. Warden [9]
9. Letter from Annie E. Casey Fdn [9]
10. Press Release 3/10/06 Bridging the GAP [9]
11. ArtSpring Organizational Chart [9]
12. ArtSpring Board List [9]
13. ArtSpring Fall 2006 Newsletter [9]
14. Inside Out 10/22/06 Presentation Program [9]
15. Rites and Passages 9/23/06 Presentation Program [9]
16. ArtSpring Info Brochure [9]



Florida Division of Cultural Affairs
08-6081 - Arts in Education - Residency Level 2

Applicant: Hippodrome State Theatre, Inc.
Phone: (352) 373-5968
Email: grants@thehipp.org

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Florida Department of Cultural Affairs
Program: Arts in Education

Application: 08-6081
Hippodrome State Theatre, Inc.



Florida Division of Cultural Affairs
08-6081 - Arts in Education - Residency Level 2

Applicant: Hippodrome State Theatre, Inc.
Phone: (352) 373-5968
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Organization Profile

Organization Name	Hippodrome State Theatre, Inc.
Chief Executive Official:	Mary Hausch
Address	25 Southeast Second Place Gainesville, Florida 32601 County: Alachua
Main Contact Phone #:	(352) 373-5968
Tax ID#:	59-1590987
Fiscal Year Start / End:	May 1 - November 30
Florida Senate/House District #s:	14/23
U.S. Congressional District #:	22
Is the organization minority owned?	No
Is the organization state funded?	No
Is this an Arts Organization?	Yes
Accredited Museum?	No
Is your organization within a REDI designated area?	No
Has your organization ever received a grant from the Division of Cultural Affairs?	Yes - 2007
Organization Status:	Organization - Non-Profit
Primary Function:	Artist/producer
Secondary Function:	Education
Institution Type:	Arts Center
Organization Discipline:	Theatre - General
Racial Demographic Characteristic:	No Single Group Listed Above
Organization Email:	grants@thehipp.org



Florida Division of Cultural Affairs
08-6081 - Arts in Education - Residency Level 2

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Application Cover Page

Funding Category: Residency Level 2

NOT-FOR-PROFIT DESIGNATION:

I hereby certify that the above referenced applicant is eligible to receive grants from the Division of Cultural Affairs pursuant to the following not-for-profit status of the organization:

A not-for-profit Florida orporation according to these definitions:

- a. incorporated or authorized as a not-for-profit corporation, in good standing, pursuant to Chapter 617, Florida Statutes; (Chapter 623, FS. for private schools) and
- b. designated as a tax-exempt organization as defined in s.501(c)(3) or (4) of the Internal Revenue Code of 1954



Florida Division of Cultural Affairs
08-6081 - Arts in Education - Residency Level 2

Applicant: Hippodrome State Theatre, Inc.
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General Information

Contact for this application	Summers, Malena
Proposal Title	Senior Playwright Festival
Grant Amount Requested	\$10,000
Start Date	July 1st, 2007
End date	June 30th, 2008
Number of different events	16
Number of performances	50
Number of individuals expected to participate in the proposal activities	1,200
Number of youth expected to participate in the proposal activities	200
Number of elders expected to participate in the proposal activities	1,000
Number of artists expected to participate in the proposal activities	25

A/V Materials

AMERICANS WITH DISABILITIES ACT (ADA) INFORMATION

Are the applying organizations's facilities and PROGRAMS accessible to persons with disabilities?	Yes
Has an ADA self-evaluation of the organizations's facilities and PROGRAMS been conducted?	Yes
If yes, give date completed	July 8th, 2005
Have policies and procedures been established which address nondiscrimination against persons with disabilities?	Yes
Do you have a complaint process for discrimination on the basis of disability?	Yes
Is this information posted?	Yes
Designated staff person responsible for Section 504, ADA and Florida Statutes 553 Compliance	Robert Robins
Are other staff members informed and trained in access issues?	Yes

Mission Statement

To explore the truth of the human experience and the human spirit through the examination and presentation of dramatic work and through our commitment to the following goals: create an artistic home and a strong artistic company, nurture collaboration with new playwrights, enrich our community through artistic presentation and educational outreach.



Florida Division of Cultural Affairs
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Grant Counties

These are the counties in which project / programming will actually occur:

Alachua, Bradford, Columbia, Gilchrist, Levy, Marion, Putnam, Suwannee, Union



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Operating Budget - Expenses

Expenses	FY 2005	FY 2006	FY 2007
1. Personnel - Administrative	\$300,000	\$320,000	\$360,000
2. Personnel - Artistic	\$320,000	\$323,000	\$371,150
3. Personnel - Technical/Production	\$180,500	\$190,000	\$206,500
4. Outside Artistic Fees & Services	\$24,000	\$25,000	\$41,250
5. Outside Other Fees & Services	\$0	\$0	\$0
6. Space Rental/Rent or Mortgage (interest only, not principal portion)	\$250,000	\$250,000	\$250,000
7. Travel	\$23,000	\$24,000	\$27,200
8. Marketing	\$340,000	\$345,000	\$367,250
9. Remaining Operating Expenses	\$990,000	\$998,000	\$1,057,400
10. Total Cash Expenses (add lines 1-9)	\$2,427,500	\$2,475,000	\$2,680,750
11. Total In-kind Contributions	\$135,000	\$140,000	\$150,000
12. Total Expenses (add lines 10 + 11)	\$2,562,500	\$2,615,000	\$2,830,750



Florida Division of Cultural Affairs
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Operating Budget - Income

Income	FY 2005	FY 2006	FY 2007
13. Admissions	\$710,000	\$750,000	\$819,500
14. Contracted Services	\$0	\$0	\$0
15. Other Revenue	\$300,000	\$305,000	\$320,250
16. Corporate Support	\$275,000	\$275,000	\$288,750
17. Foundation Support	\$40,000	\$55,000	\$57,750
18. Other Private Support	\$135,000	\$135,000	\$141,750
19. Government Support - Federal	\$286,000	\$270,000	\$283,500
20. Government Support - State/ Regional	\$308,000	\$310,000	\$375,500
21. Government Support - Local/County	\$373,500	\$375,000	\$393,750
22. Applicant Cash	\$0	\$0	\$0
23. Total Cash Income (add lines 13-22)	\$2,427,500	\$2,475,000	\$2,680,750
24. Total In-kind Contributions	\$135,000	\$140,000	\$150,000
25. Total Income (add lines 23+24)	\$2,562,500	\$2,615,000	\$2,830,750
26. Cash Reserves (line 25 minus line 12)	\$0	\$0	\$0



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Grant Proposal Summary

Identify the goals of the proposal. List the specific objectives and provide an overview of the methods.

Goals

The Senior Playwright Festival is a multiyear, intergenerational educational and enrichment program that promotes a lifelong learning of the arts and seeks to:

- 1) Inspire senior citizens (ages 50 and above) to participate in artistic residencies and to create theatrical works based on their imaginations, experiences and heritages.
- 2) Create a true intergenerational project, allowing participants across generations to share their perspectives and knowledge of the theatrical process.
- 3) Expand the Hippodrome's outreach and establish the theatre's presence within Florida's significant senior population.
- 4) Obtain collaborative partnerships and local, regional, and statewide support from new sources.
- 5) Create a model education program.

Objectives

To accomplish the above goals, the Hippodrome will focus on these main objectives:

Objective for Goals 1 and 2: Increase the number of individuals participating in the Artistic Residencies and in the Festival by a minimum of 25% as compared to 2006-07.

Objectives for Goal 3: a) Distribute program guidelines and study guides to relevant organizations with an interest in lifelong learning (e.g., retirement communities, adult education centers, Elderhostel, etc.) in a minimum of 34 Florida counties. b) In addition to local and regional classes, offer three theatre arts workshops in locations outside the Hippodrome's region.

Objective for Goal 4: Create a minimum of 3 new partnerships for artistic residencies and outreach.

Objective for Goal 5: Continue to build a template for program replication.

Activities

- Theatre arts classes conducted by professional artists will be offered at relevant sites that have large senior populations. The program provides classes and outreach to many senior centers in underserved counties throughout the region.

- A series of multi-week theatre classes conducted by a professional playwright consisting of play reading, playwriting, and a writer's group. The writer's group offers participants the opportunity to receive feedback on the development of their own plays from each other and theatre professionals.

- Playwriting study guide, festival guidelines and program information, will be circulated to relevant organizations (e.g., retirement communities, libraries, senior centers). Guides will include writing exercises and reading suggestions with emphasis on information for new playwrights. Educational materials will be available on the website, www.thehipp.org.

- An Observership will be offered to give an in depth examination of the development of a professional Mainstage production including: pre-rehearsal concept meetings with director and design team, the first read through, rehearsals, and a Mainstage performance and talkbacks.

- Adjudication of submitted plays by theatre professionals and written feedback for all playwrights.

- Play Development and Production collaboration between the resident artists, director, dramaturg and



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Activities (Continued)

winning playwrights.

- Three performances of each winning play advertised and open to the public.
- Talkbacks with the resident artists, winning playwrights and audience after the first day of performance.

Evaluation Outline

Goals and objectives will be measured through:

Quantitative data collected on areas impacted, demographics of participants, number attending classes, events, and productions.

Qualitative data collected on participants' evaluation of artist in residence, materials and quality of workshops, classes and events.

Interviews and surveys conducted on how Artist Residencies and Festival activities affected participant's future approach to writing and theatre.

Quantitative data gathered on a sample group of participants to assess continued participation in events outside the Senior Playwright Festival.

Theatre professionals will assess quality of residencies and plays and develop recommendations for future programming.

Audience surveys rating quality of productions.

Talkbacks will offer feedback to senior playwrights.



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Grant Proposal Budget - Summary

Expenses

Expense Category	State Grant	Cash Match	In-Kind Contributions
Personnel - Administrative	\$0	\$5,320	\$0
Personnel - Artistic	\$6,889	\$0	\$0
Personnel - Technical/Production	\$917	\$0	\$0
Outside Artistic Fees & Services	\$500	\$0	\$0
Outside Other Fees & Services	\$0	\$0	\$0
Space Rental/Rent or Mortgage	\$0	\$5,000	\$0
Travel	\$944	\$0	\$0
Marketing	\$750	\$0	\$5,250
Remaining Operating Expenses	\$0	\$0	\$0
A. Total Expenses	\$10,000	\$10,320	
B. Total In-kind Contributions			\$5,250
C. Total Proposal Costs	\$25,570		

Income

Income Category	Cash income
Admissions	\$0
Contracted Services	\$0
Other Revenue	\$0
Corporate Support	\$3,750
Foundation Support	\$1,570
Other Private Support	\$1,250
Government Support - Federal	\$0
Government Support - State/Regional	\$0
Government Support - Local/County	\$3,750
Applicant Cash	\$0
D. Total Cash Income	\$10,320
E. Grant Amount Requested	\$10,000
F. Total Cash Income (D + E)	\$20,320
G. Total In-kind Contributions (from B, proposal expense page)	\$5,250
H. Total Project Income (F + G, Must equal C, proposal expense page)	\$25,570
I. Percent of Total Project requested from State	39 %



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Grant Proposal Budget - Expense Details

Expense Category	State Grant	Cash Match	In-Kind Contributions
<u>Personnel - Administrative</u>			
Producing Director	\$0	\$560	\$0
General Manager	\$0	\$250	\$0
Arts Administrator	\$0	\$400	\$0
Accountant	\$0	\$150	\$0
Marketing Director	\$0	\$450	\$0
Information Services	\$0	\$500	\$0
Telemarketing/Group Sales Manager	\$0	\$240	\$0
Project Partners Personnel	\$0	\$2,000	\$0
Benefits - FICA, Health Insurance, Unemployment	\$0	\$770	\$0
<u>Personnel - Artistic</u>			
Artistic Director	\$810	\$0	\$0
Costume Designer	\$200	\$0	\$0
Lighting Designer	\$375	\$0	\$0
Properties Designer	\$300	\$0	\$0
Dramaturg	\$3,000	\$0	\$0
Dramaturg Intern	\$1,000	\$0	\$0
Benefits - FICA, Health Insurance, Unemployment	\$1,204	\$0	\$0
<u>Personnel - Technical/Production</u>			
Master Carpenter	\$400	\$0	\$0
Carpenter	\$360	\$0	\$0
Benefits- FICA, Health Insurance, Unemployment	\$157	\$0	\$0
<u>Outside Artistic Fees & Services</u>			
Resident Playwright	\$500	\$0	\$0
<u>Outside Other Fees & Services</u>			
<u>Space Rental/Rent or Mortgage</u>			
Building Lease	\$0	\$2,500	\$0
Partner Space Rental In Kind	\$0	\$2,500	\$0
<u>Travel</u>			
Airfare Travel for Playwright	\$600	\$0	\$0
Per Diem for Playwright	\$300	\$0	\$0



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Mileage for Dramaturg	\$44	\$0	\$0
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Marketing

Brochures/Posters	\$500	\$0	\$0
Postage	\$150	\$0	\$0
Printing/Duplication	\$0	\$0	\$500
Curriculum Materials	\$100	\$0	\$250
Partner Marketing Outreach	\$0	\$0	\$2,000
Print Advertising	\$0	\$0	\$2,500

Remaining Operating Expenses

A. Total Expenses	\$10,000	\$10,320	
B. Total In-kind Contributions			\$5,250
C. Total Proposal Costs	\$25,570		



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Grant Proposal Budget - Income Details

Income Category	Cash income
<u>Admissions</u>	
<u>Contracted Services</u>	
<u>Other Revenue</u>	
<u>Corporate Support</u>	
Nationwide Foundation	\$2,500
Shands Healthcare	\$1,250
<u>Foundation Support</u>	
New York Times Corporation	\$1,250
The Tou Foundation	\$320
<u>Other Private Support</u>	
Ken and Linda McGurn	\$1,250
<u>Government Support - Federal</u>	
<u>Government Support - State/Regional</u>	
<u>Government Support - Local/County</u>	
City of Gainesville/PAPI	\$3,750
<u>Applicant Cash</u>	
D. Cash Income Subtotal	\$10,320
E. Grant Amount Requested	\$10,000
F. Total Cash Income (D + E)	\$20,320
G. Total In-kind Contributions (B from previous section, proposal expenses)	\$5,250
H. Total Project Income (F + G, Must equal C from previous section, proposal expenses)	\$25,570
I. Percent of Total Project requested from State	39 %



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Narrative Questions

1. Organization

History Give a brief history of your organization.

Thirty-three years ago six University of Florida students joined together to provide Gainesville with artistically daring and socially relevant theatre. On April 18, 1973, dreams turned into reality as they set up shop in an old 7-Eleven just outside of town. Their first Mainstage production, *Did You Hear Something?*, opened to an enthusiastic audience of eight. It did not take long before word of these talented performers spread, and by the late 70's, the Hippodrome began to receive national attention with the attraction of three renowned playwrights – Tennessee Williams, Eric Bentley, and Jean Claude van Itallie – each of whom chose the Hippodrome stage to develop and produce world premieres of their new plays. In 1979, the National Endowment for the Arts honored the organization with a \$175,000 Challenge Grant to renovate one of Gainesville's most historic landmarks, the Old Post Office and Federal Building, into a fully functioning performing arts center. The staff quickly launched an impressive Capital Campaign, and within the next three years, the Gainesville community had contributed over \$1.5 million to the project. The new facility opened in 1980, and the Hippodrome was designated the third State Theatre of Florida.

The Hippodrome's history and vitality are built on its artistic achievement. Throughout the past three decades, the theater has produced more than 100 World, American and Southeastern premieres. Playwrights such as Paula Vogel and Lee Breuer have come to the Hippodrome to develop and produce world premieres on the theatre's Mainstage. Expanding beyond international boundaries, the Hippodrome has also worked with artists Mario Vargas Llosa of Peru, Adrian Mitchell and Brian Thompson of Great Britain, and Trevor Rhone and Derek Walcott of Trinidad to create innovative and groundbreaking premiere performances. In 2004, the Hippodrome produced the world premier of *War of the Worlds*, and for the 2005-2006 Season, the theatre produced the East Coast premier of *The Sleeper* by Catherine Butterfield and the Southeastern premier of *A Very Old Man with Enormous Wings* adapted by Nilo Cruz from Gabriel Garcia Marquez, both Pulitzer Prize winners. The 2005-2006 Season also included the USA Regional Premier of *The Great American Trailer Park Musical* which played to 22,000 audience members and was set in the neighboring town of Starke, Florida. The 2006-2007 featured an original adaptation of *Alice in Wonderland* which received critical praise including: "This year the fertile imagination of Lauren Caldwell has seized Ann Coulter Marten's adaptation of 'Alice in Wonderland' and launched it into the stratosphere of creative impressionism..." – Dick Maxwell, Gainesville Sun.

The Hippodrome's personnel have achieved significant recognition for artistic achievement. In 2004, the Florida Professional Theatre Association honored Producing Director Mary Hausch with the Richard G. Fallon Award for Excellence in Professional Theatre, and the University of Florida presented her with their first Outstanding Alumni Achievement Award for her founding of the Hippodrome and its internationally recognized Education programs. In 2003, the Florida International Volunteer Corp presented her with an Outstanding Achievement Award for development of HITT programs in the Caribbean. In 2000, she was selected as one of 50 men and women of "notable achievement" who made the most important contributions in the past 100 years by the Gainesville Sun. Lauren Caldwell, Artistic Director, has written and produced six plays and six adaptations. Because of her inspired work, she was selected as the Artist of the Year by the Gainesville Sun. Marilyn Wall, Resident Costume Designer, has received two Emmy Awards and two Governor's Awards and has been nominated for an Audelco and a Beverly Hills/Hollywood Theatre Award for her extraordinary artistic work. Her film work includes her costume design for the Academy Award winning film, *Ulee's Gold*. Tamerin Dygert, Dramaturg, was one of 16 theatre artists from around the country to be selected to take part in LA's Cornerstone Theatre Company's Summer Institute in 2006. She collaborated with celebrated San Francisco Bay Area playwright Octavio Solis and the Cornerstone Ensemble in the development of the World Premiere of *LETHE*.

The goal "to enrich our community through artistic presentations and educational outreach" lies at the heart of the Hippodrome's mission. The theatre has maintained a strong commitment to arts education throughout its history. In 1978, the Hippodrome developed its Building Audiences for Tomorrow, dedicated to the production of original work for children, creating 24 original plays that toured to renowned venues including the Kennedy Center, the Brooklyn Academy of Music, and the Philadelphia Annenberg Center. In 1981, the Hippodrome established an intern program to train future theater professionals, drawing talent from across the nation and internationally. Today, the theatre remains committed to developing innovative outreach and education programs with emphasis on reaching underserved audiences, such



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1. Organization

History Give a brief history of your organization. (Continued)

as the Senior Playwright Festival, a regional, intergenerational initiative, and the community-wide literary program, One City, One Story.

Like many other organizations, the Hippodrome's educational focus has traditionally been on programs for young people. However, The Senior Playwright Festival is a unique and important project for the Hippodrome, providing new avenues of educational programming and outreach and helping establish the theatre's presence within a significant segment of Florida's population, adults aged 50 and above. The project is also an ongoing arts education program consisting of a series of intensive workshops, observerships, and classes on playwriting, dramaturgy, and theatrical production held throughout the region, including underserved, rural areas.

2. Artist

Description Provide a description of personnel and artists involved in the project; we recommend submitting the artist's resume as a support material.

ANNE GALJOUR, guest playwright and playwriting instructor
Senior Playwright Festival Guest Playwright/ Playwriting Instructor 2006-2007

Anne is a playwright/actor whose credits include OKRA which premiered at Brava Theater Center in San Francisco in 2004, then moved to Southern Rep and later to True Brew Theatre, where it continued to play to sold out houses in New Orleans up until the night before Hurricane Katrina hit. Her children's play THE QUEEN OF THE SEA was commissioned and produced by Berkeley Repertory Theatre. Her latest play STARS AT NIGHT was commissioned by Z Space Studio. She was commissioned by Dartmouth College to write a new play titled NEW ENGLAND CLASS DIVIDE. She will be touring HURRICANE in New England next February as part of the project. Her solo performance credits include ALLIGATOR TALES - Hurricane and Mauvais Temps which premiered at Berkeley Repertory Theatre and went on to Manhattan Theatre Club, Seattle Repertory Theatre and Actors Theatre of Louisville. THE KREWE OF NEPTUNE and ALLIGATOR TALES (4 Dramatic Short Stories) both premiered at Climate Theatre in San Francisco. Her solo work has been presented at Theater for the New City in New York, the Magic Theatre in San Francisco, New City Theater in Seattle, Redwood Cultural Work in Oakland, Aurora Theatre Co. in Berkeley, California Plaza Presents in Los Angeles, and numerous theatre festivals across the USA. Awards include the Bay Area Theater Critics Circle Award - Best Original Script for OKRA, the Will Glickman Playwriting Award and Bay Area Theater Critics Award - best original script for MAUVAIS TEMPS. For HURRICANE she received the American Theatre Critics Association Osborn Award for Emerging Playwright. The ATCA selected it as one of the best 3 plays in regional theatre, 1994. Additional honors for HURRICANE include Bay Area Theater Critics Circle - best solo performance, S F. Solo Mio Festival - outstanding solo artist, S F Bay Guardian "Goldie" for outstanding performance artist - 1993. Excerpts of ALLIGATOR TALES are found in EXTREME EXPOSURES: AN ANTHOLOGY OF SOLO PERFORMANCE TEXTS FROM THE TWENTIETH CENTURY, Theatre Communications Group, 2000, BURNS AND MANTLE THEATRE YEARBOOK FOR BEST PLAY, 1994. Excerpts of THE KREWE OF NEPTUNE appeared in AMERICAN THEATRE MAGAZINE. Le Boucherie appeared in CALLBOARD MAGAZINE.

MARY HAUSCH, Hippodrome Founder and Producing Director - 33 years with the Hippodrome

Mary is a Hippodrome founder and has directed over 100 productions and acted in 50 productions. She wrote and directed An Enchanted Land, which won Best of the Fringe at the Edinburgh Festival in Scotland in 1999. Her adaptation of Charles Dickens' A Christmas Carol has warmed the hearts of audiences for the past 10 years. Recent directorial accomplishments include A Very Old Man With Enormous Wings, Anna in the Tropics, Stones in His Pockets, and Hysteria. She worked with Pulitzer Prize winner Paula Vogel on her play The Mineola Twins before the NYC production at the Roundabout Theatre. She directed a PBS teleplay based on David Mamet's The Duck Variations. Mary has served with the National Endowment for the Arts and the FDCA as a panelist and reviewer. She was the recipient of the Margaret Sanger Award in 1987 for founding the HITT program, the Gainesville Sun's Star Business Award in 1991, the Gainesville Sun's Arts Person of the Year Award in 1993, and the National Park Service Award in 1998. She was selected as one of 50 men and women of "notable achievement" in the past 100 years by the Gainesville Sun in 2000 and as The Woman of the Arts in 2001. She received



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2. Artist

Description Provide a description of personnel and artists involved in the project: ... (Continued)

the Volunteer of the Year Award in 2003 from the Florida International Volunteer Corps. In 2004, the Florida Professional Theatre Association honored her with the Richard G. Fallon Award for Excellence in Professional Theatre. University of Florida presented her the 2004 Outstanding Alumni Achievement Award.

ROCKY DRAUD, General Manager - 26 years with the Hippodrome

Rocky heads the theatre's teams of Development, Marketing, and Patron Services professionals. He contributed to over 30 Hippodrome productions as a Sound Designer, including A Very Old Man with Enormous Wings, Anna in the Tropics, Hysteria and Life x 3. He has also provided computer systems and website designs to the theatre. Management experience includes over 20 years as an Information Technology professional directing I.S. teams for both Alachua County and Shands Hospitals. He received his BA from the University of Florida and MAT from Duke University.

LAUREN CALDWELL, Artistic Director - 18 years with the Hippodrome

Ms. Caldwell has acted in over 30 plays and directed over 60, including her original adaptations of Alice in Wonderland, Macbeth, Romeo and Juliet, Frankenstein, Dracula, and War of the Worlds. She has written six original plays including To Be Or Not To Be... That Is Two Questions, Red! Red! Red! Or What Does The Future Hold? and The Wonderful Wizard Of Art. Her original productions toured throughout the state as part of the FDCA State Touring Program. She has served as an adjunct faculty member with the University of Florida. She was featured as Artist of the Year in The Gainesville Sun and is a member of Actors' Equity Association, Society of Stage Directors and Choreographers, and the Drama League. She has a BFA from Baylor University and a MFA from the University of Florida.

MARILYN A. WALL, Hippodrome Founder and Resident Costume Designer - 33 years with the Hippodrome

Marilyn Wall is a Hippodrome founder, an Artistic Associate, and Costume Designer-in-Residence. She has designed costumes for more than 350 professional. Her stage designs have been seen in San Diego, Boston, Denver, Connecticut, New York, Alabama, Massachusetts, and Toronto. In the film world she has designed costumes and makeup for A Flash of Green, with Ed Harris; Shimmer, with Mary Beth Hurt; Ruby in Paradise, with Ashley Judd; Gathering Evidence, with Angelina Jolie; Miami Hustle, with Kathy Ireland; and Ulee's Gold, with Peter Fonda and Patricia Richardson. She is a two-time Emmy Award winner for her design work on Salsa, a national public television children's series. She received an Audelco Award nomination and a Beverly Hills/Hollywood Theatre Award nomination for Best Costume Design. She is presently designing puppets and costumes for the children's television series Organ Wise Guys.

TAMERIN DYGERT, Dramaturg - 11 years with the Hippodrome

Ms. Dygert holds a BA in Theatre and English from the University of Maryland Baltimore County and a Maryland State Teaching Certificate in Secondary Education. She has taught English and Drama; helped develop the Hippodrome's Florida Teen Playwright Festival; adjudicated Florida's Thespian Festival; and served as a freelance dramaturg with Baltimore's Performance Workshop and Ocala Civic Theatre. She is the founder of One City, One Story and, in collaboration with the Institute for Learning in Retirement, the Senior Playwright Festival. Tamerin is a member of Literary Managers and Dramaturgs of the Americas (LMDA). Tammy was one of 16 theatre artists from around the country selected to take part in LA's Cornerstone Theatre Company's Summer Institute in 2006. She collaborated with Bay Area playwright Octavio Solis and the Cornerstone ensemble on the world premiere of LETHE.

MARCIA BROWN, Education Associate - 9 years with the Hippodrome

Ms. Brown received her theatre training from the University of Florida, Department of Theatre and Dance, and is licensed by the Florida Certification Board as a Prevention Specialist. She is responsible for the creation of several innovative prevention games for at-risk youth. She is an member of the Partners in



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2. Artist

Description Provide a description of personnel and artists involved in the project: ... (Continued)

Prevention of Substance Abuse Coalition (PIPSA) and the Alachua County Tobacco Free Partnership. Ms. Brown has conducted workshops at conferences for the Department of Education, Florida Learn & Serve, and the PIPSA Summit. Ms. Brown has acted in a number of Mainstage and touring productions including: Mere Mortals (Mainstage, 2005), Radio Active (State Tour, Fall 2000), Tangled Tales (Summer Mainstage 1997). She has serviced with the Florida International Volunteer Corps to create HITT programs in Barbuda, St. Lucia, and Grenada.

GABRIELLE BYAM, Education Associate - 10 years with the Hippodrome

Ms. Byam received her training from the Modern Times Theatre Company at Barnard College, The Bread and Puppet Theatre Company, and the Caribbean American Repertory Theatre School. She is licensed by the Florida Certification Board as a Prevention Specialist. Professional experience includes nine years teaching drama to students at Jordan Glen School and three years at All Children's Theatre. Ms. Byam works with the Brooklyn College Theatre Department to train NYC teachers to use theatre as a tool for community action. She is a volunteer with Meridian Health Center's MIST Program. She works with Capoeira Brazil, a martial arts program. She sits on the board of Hoggtowne Middle School and is a member of the Partners in Prevention of Substance Abuse Coalition (PIPSA) Coalition. Ms. Byam spent several years acting in NYC, where she appeared in productions for La Mama and the Modern Times Theatre Company.

JENNIFER TYLER, Education Associate - 4 years with the Hippodrome

Ms. Tyler holds a B.A. in Theatre from Missouri Southern State College. She has taught at-risk youth in theatre programs throughout Missouri, Hawaii, and Florida. She has served as the Technical Director and Production Manager for the Tri-School Theatre Ensemble in Milliani High School in Milliani, Hawaii; as the Stage Manager for the TYA State Touring Program and as the Director for The Florida Teen Playwright Festival.

3.

Partners Describe your partner(s) - such as school district, community, social service or other; address how partners will be involved financially and otherwise. Remember an organization that provides money to your project is not necessarily an involved partner, but often a funding resource to the project.

The Senior Playwright Festival was created in 2003. Since that time, the Hippodrome has partnered with the Institute for Learning in Retirement (ILR), the Center for Gerontological Studies at the University of Florida and the National Elderhostel Institute Network. These partners participate in planning for the program as well as financial and in-kind support for artist residencies and workshops, classroom space, transportation of participants, marketing outreach, promotion of classes, evaluation input and representation on the Advisory Board. The Program has brought new audiences to the Hippodrome and also new, creative and enthusiastic volunteers among the participants, who have since participated in the theatre's many educational and Mainstage programs.

In addition to the continuing partnership with Institute for Learning in Retirement (ILR), the Center for Gerontological Studies at the University of Florida and the National Elderhostel Institute Network, the Senior Playwright Festival has partnered with the University of Florida Department of Theatre and Dance. The Hippodrome has an ongoing collaboration with members of the Department faculty, who have also lent their time and expertise to the Hippodrome's successful One City, One Story and Intern programs. Department professors function as Senior Playwright Festival panelists/judges, reading and reviewing play submissions and providing constructive information and suggestions on how to improve the elements of plot, dialogue, and conflict in the participant's writing. To further support the intergenerational focus, graduate students from the Department offer their in-kind services as performers and technicians for Festival productions.

Festival winners, resident artists, theatre staff, UF faculty and students, ILR staff, staff at senior residence become partners joining the Hippodrome during the production process of the plays. Panelists from both the University of Florida and the Hippodrome artistic staff function as mentors throughout the experience.



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3. Partners Describe your partner(s) - such as school district, community, social service or ... (Continued)

Other partners providing collaboration, space and support for regional classes are ILR, Oak Hammock, Ocala Civic Theatre, Central Florida Community College and numerous Senior Centers throughout the region.

The Senior Playwright Festival also has many media partners including: The Gainesville Sun, The Ocala Star Banner, the Senior Times, Renaissance Printing, CBS Channel 4, Good Life Community Magazine, Atlantic.net, Cox Cable, Infotogo, and many others. These corporations are committed to this project and are instrumental in the design, printing and distribution of brochures and curriculum materials as well as marketing and promotions throughout North Central Florida.

The project has extended the Hippodrome's outreach to collaborative partners from entirely new sources. The theatre has developed partnerships with many retirement communities and adult education centers like the Atrium, the Villages, the Maitland Senior Center, etc. The Hippodrome's Senior Playwright Festival is a one-of-a-kind project that has not been previously implemented by other theatres in the state. The Hippodrome's history of successful partnerships with other regional organizations and cultural groups has helped to provide additional support for the introduction of this important outreach program.

4. Project

Impact Describe how the proposed program will make an impact in your geographic or program area. Demonstrate how your project will serve rural or underserved counties and/or neighborhoods. Address the racial and cultural diversity of your project participants. Also provide information on the counties and populations you will be servicing.

The Hippodrome, located in the heart of Alachua County, is the cultural center for North Central Florida, providing the only professional venue for dramatic arts within a 120-mile radius. According to the most recent census, Alachua County's population is 223,090. 68.4% of its residents are white, 23.2% are African American, and 8.4% come from other ethnic backgrounds.* Surrounding counties are rural and rely on the economic resources and the social services of Alachua County and the City of Gainesville. These counties have few cultural opportunities with the exception of the Hippodrome's outreach programs.

The theatre's audience closely mirrors the community profile. A key element of the Senior Playwright Festival is the development of diverse and intergenerational audiences through the expansion of artist residency programming. The Hippodrome's Senior Playwright Festival conducts artist residency workshops and attracts participants from Alachua County, as well as from surrounding Florida Counties: Bradford, Columbia, Gilchrist, Levy, Marion, Putnam, Suwannee, Union, Duval, Clay, Nassau, St. Johns, and Baker.** Twenty-seven percent of the population within the project's target region is aged 55 years and older, equal to population statistics for the entire state. Several counties in the project region have senior populations that exceed the state's: Marion County (36%), Levy County (31%) and Putnam County (30%) (2002 Census Data).

The Senior Playwright Festival complements the Hippodrome's mission by directly promoting a lifelong learning and appreciation of the arts among individuals of all ages, races and cultural heritages. The primary goal of the project is based on inclusiveness, targeting a diverse regional audience of children, youth, adults, and seniors. The program makes arts accessible by taking arts directly to community centers, senior centers, and cultural centers throughout the region. The Festival bridges cultural and generational gaps by involving both younger and older members of the community in Festival programming encouraging their active participation in the arts.

The 2007-2008 The Senior Playwright Festival is projected to reach the following: 1,200 individuals, which include 1,000 seniors, 150 college students, and 50 youth.

* Source: U.S. Department of Commerce, Bureau of the Census

** Eight of these counties are designated as REDI-qualified. The Hippodrome formally requests bonus points for its work in underserved counties.



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5. Project

Benefit Describe how your project will benefit the community and participants.

The Hippodrome is committed to the employment of Florida-based professional artists. An estimated 80% of the 200-300 artists employed by the theatre annually have been Florida artists, including actors, directors, choreographers, playwrights, musicians, visual artists, designers, and musical directors, all of whom contribute to the theatre's vitality. The Senior Playwright program provides an opportunity for emerging talent, as well as seasoned professionals, to participate in an innovative and high profile arts education program. Approximately 95% of the artists involved in the program are Florida artists.

Benefits of the Senior Playwright program to Florida artists include the following:

- Provides professional artists with opportunities to educate and inspire new audiences.
- Expands opportunities for the development and employment of professional Florida-based artists.
- Encourages new artists to recognize and cultivate their individual creative talents.
- Expands opportunities for the theatre's artistic and education staffs to create and present new works of art and generate new audiences for the theatre.

The Senior Playwright model is specifically designed to foster and benefit cooperative relationships between cultural and other organizations. Some of these benefits include the following:

- Increases community volunteerism and participation in local events.
- Expands partnership opportunities for local and regional organizations that have a vested interest in the arts and community involvement.
- Creates a replicable model program for collaboration between the Hippodrome, new artists, and many different organizations and communities.
- Increases awareness of the arts to audience members of all cultures, ages, and economic backgrounds.

6. Evaluation

Plans Expand on the evaluation plan for this project. Describe how the information will be gathered, analyzed and used.

The Hippodrome's administrative team will collect and assemble program data. Comprehensive evaluation results will guide in the development of future festival educational materials and programming.

The overall effectiveness of the program will be measured by the following:

Evaluation of Program Impact:

- Data will be collected on areas impacted, demographics of senior playwright participants, number attending classes, educational events, and number of audience in attendance for festival productions.

Evaluation of Curriculum Materials/Workshops:

- Qualitative data will be collected on participants' evaluation of instructors, materials and quality of workshops, classes and events.

Evaluation of Impact on Senior Participants:

- Qualitative data will be collected through personal interview and survey on how Festival activities affected participant's future approach to writing and theatre (e.g., what was the effect of having the play read by actors; how did collaborations with professional design/dramaturgy staff affect their work; etc.).
- Quantitative data will also be gathered on a sample group of participants to assess continued participation in Hippodrome events outside the Senior Playwright Festival.

Evaluation of Festival Productions:

- A review panel of theatre professionals will assess quality of plays and develop recommendations for future study guides.



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6. Evaluation

Plans Expand on the evaluation plan for this project. Describe how ... (Continued)

- Audience surveys will rate overall quality of productions.
- Talkbacks will offer feedback to senior playwrights.

7. Public

Participation and Marketing Describe community involvement in project activities (planning, production, evaluation and/or attendance). Also describe the methods used to inform the community of your project. Include detail on marketing activities.

The Hippodrome State Theatre's 33-year history includes extensive work in the field of marketing and promotion. The Senior Playwright Festival will be marketed locally, regionally and statewide through press releases, as well as inclusion in the theatre's media and press campaign, which includes distribution of online newsletters, posters and programs. It also includes inclusion in newsletters for ILR and other Senior Centers throughout the region.

Local and regional marketing will focus on reaching surrounding counties not normally served by the arts. Information regarding the festival and free classes will be posted at senior centers, focusing on those in underserved areas, at public libraries, and at other locations readily accessible to the public.

Regional marketing will be targeted to adult learning programs, retirement communities, and other appropriate organizations. The Hippodrome will seek the assistance of the program partners to promote free theatre classes offered through the Senior Playwright Festival in their area.

Study guide and promotional materials will be distributed through electronic mailings. Programming and study guides will also be featured on the Hippodrome's award-winning web site Hippodrome On-Line at www.thehipp.org. Hippodrome On-Line will also be used to disseminate program information and educational materials throughout the region, state, and beyond. To build further participation and an audience for festival classes, events and productions, the Hippodrome will distribute posters and invitations to civic groups, bookstores, businesses and other targeted groups.

The Senior Playwright Festival has many media sponsors including: Senior Times Magazine, Gainesville Sun, Renaissance Printing, Good Life Community Magazine, Gainesville Today, CBS Channel 4, ILR Bulletin and Cox Cable.

8. Project

Timeline Provide a description of the timeline of project activities occurring during the grant period. Do not include activities that take place before or after the grant period.

July – Meet with artists and partners to discuss goals, objectives, schedules, and enhancements to programming.

August - Prepare for artistic residencies and Senior Playwright Festival: contract artists, schedule Playwriting Workshops and Theatre Arts Classes at sites throughout the region. Market Workshops and Classes.

September through November – Conduct Play Reading and Theatre Arts Classes and collect evaluation information on artists and programming.

November – Publish Study Guide and Festival Guidelines and distribute information online. Begin play submission process.

January – Conduct Playwriting Workshops and Play Observerships at various sites throughout the region. Collect evaluation information on artists and programming.

February – Finalize play submission process with final deadline.



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8. Project

Timeline Provide a description of the timeline of project activities occurring during ... (Continued)

March – Evaluate plays and announce winning playwrights. Conduct additional workshops and auditions for Festival productions. Market Festival.

April – Conduct artist residencies and script development process with winning playwrights.

May – Rehearse for the Festival.

June – Present Festival with three performances of the winning plays. Collect evaluation materials on Festival. Analyze data for all programming for final program evaluation.

9. Project

Description Describe your project. Be sure to identify the focus areas required by your funding category. Consider how your project addresses those focus areas.

Artist Residency Level II

FOCUS AREA: If the residency is a college, after school program, or social or community service related, demonstrate how the residency will address or fulfill a need within the community, or address a community strategic plan.

Artist Residency Review Criteria

1. Quality and feasibility of the project.

The theatre's educational programs are designed to promote a lifelong learning of the arts among individuals of all ages, races and cultural heritages. The Senior Playwright Festival, a unique educational and enrichment program, maintains the theatre's strong artistic vision while promoting the awareness and appreciation of play writing as a dynamic art form that affects people of all ages. The Festival seeks to inspire senior citizens (ages 50 and above) to write one-act plays drawing upon their imaginations, rich experiences, and cultural heritages, culminating in the performance of three winning plays on the Hippodrome stage. The project is also an ongoing arts education program consisting of a series of artist presented workshops and classes on playwriting, dramaturgy, and theatrical production.

Proposed program components include the following:

- Theatre arts classes conducted by professional artists offered at relevant sites that have large senior populations. The program provides outreach to many senior centers in underserved counties throughout the region which will also host classes.

- A series of multi-week theatre classes conducted by a professional playwright consisting of play reading, playwriting, and a writer's group. The writer's group offers participants the opportunity to receive feedback on the development of their own plays from each other and theatre professionals.

- Playwriting study guide, festival guidelines and program information, will be circulated to relevant organizations (e.g., retirement communities, libraries, senior centers). Guides will include writing exercises and reading suggestions with emphasis on information for new playwrights. Educational materials will be available on the website, www.thehipp.org.

- An Observership offered gives an in depth examination the of development of a professional Mainstage production including: pre-rehearsal concept meetings, the first read through, rehearsals, final dress, and a Mainstage performance and talkbacks.

- Adjudication of submitted plays by theatre professionals and written feedback for all playwrights.

- Play Development and Production collaboration between the resident artists, director, dramaturg and



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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

winning playwrights.

- Three performances of each winning play.
- Talkbacks with the resident artists, winning playwrights.

2. Residencies targeted toward colleges or after-school programs; cultural and social/community service programs or assisted-living; or hospital and healthcare facilities should show the relations of project activist to community needs and goals.

The Senior Playwright Festival provides opportunities for artists to share their unique talent with a population that is underserved by the arts. The program also provides new avenues of educational programming and outreach helping establish the theatre's presence within one of the most significant segments of Florida's population. Participants' involvement helps to build cultural understanding and diversify the theatre's audience base, which, because of its close proximity to the University of Florida, has been traditionally young. The Senior Playwright Festival is an intergenerational project, allowing artists and participants across generations to share their perspectives and knowledge of the theatrical process.

Theatre arts classes: contact hours – each participant will receive 10 hours of artist contact; the size and number of core group – 20 to 30 group members will attend 3 sessions for a total of 60 to 90 participants; salary and travel will be paid to 6 participating artists.

Multi-week theatre classes: contact hours – each participant will receive 20 hours of artist contact; the size and number of core group – 20 to 30 group members will attend 5 sessions; salary and travel will be paid to 2 participating artists.

Playwriting study guide: the size and number of core group – an estimated 2000 people will visit the playwriting study guide page on the theatre's website; salary will be paid for study guideline development.

Observership: contact hours– each participant will receive 2 hours of artist contact at each component of the Observership; the size and number of core group – 15 to 20 group members will attend 4 sessions; salary and travel will be paid to participating artists.

Play Development and Festival Production: contact hours – each participant will receive 40 hours of artist contact; the size and number of core group – 3 winning playwrights will work with 10 artists; salary and travel will be paid to participating artists, travel and lodging will be provided for winning playwrights. Audiences - Estimate audiences for Festival is 1,000.

Talkbacks: contact hours – each participant will receive .5 hours of artist contact; the size and number of core group – 60 to 80 group members will attend 2 sessions; salary and travel will be paid to participating artists.

Transportation and salary will be provided for artist in residence for all other classes and workshops. Travel and lodging will also be provided for the winning senior playwrights for an artist residency and script development process.

3. The evidence of documentation, assessment, evaluation and promotion planned, especially in terms of the collaboration between the artist(s) and the site.

The Hippodrome has produced the Senior Playwright Festival and has provided artistic residencies for this program since 2003. Since its inception, the theatre has collected evaluations from artists, Advisory Board members, and participants. This information has been invaluable in assessing the quality of artist residencies, quality of art produced, participant knowledge, attendance and participation patterns. Other documentation and assessment includes: adjudication by panel judges (playwright festivals); surveys/questionnaires; participation/attendance tracking forms; input from professional artists, talkbacks, video



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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

documentation; and input from program partners (see support materials for evaluation forms). This has helped to improve artist residencies; expand program curriculum; increase the effectiveness of program marketing; analyze program value and program impact on our region.

Since 2003, the Institute for Learning in Retirement (ILR), UF Center for Gerontological Studies and the National Elderhostel Institute Network have been primary partners. These partners participate in planning for the program as well as support for artist residencies and workshops, classroom space, transportation of participants, marketing outreach, promotion of classes, evaluation input and representation on the Advisory Board. ILR, artists and senior participants have expressed enthusiasm with the project and for the collaboration.

The festival also has a 3 year history of partnership with the UF Department of Theatre and Dance. Faculty members have worked closely with artist and have functioned as Festival adjudicators and mentors, reading and reviewing play submissions and providing constructive criticism to all participants who submit work. Graduate students from the Department have provided in-kind services as performers working closely professional artist in workshops, talkbacks and in the play development process.

4. Quality of artist(s) selected based on a combination of artistic merit and teaching skills.

The theatre employs some of the best actors, playwrights, and artists in the country. The theatre's playwright in residence for the Festival, Anne Galjour, won the Bay Area Theater Critics Circle Award, the Will Glickman Playwriting Award, the American Theatre Critics Association Osborn Award for Emerging Playwright, and S F Bay Guardian "Goldie" Award; has been recognized by Theatre Communications Group; and has been published in the Burns and Mantle Theatre Yearbook, American Theatre Magazine and Callboard Magazine.

Hippodrome personnel have achieved numerous recognitions for artistic achievement. Tamerin Dygert, Dramaturg and Senior Playwright Festival Director, was one of 16 theatre artists from around the country to be selected to take part in LA's Cornerstone Theatre Company's Summer Institute in 2006. She collaborated with celebrated San Francisco Bay Area playwright Octavio Solis and the Cornerstone Ensemble in the development of the World Premiere of LETHE. Producing Director Mary Hausch developed an original production An Enchanted Land that won The Best of the Fringe at the Edinburgh International Festival in Scotland. Ms. Hausch was featured in American Theatre Magazine in 1999. In 2003, she was one of 50 people recognized by the Gainesville Sun for their significant contributions during the past century, and in 2004, she received the Florida Professional theatre Association Richard G. Fallon Award for Excellence in Professional Theatre. Lauren Caldwell, Artistic Director was selected as the 1997 Arts Person of the Year by the Gainesville Sun. In 1999, she was invited to participate in the development of Anne Bogart's Cabin Pressure at the Humana Festival of New Plays. She is a playwright with six produced original plays and six produced adaptations. Marilyn Wall, Resident Costume Designer, has received two Emmy Awards and is also a two-time recipient of the Governor's Award for her extraordinary artistic work. She was nominated for an Audelco Award and a Beverly Hills Hollywood Theatre Award for Best Costume Design.

10. Accessibility/ADA compliance Describe efforts within your project to meet ADA compliance regulations. Identify and describe ongoing measures to increase accessibility. List measures currently in place as well as any that may take place in the future. Also describe efforts to make your program inclusive for participants of all ages, backgrounds, experience levels and abilities.



Florida Division of Cultural Affairs
08-6081 - Arts in Education - Residency Level 2

Applicant: Hippodrome State Theatre, Inc.
Phone: (352) 373-5968
Email: grants@thehipp.org

Document Generated: Monday, November 5th 2007, 2:21 pm

Final Submission

Application Status: The application was submitted electronically on November 17th 2006, 2:10 pm

CERTIFICATION:

I certify that the information contained in this application, including all attachments and support materials, is true and correct to the best of my knowledge and that I will abide by all legal, financial, and reporting requirements, such as matching funds and final reports, for all grants received by this organization from the Division of Cultural Affairs (Chapter 1T-1.001, Florida Administrative Code).

NOTE: BY SUBMITTING THE INFORMATION BELOW, THE AUTHORIZED OFFICIAL CERTIFIES THAT THE LAST COMPLETED FISCAL YEAR INFORMATION PROVIDED ON THE OPERATING RESULTS AND PROJECTIONS PAGE (FORM B) IS COMPLETE, ACCURATE, AND CORRECT TO THE BEST OF HIS/HER KNOWLEDGE.

Name of Authorizing Official:	Mary Hausch
Title of Authorizing Official:	Producing Director
Telephone # of Authorizing Official:	(352) 373-5968
Date of certification	November 17th, 2006

Support Materials

1. Letter from the Producing Director
2. IRS Non-Profit Status
3. Voices of Our Art
4. Board of Directors
5. Organizational Chart
6. Long-Range Plan
7. Agency Activities Report
8. Senior Playwright Workshop Flyer
9. SPF Call for Scripts Flyer
10. Senior Playwright Festival Flyer
11. Page to Stage Observership Flyer
12. Very Old Man with Enormous Wings Article
13. Senior Playwright Article
14. Senior Times Article
15. Senior Times Article 2
16. Community College Program
17. Institute for Learning in Retirement Bulletin
18. Play Observership Evaluation
19. Playwriting Workshop Evaluation
20. Play Reading Evaluation
21. Playwriting Workshop Evaluation
22. Support Letter—Jani Sherrard
23. Support Letter—Ashlyn King
24. Support Letter—Sara Lynn McCrea
25. Support Letter—Rod Smith



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
Phone: (352) 373-5968
Email: grants@thehipp.org

Document Generated: Monday, November 5th 2007, 1:35 pm

Florida Department of Cultural Affairs
Program: Arts in Education

Application: 08-6001
Hippodrome State Theatre, Inc.



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
Phone: (352) 373-5968
Email: grants@thehipp.org

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Organization Profile

Organization Name	Hippodrome State Theatre, Inc.
Chief Executive Official:	Mary Hausch
Address	25 Southeast Second Place Gainesville, Florida 32601 County: Alachua
Main Contact Phone #:	(352) 373-5968
Tax ID#:	59-1590987
Fiscal Year Start / End:	May 1 - November 30
Florida Senate/House District #s:	14/23
U.S. Congressional District #:	22
Is the organization minority owned?	No
Is the organization state funded?	No
Is this an Arts Organization?	Yes
Accredited Museum?	No
Is your organization within a REDI designated area?	No
Has your organization ever received a grant from the Division of Cultural Affairs?	Yes - 2007
Organization Status:	Organization - Non-Profit
Primary Function:	Artist/producer
Secondary Function:	Education
Institution Type:	Arts Center
Organization Discipline:	Theatre - General
Racial Demographic Characteristic:	No Single Group Listed Above
Organization Email:	grants@thehipp.org



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
Phone: (352) 373-5968
Email: grants@thehipp.org

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Application Cover Page

Funding Category: School Base

NOT-FOR-PROFIT DESIGNATION:

I hereby certify that the above referenced applicant is eligible to receive grants from the Division of Cultural Affairs pursuant to the following not-for-profit status of the organization:

A not-for-profit Florida orporation according to these definitions:

- a. incorporated or authorized as a not-for-profit corporation, in good standing, pursuant to Chapter 617, Florida Statutes; (Chapter 623, FS. for private schools) and
- b. designated as a tax-exempt organization as defined in s.501(c)(3) or (4) of the Internal Revenue Code of 1954



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
Phone: (352) 373-5968
Email: grants@thehipp.org

Document Generated: Monday, November 5th 2007, 1:35 pm

General Information

Contact for this application	Summers, Malena
Proposal Title	Hippodrome Improvisational Teen Theatre
Grant Amount Requested	\$10,000
Start Date	July 1st, 2007
End date	June 30th, 2008
Number of different events	32
Number of performances	200
Number of individuals expected to participate in the proposal activities	3,250
Number of youth expected to participate in the proposal activities	2,750
Number of elders expected to participate in the proposal activities	200
Number of artists expected to participate in the proposal activities	12

A/V Materials

DVD presentations offering excerpts from Hippodrome Improvisational Teen Theatre interviews, student created Public Service Announcements and HITT photographs have been included in each application. The DVD will play in most computers equipped with a DVD drive and DVD playing software.

AMERICANS WITH DISABILITIES ACT (ADA) INFORMATION

Are the applying organizations's facilities and PROGRAMS accessible to persons with disabilities?	Yes
Has an ADA self-evaluation of the organizations's facilities and PROGRAMS been conducted?	Yes
If yes, give date completed	July 8th, 2005
Have policies and procedures been established which address nondiscrimination against persons with disabilities?	Yes
Do you have a complaint process for discrimination on the basis of disability?	Yes
Is this information posted?	Yes
Designated staff person responsible for Section 504, ADA and Florida Statutes 553 Compliance	Robert Robins
Are other staff members informed and trained in access issues?	Yes

Mission Statement

To explore the truth of the human experience and the human spirit through the examination and presentation of dramatic work and through our commitment to the following goals: create an artistic home and a strong artistic company, nurture collaboration with new playwrights, enrich our community through artistic presentation and educational outreach.



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
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Grant Counties

These are the counties in which project / programming will actually occur:

Alachua, Union



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
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Operating Budget - Expenses

Expenses	FY 2005	FY 2006	FY 2007
1. Personnel - Administrative	\$300,000	\$320,000	\$360,000
2. Personnel - Artistic	\$320,000	\$323,000	\$371,150
3. Personnel - Technical/Production	\$180,500	\$190,000	\$206,500
4. Outside Artistic Fees & Services	\$24,000	\$25,000	\$41,250
5. Outside Other Fees & Services	\$0	\$0	\$0
6. Space Rental/Rent or Mortgage (interest only, not principal portion)	\$250,000	\$250,000	\$250,000
7. Travel	\$23,000	\$24,000	\$27,200
8. Marketing	\$340,000	\$345,000	\$367,250
9. Remaining Operating Expenses	\$990,000	\$998,000	\$1,057,400
10. Total Cash Expenses (add lines 1-9)	\$2,427,500	\$2,475,000	\$2,680,750
11. Total In-kind Contributions	\$135,000	\$140,000	\$150,000
12. Total Expenses (add lines 10 + 11)	\$2,562,500	\$2,615,000	\$2,830,750



Florida Division of Cultural Affairs
 08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
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Operating Budget - Income

Income	FY 2005	FY 2006	FY 2007
13. Admissions	\$710,000	\$750,000	\$819,500
14. Contracted Services	\$0	\$0	\$0
15. Other Revenue	\$300,000	\$305,000	\$320,250
16. Corporate Support	\$275,000	\$275,000	\$288,750
17. Foundation Support	\$40,000	\$55,000	\$57,750
18. Other Private Support	\$135,000	\$135,000	\$141,750
19. Government Support - Federal	\$286,000	\$270,000	\$283,500
20. Government Support - State/ Regional	\$308,000	\$310,000	\$375,500
21. Government Support - Local/County	\$373,500	\$375,000	\$393,750
22. Applicant Cash	\$0	\$0	\$0
23. Total Cash Income (add lines 13-22)	\$2,427,500	\$2,475,000	\$2,680,750
24. Total In-kind Contributions	\$135,000	\$140,000	\$150,000
25. Total Income (add lines 23+24)	\$2,562,500	\$2,615,000	\$2,830,750
26. Cash Reserves (line 25 minus line 12)	\$0	\$0	\$0



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
Phone: (352) 373-5968
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Grant Proposal Summary

Identify the goals of the proposal. List the specific objectives and provide an overview of the methods.

Goals

Funding from School-Based Arts Education Program will assure the growth of the award winning Hippodrome Improvisational Teen Theatre (HITT) Program. HITT has been proven effective in decreasing prevalent risk factors in our community through the use of arts programming. Since its inception in 1984, HITT has improved the lives of over 45,000 adolescents and teens including economically disadvantaged teens, juveniles in a detention center or other mandatory program, perpetrators of violent or criminal acts, school failures or dropouts, victims of physical, sexual or emotional abuse, and juveniles suffering from a sense of alienation, rebelliousness, and a lack of bonding to society. HITT works in partnership with alternative schools, DJJ facilities, and community organizations to target the students that are in most need of services in Alachua and Union Counties.

The Hippodrome State Theatre will use the HITT program to accomplish the following goals:

- 1) Provide youth with an arts-based forum to explore issues that face them daily and develop skills to make positive life choices.
- 2) Provide participants with a sense that they can succeed and to furnish them with the skills and knowledge necessary to resist high-risk behaviors.
- 3) Expose teens to methods for creatively exploring their attitudes about such serious life issues as alcohol and substance abuse, violence, teen pregnancy and HIV/AIDS.
- 4) Expand HITT's award-winning arts-based prevention services to rural, underserved areas.

Objectives

Objective 1: Increase sense of citizenship and connection to the community by 20% among 30% of participating youth through at least one community tour site each session.

Objective 2: Increase knowledge regarding the effects of alcohol and substance abuse by 30% among 50% of the at-risk youth served.

Objective 3: Increase knowledge regarding the effects of violent behaviors by 30% among 50% of the youth served.

Objective 4: Increase social skills of responsibility, sociability, flexibility, teamwork, adaptability, discipline, ability to handle anxiety, problem-solving skills, and self-esteem in 66% of the youth served reflected by consistent participation and behavioral compliance with no more than two disciplinary infractions during the eight to nine week session. This will be rewarded with full participation in peer workshops/tours.

Activities

Activity 1: The HITT team will spend significant individual contact hours with each at-risk participant. Students receive an average of 37.5 hours of arts and prevention education per 8-9 week session. Prevention Specialists provide education regarding drugs and alcohol, bullying, violence, and other high-risk behaviors. Using Sunshine State performance standards, HITT Theatre Specialists teach improvisational skills and theatre concepts, as well as assist participants with developing theatrical performances/workshops.

Activity 2: The HITT team works with classroom teachers to coordinate activities, provide information, implement in-class interviews, conduct in-service and follow-up components, and collaborate with the HITT Advisory Board, School Boards, service agencies, and project partners to ensure effective program implementation.

Activity 3: The HITT program is designed to culminate in peer education workshops where experiences are shared with peers, parents and community members. Project team members will educate students



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Activities (Continued)

on producing, marketing, and scheduling their performance with audiences and community groups. Parents are invited to share in the culminating performance tour.

Activity 4: Participants develop material for HITT's Online Resource Center (<http://hitt.org>). HITT participants create content specific copy that will reach and speak to other youth who are experiencing similar life challenges. Those who have shown exceptional dedication to the program are also invited to participate in developing a Public Service Announcement (PSA) that is marketed statewide and also available on the website.

Evaluation Outline

The HITT program is a model service-learning prevention program that targets teens at the highest risk for alcohol, violence, or other drug use. Pre and post tests are conducted using the Program Evaluation Instrument (PEI) as developed by the State of Florida. An evaluator analyzes this information, and a final statistical analysis report is obtained at year end. Initial analysis of 2005-06 data reveals improvements in past 30-day substance use, a decrease in favorable attitudes towards substance use, and an increase in perceived harm of substance abuse. Qualitative data is also obtained from individual and group exit interviews with student participants and teachers, which in the past have been strongly positive. HITT has received best practice and best program awards on the state, regional, national, and international level.



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
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Grant Proposal Budget - Summary

Expenses

Expense Category	State Grant	Cash Match	In-Kind Contributions
Personnel - Administrative	\$1,595	\$1,080	\$0
Personnel - Artistic	\$5,988	\$5,405	\$0
Personnel - Technical/Production	\$0	\$0	\$0
Outside Artistic Fees & Services	\$2,100	\$1,760	\$0
Outside Other Fees & Services	\$0	\$3,288	\$0
Space Rental/Rent or Mortgage	\$0	\$3,850	\$3,050
Travel	\$317	\$3,132	\$0
Marketing	\$0	\$135	\$0
Remaining Operating Expenses	\$0	\$2,080	\$75
A. Total Expenses	\$10,000	\$20,730	
B. Total In-kind Contributions			\$3,125
C. Total Proposal Costs	\$33,855		

Income

Income Category	Cash income
Admissions	\$0
Contracted Services	\$0
Other Revenue	\$0
Corporate Support	\$0
Foundation Support	\$3,750
Other Private Support	\$0
Government Support - Federal	\$7,600
Government Support - State/Regional	\$0
Government Support - Local/County	\$9,380
Applicant Cash	\$0
D. Total Cash Income	\$20,730
E. Grant Amount Requested	\$10,000
F. Total Cash Income (D + E)	\$30,730
G. Total In-kind Contributions (from B, proposal expense page)	\$3,125
H. Total Project Income (F + G, Must equal C, proposal expense page)	\$33,855
I. Percent of Total Project requested from State	30 %



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
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Grant Proposal Budget - Expense Details

Expense Category	State Grant	Cash Match	In-Kind Contributions
<u>Personnel - Administrative</u>			
Project Director	\$960	\$0	\$0
General Manager	\$0	\$500	\$0
Arts Administrator	\$400	\$0	\$0
Accountant	\$0	\$150	\$0
Information Services	\$0	\$250	\$0
Benefits - FICA, Workman's Comp, Florida Unemployment, Health Insurance	\$235	\$180	\$0
<u>Personnel - Artistic</u>			
Artistic Director	\$405	\$0	\$0
2 Prevention Specialists	\$2,400	\$2,400	\$0
2 Theatre Specialists	\$1,920	\$1,920	\$0
Benefits - FICA, Workman's Comp, Florida Unemployment, Health Insurance	\$1,263	\$1,085	\$0
<u>Personnel - Technical/Production</u>			
<u>Outside Artistic Fees & Services</u>			
Videographer	\$1,000	\$500	\$0
Education Intern	\$1,100	\$500	\$0
Web Designer	\$0	\$760	\$0
<u>Outside Other Fees & Services</u>			
Independent Evaluator	\$0	\$500	\$0
Data Entry	\$0	\$200	\$0
SBAC Supervisory Staff	\$0	\$2,250	\$0
SBAC Fringe Benefits	\$0	\$338	\$0
<u>Space Rental/Rent or Mortgage</u>			
School Board of Alachua County Classroom Space	\$0	\$0	\$1,050
Housing - Education Intern/Staff	\$0	\$0	\$2,000
Building Lease	\$0	\$3,850	\$0
<u>Travel</u>			
Local Travel	\$317	\$0	\$0
Substitutes to cover classes during performance tours	\$0	\$260	\$0



Florida Division of Cultural Affairs
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Bus Transportation to tour sites	\$0	\$272	\$0
Mandatory Conferences for CEU's and other grants	\$0	\$2,600	\$0
<u>Marketing</u>			
Press Releases/Flyers - Postage/Printing	\$0	\$100	\$0
Printing - Display Poster	\$0	\$35	\$0
<u>Remaining Operating Expenses</u>			
Office Supplies	\$0	\$250	\$0
Telephone & Internet package @ 10%	\$0	\$75	\$75
Libility Insurance @ 10%	\$0	\$465	\$0
Training Materials	\$0	\$250	\$0
Utilities - Building, Education Intern, School Board Utilities/Indirect Costs	\$0	\$1,040	\$0
A. Total Expenses	\$10,000	\$20,730	
B. Total In-kind Contributions			\$3,125
C. Total Proposal Costs	\$33,855		



Florida Division of Cultural Affairs
 08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
 Phone: (352) 373-5968
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Grant Proposal Budget - Income Details

Income Category	Cash income
<u>Admissions</u>	
<u>Contracted Services</u>	
<u>Other Revenue</u>	
<u>Corporate Support</u>	
<u>Foundation Support</u>	
New York Times Foundation	\$1,250
Publix Foundation	\$2,500
<u>Other Private Support</u>	
<u>Government Support - Federal</u>	
Department of Children and Families Prevention Partnership Grant	\$7,600
<u>Government Support - State/Regional</u>	
<u>Government Support - Local/County</u>	
School Board of Alachua County	\$530
City of Gainesville - Building Lease Grant	\$3,850
Alachua County Community Agency Partnership	\$5,000
<u>Applicant Cash</u>	
D. Cash Income Subtotal	\$20,730
E. Grant Amount Requested	\$10,000
F. Total Cash Income (D + E)	\$30,730
G. Total In-kind Contributions (B from previous section, proposal expenses)	\$3,125
H. Total Project Income (F + G, Must equal C from previous section, proposal expenses)	\$33,855
I. Percent of Total Project requested from State	30 %



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

Applicant: Hippodrome State Theatre, Inc.
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Narrative Questions

1. Organization

History Give a brief history of your organization.

Thirty-three years ago six University of Florida students joined together to provide Gainesville with artistically daring and socially relevant theatre. On April 18, 1973, dreams turned into reality as they set up shop in an old 7-Eleven just outside of town. Their first Mainstage production, *Did You Hear Something?*, opened to an enthusiastic audience of eight. It did not take long before word of these talented performers spread, and by the late 70's, the Hippodrome began to receive national attention with the attraction of three renowned playwrights – Tennessee Williams, Eric Bentley, and Jean Claude van Itallie – each of whom chose the Hippodrome stage to develop and produce world premieres of their new plays. In 1979, the National Endowment for the Arts honored the organization with a \$175,000 Challenge Grant to renovate one of Gainesville's most historic landmarks, the Old Post Office and Federal Building, into a fully functioning performing arts center. The staff quickly launched an impressive Capital Campaign, and within the next three years, the Gainesville community had contributed over \$1.5 million to the project. The new facility opened in 1980, and the Hippodrome was designated the third State Theatre of Florida.

The Hippodrome's history and vitality are built on its artistic achievement. Throughout the past three decades, the theater has produced more than 100 World, American and Southeastern premieres. Playwrights such as Paula Vogel and Lee Breuer have come to the Hippodrome to develop and produce world premieres on the theatre's Mainstage. Expanding beyond international boundaries, the Hippodrome has also worked with artists Mario Vargas Llosa of Peru, Adrian Mitchell and Brian Thompson of Great Britain, and Trevor Rhone and Derek Walcott of Trinidad to create innovative and groundbreaking premiere performances. In 2004, the Hippodrome produced the world premier of *War of the Worlds*, and for the 2005-2006 Season, the theatre produced the East Coast premier of *The Sleeper* by Catherine Butterfield and the Southeastern premier of *A Very Old Man with Enormous Wings* adapted by Nilo Cruz from Gabriel Garcia Marquez, both Pulitzer Prize winners. The 2005-2006 Season also included the USA Regional Premier of *The Great American Trailer Park Musical* which played to 22,000 audience members and was set in the neighboring town of Starke, Florida. The 2006-2007 featured an original adaptation of *Alice in Wonderland* which received critical praise including: "This year the fertile imagination of Lauren Caldwell has seized Ann Coulter Marten's adaptation of 'Alice in Wonderland' and launched it into the stratosphere of creative impressionism..." – Dick Maxwell, Gainesville Sun.

The Hippodrome's personnel have achieved significant recognition for artistic achievement. In 2004, the Florida Professional Theatre Association honored Producing Director Mary Hausch with the Richard G. Fallon Award for Excellence in Professional Theatre, and the University of Florida presented her with their first Outstanding Alumni Achievement Award for her founding of the Hippodrome and its internationally recognized Education programs. In 2003, the Florida International Volunteer Corp presented her with an Outstanding Achievement Award for development of HITT programs in the Caribbean. In 2000, she was selected as one of 50 men and women of "notable achievement" who made the most important contributions in the past 100 years by the Gainesville Sun. Lauren Caldwell, Artistic Director, has written and produced six plays and six adaptations. Because of her inspired work, she was selected as the Artist of the Year by the Gainesville Sun. Marilyn Wall, Resident Costume Designer, has received two Emmy Awards and two Governor's Awards and has been nominated for an Audelco and a Beverly Hills/Hollywood Theatre Award for her extraordinary artistic work. Her film work includes her costume design for the Academy Award winning film, *Ulee's Gold*. Tamerin Dygert, Dramaturg, was one of 16 theatre artists from around the country to be selected to take part in LA's Cornerstone Theatre Company's Summer Institute in 2006. She collaborated with celebrated San Francisco Bay Area playwright Octavio Solis and the Cornerstone Ensemble in the development of the World Premiere of *LETHE*.

The goal "to enrich our community through artistic presentations and educational outreach" lies at the heart of the Hippodrome's mission. The theatre has maintained a strong commitment to arts education throughout its history. In 1978, the Hippodrome developed its Building Audiences for Tomorrow, dedicated to the production of original work for children, creating 24 original plays that toured to renowned venues including the Kennedy Center, the Brooklyn Academy of Music, and the Philadelphia Annenberg Center. In 1981, the Hippodrome established an intern program to train future theater professionals, drawing talent from across the nation and internationally. Today, the theatre remains committed to developing innovative outreach and education programs with emphasis on reaching underserved audiences, such



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1. Organization

History Give a brief history of your organization. (Continued)

as the Senior Playwright Festival, a regional, intergenerational initiative, and the community-wide literary program, One-City, One-Story.

In 1984, the theatre developed the Hippodrome Improvisational Teen Theatre Program (HITT), an award-winning program designed to help at-risk teens explore critical issues. Based on its success, HITT was invited from 1996 through 2006 by the Florida International Volunteer Corps (FAVACA) to develop pilot programs in the West Indies, an initiative that is known as HITT International. The HITT program has received significant recognition as one of the most effective arts based prevention programs in the nation. In 2005, HITT was selected by the Department of Children and Families as the first Florida Provider Replication Program Community Model Program. HITT also received: the Margaret Sanger Award for program excellence (1987); SouthEastern Regional Vision for Education (SERV) for model educational programs (1993); National Service Learning Conference in Philadelphia and Washington first place, best program in the nation (1995 and 1996); National Youth Leadership Council award (1996); Florida Youth Substance Abuse Prevention Initiative (2000); Florida Alcohol & Drug Abuse Association Best Practices Award for Most Innovative Program (2001); Steve Tunick Award for Excellence (2001). FAVACA Outstanding Achievement Award (2004).

2. Artist

Description Provide a description of personnel and artists involved in the project; we recommend submitting the artist's resume as a support material.

MARY HAUSCH, Hippodrome Founder and Producing Director - 33 years with the Hippodrome

Mary is a Hippodrome founder and has directed over 100 productions and acted in over 50 productions. She wrote and directed *An Enchanted Land*, which won Best of the Fringe at the Edinburgh Festival in Scotland in 1999. Her adaptation of Charles Dickens' *A Christmas Carol* has warmed the hearts of audiences for the past 10 years. Recent directorial accomplishments include *A Very Old Man With Enormous Wings*, *Anna in the Tropics*, *Stones in His Pockets*, and *Hysteria*. She worked with Pulitzer Prize winner Paula Vogel on her play *The Mineola Twins* before the NYC production at the Roundabout Theatre. She directed a PBS teleplay based on David Mamet's *The Duck Variations*. Mary has served with the National Endowment for the Arts and the FDCA as a panelist and reviewer. She was the recipient of the Margaret Sanger Award in 1987 for founding the HITT program, the Gainesville Sun's Star Business Award in 1991, the Gainesville Sun's Arts Person of the Year Award in 1993, and the National Park Service Award in 1998. She was selected as one of 50 men and women of "notable achievement" in the past 100 years by the Gainesville Sun in 2000 and as The Woman of the Arts in 2001. She received the Volunteer of the Year Award in 2003 from the Florida International Volunteer Corps. In 2004, the Florida Professional Theatre Association honored her with the Richard G. Fallon Award for Excellence in Professional Theatre. University of Florida presented her the 2004 Outstanding Alumni Achievement Award.

ROCKY DRAUD, General Manager - 26 years with the Hippodrome

Rocky works as General Manager heading the theatre's teams of Development, Marketing, and Patron Services professionals. He contributed to over 30 Hippodrome productions as a Sound Designer, including *A Very Old Man with Enormous Wings*, *Anna in the Tropics*, *Hysteria* and *Life x 3*. He has also provided computer systems and website designs to the theatre, including HITT prevention web design. Rocky's management experience includes over 20 years as an Information Technology professional directing network and I.S. support teams for both Alachua County and Shands Hospitals. He received his BA from the University of Florida and MAT from Duke University.

LAUREN CALDWELL, Artistic Director - 18 years with the Hippodrome

Ms. Caldwell has acted in over 30 plays and directed over 60, including her original adaptations of *Alice in Wonderland*, *Macbeth*, *Romeo and Juliet*, *Frankenstein*, *Dracula*, and *War of the Worlds*. She has written six original plays including *To Be Or Not To Be... That Is Two Questions*, *Radio Active*, *Red! Red! Red! Or What Does The Future Hold?* and *The Wonderful Wizard Of Art*. Her original productions toured throughout the state as part of the FDCA State Touring Program. She has served as an adjunct faculty



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2. Artist

Description Provide a description of personnel and artists involved in the project: ... (Continued)

member with the University of Florida and an as an American College Theatre Festival adjudicator. She was featured as Artist of the Year in The Gainesville Sun and is a member of Actors' Equity Association, Society of Stage Directors and Choreographers, and the Drama League. She has a BFA in Directing from Baylor University and a MFA in Acting from the University of Florida.

MARILYN A. WALL, Hippodrome Founder and Resident Costume Designer - 33 years with the Hippodrome

Marilyn Wall is a Hippodrome founder, an Artistic Associate, and Costume Designer-in-Residence. She has designed costumes for more than 350 professional productions for stage and film. Her stage designs have been seen in San Diego, Boston, Denver, Connecticut, New York, Alabama, Massachusetts, and Toronto. In the film world she has designed costumes and makeup for A Flash of Green, with Ed Harris; Shimmer, with Mary Beth Hurt; Ruby in Paradise, with Ashley Judd; Gathering Evidence, with Angelina Jolie; Miami Hustle, with Kathy Ireland; and Ulee's Gold, with Peter Fonda and Patricia Richardson. She is a two-time Emmy Award winner for her design work on Salsa, a national public television children's series. She received an Audelco Award nomination for her original costume design for Cookin' at the Cookery and a Beverly Hills/Hollywood Theatre Award nomination for Best Costume Design. She is presently designing puppets and costumes for the children's television series Organ Wise Guys.

TAMERIN DYGERT, Dramaturg - 11 years with the Hippodrome

Ms. Dygert holds a BA in Theatre and English from the University of Maryland Baltimore County and a Maryland State Teaching Certificate in Secondary Education. She has taught English and Drama; helped develop the Hippodrome's Florida Teen Playwright Festival; adjudicated Florida's Thespian Festival; and served as a freelance dramaturg with Baltimore's Performance Workshop and Ocala Civic Theatre. She is the founder of One City, One Story and, in collaboration with the Institute for Learning in Retirement, the Senior Playwright Festival. Tamerin is a member of Literary Managers and Dramaturgs of the Americas (LMDA). Tammy was one of 16 theatre artists from around the country selected to take part in LA's Cornerstone Theatre Company's Summer Institute in 2006. She collaborated with Bay Area playwright Octavio Solis and the Cornerstone ensemble on the world premiere of LETHE.

ROBERT P. ROBINS, Lighting Designer - 21 years with the Hippodrome

Mr. Robins has been Lighting Designer-in-Residence at the Hippodrome for 21 years where he has designed the lighting for more than 160 productions. He is an Actors' Equity Association Stage Manager and has stage-managed numerous Mainstage productions and Theatre for Young Audiences tours. Mr. Robins also engineers the soundtracks for Hippodrome productions. Mr. Robins has designed more than 335 productions regionally, including theatre, dance, and industrials. He is also a member of IATSE Local 115.

LORELEI ESSER, Properties Designer - 13 years with the Hippodrome

Ms. Esser has designed over 90 productions. She was awarded an Individual Artist Fellowship from the Florida Division of Cultural Affairs, received a commission from the Natural Resources Commission in Tallahassee, and was a featured visual artist in Ms. Magazine. Her experience includes designs for theatre, dance, television, film and performance art. She is the curator of the Hippodrome Art Gallery and collaborates on visual arts projects at the theatre. She was on the properties design team for Victor Nunez's film Coastlines, which opened at the Sundance Film Festival.

MARCIA BROWN, Prevention Specialist/Theatre Specialist - 9 years with the Hippodrome

Ms. Brown received her theatre training from the University of Florida, Department of Theatre and Dance, and is licensed by the Florida Certification Board as a Prevention Specialist. She provides prevention expertise as well as artistic experience in teaching improvisation and ensemble performance to HITT participants. She is responsible for the creation of several innovative prevention games for at-risk youth. She is an active member of the Partners in Prevention of Substance Abuse Coalition (PIPSA) and the



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2. Artist

Description Provide a description of personnel and artists involved in the project: ... (Continued)

Alachua County Tobacco Free Partnership. Ms. Brown has been invited to speak and lead workshops at conferences for the Department of Education, Florida Learn & Serve, and the PIPSA Summit. As an actress, Ms. Brown has participated in a number of Mainstage and touring productions including: Mere Mortals (Mainstage, 2005), Radio Active (State Tour, Fall 2000), Tangled Tales (Summer Mainstage 1997). She has serviced with the Florida International Volunteer Corps to create HITT programs in Barbuda, St. Lucia, and Grenada.

GABRIELLE BYAM, Prevention Specialist/Theatre Specialist - 10 years with the Hippodrome

Ms. Byam received her training from the Modern Times Theatre Company at Barnard College, The Bread and Puppet Theatre Company, and the Caribbean American Repertory Theatre School. She is licensed by the Florida Certification Board as a Prevention Specialist. Ms. Byam provides prevention guidance and artistic expertise in improvisation and ensemble performance to HITT participants. Professional experience includes nine years teaching drama to students at Jordan Glen School and three years teaching drama for All Children's Theatre. Ms. Byam works in cooperation with the Brooklyn College Theatre Department to train New York City teachers to use theatre as a tool for community action. She is a volunteer with Meridian Health Center's MIST Program, an initiative designed to help pregnant woman who have tested positive for drugs. She works with Capoeira Brazil, a martial arts program that conducts workshops for residents at the Alachua Halfway House, a residential juvenile justice facility for teenage girls. She sits on the board of Hoggtowne Middle School and is a member of the Partners in Prevention of Substance Abuse Coalition (PIPSA) Coalition. As an actress, Ms. Byam spent several years in New York City, where she appeared in productions for La Mama and the Modern Times Theatre Company.

JENNIFER TYLER, Theatre Specialist - 4 years with the Hippodrome

Ms. Tyler holds a B.A. in Theatre from Missouri Southern State College. As a Theatre Specialist for HITT, Ms. Tyler holds a B.A. in Theatre from Missouri Southern State College. She has taught at-risk youth in theatre programs throughout Missouri, Hawaii, and Florida. She has served as the Technical Director and Production Manager for the Tri-School Theatre Ensemble in Milliani High School in Milliani, Hawaii; as the Stage Manager for the TYA State Touring Program and as the Director for The Florida Teen Playwright Festival.

3.

Partners Describe your partner(s) - such as school district, community, social service or other; address how partners will be involved financially and otherwise. Remember an organization that provides money to your project is not necessarily an involved partner, but often a funding resource to the project.

Since the inception of the HITT Program, the Hippodrome has partnered with the School Board of Alachua County to provide quality arts-based service-learning residencies in area schools and youth residential facilities. Partners such as W.T. Loften High School, a multipurpose campus serving at-risk and vocational students, have played a particularly important role in facilitating that outreach and contributing to the program's development. This past year, the program expanded its partnerships to include the School Board of Union County.

Current partner schools include the following:

- First Step Adolescent Services/Halfway House - A behavioral intervention facility for juvenile, female offenders, ages 11-17, located in east Alachua County. The Halfway House is run by the Department of Juvenile Justice and falls under the jurisdiction of the Alachua County School Board, which conducts classes daily at the facility in an economically disadvantaged area.

- W.T. Loften Center - A multipurpose campus serving at-risk and vocational students from secondary schools needing a non-traditional educational structure. Several different student populations are served including ACCEPT (Alachua County Continuing Education for Pregnancy Teens), OMEGA (dropout retrieval), and VIP (Vocationally Integrated Program).



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3.
Partners Describe your partner(s) - such as school district, community, social service or ... (Continued)

- Horizon Middle School - An alternative school responding to the needs of students with previous histories of disruptive behaviors in a traditional school setting.

- Gainesville High School, Exceptional Student Education Program - A special program in a mainstream public school in Alachua County serving special needs students that are emotionally handicapped or extremely emotionally disturbed. This program includes students with significant behavioral and emotional dysfunction whose lack of self control and poor mental health inhibit their success in an academic environment.

- Hoggetowne Middle School - A charter school in Alachua County that provides alternative academic choices to mainstream schools serving students with academic and/or adjustment problems.

- The Union County Residential Facility - A facility for boys that have legal infractions related to sexual offenses of a non-felony nature. This is an intensive behavioral program for male juveniles, which is an alternative to more punitive sentences.

Based on the program's ongoing success and community demand, the Hippodrome has continued to expand services to additional schools and youth residential facilities, particularly those in surrounding rural, underserved counties. Funding from the School-Based Arts in Education program will allow the HITT program to continue to provide much needed services to the youth at these facilities, as well as to generate additional funding for HITT expansion in underserved areas.

The Hippodrome's current partnership with the Alachua County Community Agency Partnership Program and the Department of Children and Families Prevention Partnership Program have helped expand and enhance HITT's innovative prevention services in both Alachua and Union Counties. This funding has also provided a valuable match for obtaining additional state and federal grants.

HITT's partners provide valuable matching funds in the form of transportation costs; salaries for teachers/program personnel, security officers, and bus drivers; and indirect costs, such as utilities and space rental. In addition, personnel from HITT's partner sites assist in selection, participation, monitoring, discipline, touring, testing, follow up with participants, and program evaluation and recommendations. These resources minimize overhead and help guarantee program sustainability.

To further promote program planning, development, and sustainability, HITT has an Advisory Board made up of representatives from the business community, law enforcement, parent groups, media, public schools, faith-based organizations, civic groups, and substance abuse experts. Core student participants in the HITT program and their parents are also offered the opportunity to sit on the Board.

HITT project staff serves on the Alachua County Tobacco-Free Partnership Board, the Alachua County Halfway House Advisory Board, and the Partners in Prevention of Substance Abuse Coalition (PIPSA) Board. In addition, the HITT staff has partnered with the Spotlight on Youth Planning Committees and staff and HITT students have partnered with the Corner Drug Store for Red Ribbon Week.

4. Project
Impact Describe how the proposed program will make an impact in your geographic or program area. Demonstrate how your project will serve rural or underserved counties and/or neighborhoods. Address the racial and cultural diversity of your project participants. Also provide information on the counties and populations you will be servicing.

Since the program's inception, the HITT Team and independent evaluators have collected and analyzed data in an on-going effort to improve program quality and effectiveness. In recent years, the HITT program has used the State of Florida's Florida Youth Substance Abuse Survey (FYSAS), as well as other needs assessment tools, to prioritize its prevention activities and evaluate its success in relation to current community risk and protective factors. Data reported in the most recent FYSAS (2004) shows promising signs that substance abuse prevention and intervention in Florida is working. The report shows declines



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4. Project

Impact Describe how the proposed program will make an impact in ... (Continued)

in the reported use of cigarettes in the past 30 days and increases in the number of students who perceive smoking as "wrong." Use of Ecstasy has also declined steadily, and overall use of other club drugs is low. In spite of this positive trend, however, the report indicates a continued need for targeted prevention/intervention programs in the state. Survey results from counties in North Central Florida closely mirror the statewide report. Alcohol continues to remain the most commonly abused substance in Alachua County, with prevalence rates of 57.3% for lifetime use and 30.8% for past 30-day usage. In Union County, results are similar with alcohol prevalence rates of 53.3% for lifetime use and 29% for past-30-day use. Marijuana use among students from both counties is also rising. The FYSAS also surveyed students regarding risk and protective factors affecting delinquency, substance abuse and other negative behaviors. Students in both counties scored particularly low on the School Rewards for Prosocial Involvement protective factor, indicating that they do not feel as rewarded for their involvement in school compared to students nationally. These students also reported high levels of risk in areas such as Low Neighborhood Attachment and Favorable Attitudes toward Antisocial Behavior.

HITT is a school-based program specifically designed to address these needs by mediating attitudes toward delinquency, violence, substance use and other negative behaviors through arts-based education. The program offers significant recognition for school involvement and focuses on increasing a sense of citizenship and community involvement through the performances HITT students create and take on tour.

Target Population:

The Hippodrome has responded to these needs by using the selective intervention approach to target students in the greatest need for prevention and intervention programming. The young people participating in the HITT program face many complex barriers to a successful, self-sufficient future. All are at high risk for, or have a history of, alcohol, tobacco and other drug use, as well as delinquency and academic problems, such as truancy and failing in school. Many have been victims of abuse, neglect, and domestic violence.

Traditionally, core group participants have come from diverse cultural backgrounds. Last year, 53% of students were African American, 40% Caucasian, 3% Hispanic, 2% Native American, and 2% multi racial. 60% were female and 40% were male. 34% were between the ages of 11-14, 52% between 15-17, and 14% 18-21.

100% of the School-Based Arts Education funding requested will be used to provide services in a rural, underserved county. A minimum of 250 youth (core participants) and of 30 adults will be involved in the HITT program. These participants will present theatre performances and workshops for an additional 2,500 youth and 500 adults.

Ongoing efforts have also been made to encourage positive parental involvement in the program. This is often difficult to achieve as a significant percentage of HITT participants come from abusive and addictive family backgrounds. The HITT Team has addressed this problem by increasing program availability for working adults. Previously, tour performances and workshops have been conducted primarily during school hours, which made attendance difficult for working parents. HITT's goal is to continue to increase evening performances at local community and faith-based institutions. Parents also have the opportunity to sit on HITT's Advisory Board.

5. Project

Benefit Describe how your project will benefit the community and participants.

The Hippodrome is committed to the employment of Florida-based professional artists. An estimated 80% of the 200-300 artists employed by the theatre annually have been Florida artists, including actors, directors, choreographers, playwrights, musicians, visual artists, designers, and musical directors, all of whom contribute to the theatre's vitality. The HITT program provides an opportunity for emerging talent who receive training as HITT Interns and Apprentices through the theatre's intern program. The program also supports seasoned professionals who participate in this innovative and high profile arts education program. 100% of the HITT artistic staff consists of full-time Florida artists.



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5. Project

Benefit Describe how your project will benefit the community and participants. (Continued)

HITT's excellent reputation and high success rate has made it possible to continually expand this program to employ additional Florida artist annually.

6. Evaluation

Plans Expand on the evaluation plan for this project. Describe how the information will be gathered, analyzed and used.

The Hippodrome remains committed to ongoing evaluation for continuous quality improvement of its programming. In recent years, the theatre has focused on developing effective evaluation methods to include enhancements such as the use of control groups, research-based tools, and analysis by independent evaluators. The following evaluation plan lists the program element to be evaluated, the evaluation methodology/measurement tool, and how evaluation findings will be used for ongoing improvement.

The goal of the 8-9 week HITT program is to change attitudes that place youth at high risk for drug and substance use, violence and other negative behaviors. Pre and post tests are conducted using the Program Evaluation Instrument (PEI) as developed by the State of Florida. An outside evaluator analyzes this information, and a final statistical analysis report is obtained at year end. Because of the positive results of its Evaluation, HITT has received best practice and best program awards on the state, regional and national level for its effectiveness. A strict evaluation plan for the program was designed by the University of Miami's CDRC and the HITT staff in conjunction with the Florida Youth Initiative to include both process and outcome measurements.

Evaluation information is gathered on academic and affective impacts of the HITT program through these data collection methods:

- Pre- and post-test questionnaires using the Program Evaluation Instrument (PEI) are administered to HITT participants and analyzed by an outside evaluator. The PEI is administered to participants in a pre- and post-test format. Each questionnaire includes items relating to drug attitudes and substance usage. This survey is distributed and information is collected from both HITT participants and comparison groups (who do not receive the program intervention). An outside evaluator analyzes this information. A final statistical analysis report is obtained at year end. Analysis of 2005-06 data reveals a 42% decrease in past 30-day in substance use, a 68% decrease in favorable attitudes towards substance use, and an increase in perceived harm of substance abuse.

- In addition to the PEI evaluation measures, complementary quantitative evaluation has being designed to measure changes in perception/behavior regarding violence and rebelliousness, self esteem, decision making, communication and other issues specific to outcomes. Analysis of 2005-06 data reveals a 67% increase in Citizenship and Connection to the Community, and a 66% increase in Sociability/Social Skills.

- Participant exit interviews analyzed using a qualitative approach. Qualitative data is obtained from individual and group exit interviews with student participants, teachers and site staff. Interviews provide the opportunity for discussion and shared ideas regarding the perceived strengths and weaknesses of the program. In the past, interviews have revealed a strongly positive response to participation in this program. HITT's strategy of breaking patterns of isolation, while building patterns of communication, has enhanced participants' ability to resist peer pressure in making decisions that affect their future.

Analysis of quantitative and qualitative evaluation helps to track program effectiveness and improve program replication.

7. Public

Participation and Marketing Describe community involvement in project activities (planning, production, evaluation and/or attendance). Also describe the methods used to inform the community of your project. Include detail on marketing activities.



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The Hippodrome State Theatre's 33-year history includes extensive work in the field of promotions. The HITT Program will be marketed through press releases, as well as inclusion in the theatre's media and press campaign. This campaign will include distribution of online newsletters both in and out-of-state, postcards and program brochures. Tour performances will be advertised in the form of flyers distributed by the HITT core group participants in accordance with the student performance standard dealing with personal management and media assessment.

The program's strongest form of outreach and marketing are the performance tours. In addition to performing for students at elementary, middle and high schools, HITT has performed and conducted service-learning workshops at many conferences and symposiums. Highlights include performances for Governor Lawton Chiles (1995), the U.S. Dept. of Juvenile Justice (1995), National Learn & Serve (1995-98, 2004), Martin Luther King Summit (1997-98), Dropout Prevention (1997-98), Florida Alcohol and Drug Abuse Association (1999-2001), Florida Learn & Serve (2000, 2002), the Statewide Drug Summit (2001), the Florida Girls Summit (1998-2002), and PIPSA Regional Drug Summit (2003), Annual Prevention Conference (2004), Florida Learn and Serve (2005), Youth Crime Watch of America (2004), Regional PIPSA Conference (2005), FADAA (2006), Florida Annual Bullying Conference (2006), AIDS Summit (2006).

Additionally, HITT's interactive website, <http://hitt.org>, contains up-to-date information on current HITT activities, greatly expanding the program's outreach. The site receives an average hit rate of 440 hits per week, or 22,880 hits a year. Students who show commitment to the program are also invited to participate in the development of a Public Service Announcement (PSA) that is aired on local public access stations, in schools and on the HITT website. The opportunity for this media exposure greatly expands HITT's program potential for impacting the local community and beyond.

8. Project

Timeline Provide a description of the timeline of project activities occurring during the grant period. Do not include activities that take place before or after the grant period.

2007- 2008 Hippodrome Improvisational Teen Theatre Timeline:

June – Pre-test participants' knowledge of theatre arts as well as knowledge and attitudes about topics such as substance abuse at first 4 sites and begin the first 4 HITT sessions.

June and July – Conduct four HITT sessions for seven to nine weeks (see weekly schedule of activities below) at each of the four sites.

August – Tour participant created performance and workshops to area schools, community centers, residential facilities, and conferences; post-test participants at first 4 sites and analyze data for evaluation purposes.

September – Pre-test and begin next 4 HITT sessions; plan HITT International sites, partnerships and travel arrangements.

September and October – Conduct four HITT sessions for seven to nine weeks (see weekly schedule of activities below) at each of the four sites.

November – Tour participant created performance and workshops to area schools, community centers, residential facilities, and conferences; post-test participants at first 4 sites and analyze data for evaluation purposes. Secured international sites and make all necessary arrangement for international exchange.

December – Post-test participants at 4 sites and analyze data for evaluation purposes.

January – Pre-test and begin next 4 HITT sessions.

January and February – Conduct four HITT sessions for seven to nine weeks (see weekly schedule of activities below) at each of the four sites. Finalize HITT International program travel plans.

March - Tour participant created performance and workshops to area schools, community centers, residential facilities, and conferences; post-test participants at first 4 sites and analyze data for evaluation purposes.



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8. Project

Timeline Provide a description of the timeline of project activities occurring during ... (Continued)

March and April - Pre-test and begin next 4 HITT sessions. Conduct four HITT sessions for seven to nine weeks (see weekly schedule of activities below) at each of the four sites.

May – Tour participant created performance and workshops to area schools, community centers, residential facilities, and conferences; post-test participants at first 4 sites and analyze data for evaluation purposes. Travel to West Indies for HITT International program. Conduct evaluation post-test.

June – Analyze all information for final annual HITT evaluation.

Each session (12 to 20 annually) is specifically designed to take participants through a step by step process in the development of a theatre piece through the following weekly topics and activities:

- Week One: Building Improvisational Skills and Team Work – Use theatre games and improvisation to begin working as a team and building trust.

- Week Two: Setting Goals and Recognizing Obstacles - Encourage participants to share personal stories and analyze everyday situations through role playing to creating a theatre piece.

- Week Three: Substance Abuse and Prevention Facts - Integrate knowledge with theatre arts by examining reasons for drug and substance use and abuse among teens, discuss negative consequences, and explore alternative behaviors. Activities included developing and coordinating scenes that address the negative effects of alcohol and drug use and exploring ways to educate other regarding drug use through improvisation and ensemble team performance.

- Week Four: Exploration of the Media – Examine plays, television and movies and how popular culture media trends influence teen choices concerning drug and substance use. Students collaborate, compare opinions, and compile data for inclusion on the HITT Web site and create scripts for Public Service Announcements.

- Weeks Five and Six: Preparation for the Performance Tour - Activities include casting and rehearsing, discussing and determining scripting, blocking, participants' roles as leaders of audience workshops.

- Week Seven: Performance and Workshop Touring – Participants perform at area schools, community centers, residential facilities, and conferences. Post performance, participants lead tour audiences through theatre exercises; conduct question and answer sessions with audience members, including discussion of the theatrical process and the prevention message of the presented piece.

- Weeks Eight and Nine: Filming student-developed Public Service Announcement (PSA) and Post-testing - Students prepare the PSA similar to their preparation for the Performance Tour, but also receive hands-on experience in the Hippodrome video production studio and take on pre- and post-production duties.

9. Project

Description Describe your project. Be sure to identify the focus areas required by your funding category. Consider how your project addresses those focus areas.

FOCUS AREA – Assessment or evaluation of student achievement.

SCHOOL-BASED ARTS EDUCATION REVIEW CRITERIA

1. Design of the project presented based on the focus area(s) utilized.

HITT was created in 1984 in an effort to provide teenagers with a venue for the safe exploration of serious life issues. Since its inception, HITT has provided over 45,000 teens with the tools necessary to protect



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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

themselves from addiction, violence, and mental health problems. These critical issues are explored through the use of educational games, large and small group interactions, theatre exercises, and improvisational scene work.

After completing their classroom work, Theatre Specialists assist youth in designing peer education performances/workshops to take "on tour" to schools and neighboring communities. With each tour, core group participants assume the role of actor, playwright, director, tour manager, and most importantly, "teacher" as they extend their knowledge to their peers and others throughout their communities.

HITT improvisational theatre workshops challenge participants by using the dramatic arts as a vehicle to promote self-expression, communication skills, conflict-mediation skills, and team cooperation. This environment provides a forum for students to discover their creative talents and explore emotions as they collaboratively develop their performances. The performance format gives participants the opportunity to assume leadership roles and the response participants receive from their peers and the encouragement of the HITT Team instills a strong sense of success and community.

HITT places a high priority on both self-recognition and public recognition for each participant's contribution to the program. Producing a piece of theatre is an investment in openness and creativity. The positive response of tour audiences instills a strong sense of success, which affects all aspects of youths' lives, including academic achievement. For the majority of students, the HITT program also offers their first opportunity to take a leadership role. During performance tours, students are given the opportunity to assume the role of "theatre specialist" as they lead peers in a series of improvisational games with the relevant lifestyle choices as a focal point.

National research conducted on novel intervention programs using arts suggests that alternative strategies reduce risk factors and strengthen protective factors associated with substance abuse and other negative behavior (Peer Reviewed Research: Baker & Witt, 1995; Werch, et al, 2003). Additional research cites growing evidence that arts-based programs can deter risk behavior and "are particularly potent" at promoting youth development, as well as improving motivation to learn, self-perception and resiliency (Coming Up Taller: Weitz, J.H., 1996). Numerous studies by the Department of Education (Shaffer, 1993; Melchior, 1997; and Follmer, 1999) have also concluded that programs like HITT, in which students teach, lead, and perform lessons for other students, have a direct effect on the positive development of school-age youth, greatly improve student's interpersonal skills and the ability to relate to culturally diverse groups, and enhance youths' sense of responsibility and citizenship. In turn, participants are less likely to engage in high-risk behaviors.

2. Ability of the project to strengthen arts education.

In 2005, HITT was validated as a Community Model program as one of the most effective arts-based prevention programs in the country. HITT's record of effectiveness is supported by a six-year scientific evaluation of the program by the University of Miami, Comprehensive Drug Research Center (CDRC). Funded by the Florida Youth Initiative, Department of Children and Families, HITT was one of seven programs selected to participate in the program.

HITT is designed as a curriculum-based service-learning program and has been integrated in many sites into Drama and English elective course of study. Students receive academic credit on related performance standards in several classes, including Drama and Language Arts, at the end of the 18-week term.

HITT's primary goal is to promote learning through the arts. HITT Theatre Specialists share their diverse theatrical experiences increasing participants' skills in the arts throughout the process and through the development of performances and workshops. The success of their work is realized in the individual theatrical performances of each young participant and in the youths' growing knowledge of theatre as a means for understanding, expressing, and teaching others.



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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

3. Strength of relationship between the project presented and local, statewide, and national education reform activities, including the Sunshine State Standards and/or FCAT.

The HITT program model was carefully designed to coincide with Florida's Sunshine State Standards for Education. Program activities adhere to the following curriculum guidelines:

Theatre:

Skills and Techniques

- Standard 1: The student acts by developing, communicating, and sustaining characters in improvisation and formal or informal productions.
- Standard 3: The student designs, conceptualizes, and interprets formal or informal productions.

Creation and Communication

- Standard 1: The student improvises, writes, and refines scripts based on heritage, imagination, literature, history, and personal experiences.

Aesthetic and Critical Analysis

- Standard 1: The student analyzes, criticizes, and constructs meaning from formal and informal theatre, film, television, and electronic media.

Applications to Life

- Standard 1: The student understands applications of the role of theatre, film, television, and electronic media in everyday life.

Health Education:

Health Literacy

- Standard 1: The student comprehends concepts related to health promotion and disease prevention.

Responsible Health Behavior

- Standard 1: The student knows health-enhancing behaviors and how to reduce health risks.
- Standard 2: The student analyzes the influence of culture, media, technology, and other factors on health.

Advocate and Promote Healthy Living

- Standard 2: The student knows how to advocate for personal, family, and community health.

4. Involvement of arts education personnel and district administrative personnel in project preparation, execution and follow-up.

Each HITT session is a collaborative venture which includes HITT staff, site staff and their students. Perhaps the best evidence of the effective collaboration between the HITT program and its partner sites are the individual responses from the teachers themselves. The following are quotes compiled during exit interviews. These responses show that teachers and site staff are active participants in the process and the programming and believe in the power of HITT to have a dramatic impact on their student's attitudes and awareness of themselves as vital resources in their communities.

"The program, the staff, the strategy, the inspiration – is the best thing I have ever been associated within all my years in education. What I see happening for students continues to amaze me." - Ms. Barrett at Lofton High School

"I noticed a showing of pride and satisfaction in the girls after their performance. Two of the girls were in the "spotlight" for the 1st time in a positive sense." - Ms. McPherson at Horizon



Florida Division of Cultural Affairs
08-6001 - Arts in Education - School Base

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Phone: (352) 373-5968
Email: grants@thehipp.org

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9. Project

Description Describe your project. Be sure to identify the focus areas required ... (Continued)

“The HITT fosters team-work and creativeness along with fairness. The most valuable aspect of the HITT program is teaching teamwork, promoting reading and grammar when the student writes theatre pieces. HITT helps and benefits staff also.” - Ms. O’Neal at Union

Partners from multiples sites participate in the HITT sessions, tours, conferences, special events, and HITT jams. They also provide support for the student development of programs and website materials. Following each session, staff provides personal feedback during exit interviews with the HITT Evaluator. Partner site teachers have provided considerable advice and expertise in the HITT program development.

5. Potential for the project to continue after the grant is completed.

To ensure program sustainability, the Hippodrome has initiated an aggressive development campaign that targets local businesses, government grants, and foundation support. The HITT program receives dedicated financial support from federal, state and private funding sources. HITT has received funding from the Department of Children and Families, the Department of Education, the Florida Division of Cultural Affairs, the School Board of Alachua County, Publix Super Market Charities, the Department of Homeland Security and others. The Hippodrome has recently submitted a proposal to the National Endowment for the Arts. Program partners, the Alachua and Union County School System and the Department of Juvenile Justice, provide valuable matching funds in the form of transportation costs; salaries for teachers, security officers, and bus drivers; and indirect costs, such as utilities and space rental.

As part of a large, non-profit organization with an annual budget of close to \$2.6 million, HITT will benefit from the many community partnerships and sources of financial support the Hippodrome has maintained through the years. In addition, the in-kind support received from sources such as Renaissance Press, Dominos Pizza, Total Video, and Central Florida Office Supply. A current pool of over 50 committed volunteers will continue support the program and satisfy the artistic demands of the program well into the future.

10. Accessibility/ADA compliance Describe efforts within your project to meet ADA compliance regulations. Identify and describe ongoing measures to increase accessibility. List measures currently in place as well as any that may take place in the future. Also describe efforts to make your program inclusive for participants of all ages, backgrounds, experience levels and abilities.



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Final Submission

Application Status: The application was submitted electronically on November 17th 2006, 1:48 pm

CERTIFICATION:

I certify that the information contained in this application, including all attachments and support materials, is true and correct to the best of my knowledge and that I will abide by all legal, financial, and reporting requirements, such as matching funds and final reports, for all grants received by this organization from the Division of Cultural Affairs (Chapter 1T-1.001, Florida Administrative Code).

NOTE: BY SUBMITTING THE INFORMATION BELOW, THE AUTHORIZED OFFICIAL CERTIFIES THAT THE LAST COMPLETED FISCAL YEAR INFORMATION PROVIDED ON THE OPERATING RESULTS AND PROJECTIONS PAGE (FORM B) IS COMPLETE, ACCURATE, AND CORRECT TO THE BEST OF HIS/HER KNOWLEDGE.

Name of Authorizing Official: Mary Hausch
Title of Authorizing Official: Producing Director
Telephone # of Authorizing Official: (352) 373-5968
Date of certification: November 17th, 2006

Support Materials

1. HITT A/V Materials
2. IRS Non-Profit Status
3. Letter from the Producing Directors
4. Board of Directors
5. Organizational Chart
6. Long-Range Plan
7. Agency Activities Report
8. HITT Validation Certificate
9. HITT Advisory Board
10. HITT Organizational Chart
11. Quotes from HITT Participants
12. HITT Jam Press Release
13. HITT Jam – Ovation Newsletter
14. HITT Activities Report
15. Voices of Our Art
16. Letter of Support – Paula Barrett
17. Letter of Support – HITT Student
18. Letter of Support – Rod Smith