

Writing Samples | Brandi Palmer

Complete Grant Proposal

Produced to fulfill course requirements for Principles of Arts Administration in the Arts Administration program at Savannah College of Art & Design

For this grant proposal, I presented a summer arts education program for at-risk youth in South Florida.

My grant project, Places Islamorada, was designed to immerse students in a 2.4-month program in the beautiful Florida Keys where they learn about sustainability, the marine environment, environmentally safe art-making methods, and creative and sustainable careers.

Grant Project Narrative: Places Islamorada

Major Project Activities:

Places Islamorada will engage at-risk youth from the Florida Keys and Miami, Fla., in a 2.4 month arts education program to take place during the summer in Islamorada, Fla. Students enrolled in the Places Islamorada program will learn about sustainability and the marine environment as well as the value of using sustainable, environmentally-safe methods for making art.

Places Islamorada will include a resident faculty and expert speakers from the art, science and academic communities. Students will learn to maintain the art studio and hang gallery shows, produce artwork, staff the gallery, and organize a speaking event at the Places Islamorada gallery.

Places Islamorada will invite four speakers to present on topics ranging from environmental art to the marine environment. Two four-week studio art classes and a one-week critique seminar with the artist-in-residence and education manager will allow students to explore a 2D and 3D curriculum that will include multiple plein-air assignments in the Florida Keys. Students will learn the foundations of drawing and printmaking with an emphasis on non-toxic methods and the foundations of sculpture and two-dimensional design with an emphasis on found objects. A wrap-up, one-week final critique seminar with a prominent artist-in-residence will give the students an opportunity to review what they have learned and to create either an education or work plan for implementing their new skills as students or as professionals.

Goals:

Violent crime in Miami, Fla., far exceeds the national average. The need to build more prison facilities to house violent criminals is increasing at an alarming rate. Tax payers pay for these facilities and are victimized by criminals who serve their time and then repeat offenses. Recidivism is a problem for everyone. Violent crime in the Florida Keys is far below the national average, yet juveniles face risks in dropping out of school and dropping out of society. Places Islamorada will provide an arts education alternative for youth in danger of entering the school-to-prison-pipeline, based on the successful Places summer program model. Places Islamorada students will gain life and leadership skills that they may apply to a lifelong work and learning plan. The South Florida region will gain another model for an alternative to teenagers dropping out of school and society, juvenile recidivism, prison overcrowding and repeat offenders.

Schedule:

Places Islamorada will hold a well-publicized grand opening on June 1. Students will arrive on June 6 and check into housing and attend orientation. The first class session will provide an overview of drawing and 2-D design and will begin on June 7 with studio work and plein air exercises. The first speaker in the series will present a talk for

students and members of the community during the second week of June. The artist-in-residence will check in during this time as well and set up in the studio. Students will meet the artist-in-residence and begin working on their planned speaker.

The second speaker will present during the last week of June. Places Islamorada will hold its first gallery opening during the first week of July, and students will hang the show and staff the gallery at the opening as ambassadors. The show will include faculty and student work and the artist-in-residence will lead a critique of the show. The second class session will start on July 7 and will include work with found objects and provide the foundations of sculpture and 3-D design. The third speaker will present during the second week of July. During the third week of July, students will participate in a field trip to the marine science college to learn about the marine environment and careers in science. The fourth speaker will present during the last week of July. This speaker will be a presenter selected and invited by the Places Islamorada students. Places staff will help facilitate the speaker's involvement. During the first week of August, Places Islamorada students will present their final show of work, and will wrap up the program by creating either an education or work plan that outlines how they will apply the skills they developed once they leave the program.

Key Individuals & Organizations:

A celebrity endorsement will be sought from a high-profile entertainer (Gloria Estefan) or sports figure (LeBron James) who is well-known in the youth community. Key figures in the Florida legislature and Miami-Dade district will be written personal notes requesting their endorsement of the Places Islamorada program. Ann Wolfe, curator of the Center for Art + Environment at the Nevada Museum of Art, will be invited to provide the keynote. Environmental sculptor Lynne Hull will be the artist-in-residence. Speakers will include publisher of ENV magazine Howard Salus, marine mammal research scientist and biologist Dr. Rene Varela and sound artist Juan Carlos Espinosa. Faculty will include art professor and environmental artist Patricia Cummins and environmental sculptor and director of the 18 Rabbit Gallery Leah Brown. The Places board will assist in the retention of these key figures.

Target Population:

The traditionally underserved at-risk youth in the Florida Keys school system and juveniles at-risk for recidivism in Miami will be targeted for the Places Islamorada program. Five individual students will be selected, based on recommendations from school administration and the Miami Dade Juvenile Services Director. The original Places summer program in St. Petersburg targeted students in the elementary school level and succeeded in teaching them long-term leadership skills that translated into better attention to detail in class assignments and improved attendance and involvement in school activities.

Promotion:

The marketing plan for the Places Islamorada program will include a celebrity endorsement PSA and advertising campaign; media relations campaign to reach national newspapers, television and radio with feature pitches on Places Islamorada students; and a regular distribution of calendar items including gallery openings and speaker series for the public through news releases to regional media. A postcard campaign will target Florida Keys residents with information about upcoming classes at the Places Islamorada studios as the summer session for at-risk youth concludes in early August.

Monitoring & Assessing:

Each student enrolled in the Places Islamorada program will be asked to complete a skills inventory upon completing summer coursework that will help them to design and implement a roadmap for the future. Students will be asked to decide whether they would like to pursue college or a career, or both, and what steps they need to take to accomplish their goals, from finding a mentor, to selecting a college, to researching financial aid, to creating CVs and resumes for job searches. Places volunteers will be asked to meet with students in the final week of classes and help them build a plan. Those volunteers will be the lifeline for the students, and will regularly followup with individuals in correspondence. Data on the success of Places Islamorada alumni will be tracked through the volunteers working with each student. Volunteers will document updates about each of the alumni, and alumni will be asked to serve as Places mentors for future students enrolled in the summer program.

Accessibility:

The Places Islamorada facilities will be ADA compliant, with audio descriptions and components for visual works created by sound artist Juan Carlos Espinosa. Studios will be wheelchair accessible, with height-adjusted sinks and convertible easels/drawing tables. Housing arrangements will be made where requested to accommodate physical challenges. The studios and gallery will be equipped with non-glare, low-buzz lighting.

Budget:

Without the valuable grant from the NEA, the Places Islamorada program will seek additional fundraising sources and regional grants in order to compensate for operating costs. The program will also seek to share materials with other arts organizations. It will seek the assistance of a local college to provide housing for students during the summer program.

Places Islamorada

Biographies of Key Personnel

Executive Director:

Brandice Palmer is an artist/printmaker who works primarily in non-toxic media to create works that focus on the relationship between humans and the environment and myths and the environment. A long-time resident of Tampa Bay, Fla., Palmer started Places in 2005 in St. Petersburg, Fla., and immediately launched a successful summer arts education program for at-risk elementary school children in the city. Palmer has worked for non-profit educational organizations in a variety of roles, including managerial, marketing and media relations, for more than 10 years. She has most recently met with artists at successful workshops in Venice, Italy, Snowmass, Colo., and Santa Fe, New Mexico. Palmer graduated with a bachelor's degree in visual arts from Eckerd College and a master's degree in journalism from the University of South Florida.

Artist-in-Residence:

Lynne Hull is an artist focusing on environmental sculpture, trans-species art and place-based studio work. Based out of Fort Collins, Colo., Hull has worked on projects ranging from collaborations with Colombian and Mexican artists on migratory mileposts and floating habitat barges to bio-reserves in the Yucatan and landscape-integrated sculptures in Wyoming. Hull has been exhibiting for more than two decades and has been an artist-in-residence at a variety of colleges, workshops and conferences throughout the world, most recently in France, Canada and Colombia. She received a National Artist of the Year Award in 2007, was a visiting artist in 2005 in Medellin, Colombia, and received an individual artist fellowship in 2004.

Faculty:

2-D: Art professor and environmental artist **Patricia "Pat" Cummins** was born and educated in New York City. She began sculpting in kindergarten and created her first paintings at age 12, working with Robert Barrell of the Arts Student League of New York City. She received her bachelor's in art education from CUNY and a master's in art education from Florida International University. She has been a fine arts instructor for more than three decades. Cummins' work was displayed at Centre pour l'Art et la Culture, Aix-en-Provence, France, in July 2003 and 2004, and was included in a City Hall exhibition in the Castel del Piano, Tuscany, Italy, in 2007. This year, Cummins received a national park residency.

3-D: Environmental sculptor and director of the 18 Rabbit Gallery in Fort Lauderdale, Fla., **Leah Brown** received her bachelor's in fine arts from the Rhode Island School of Design, attended artist residencies in South Carolina, and lived and worked in New York City, where she became a grassroots community activist as well as an artist. Brown is involved with installation-based stage set production, curates monthly exhibits at her

gallery, and serves on the advisory board of the South Florida Eco-Art Project and the FAT Village Arts Association, and is a co-organizer of Art Fallout, a city-wide arts festival. Brown has shown her work around the country and speaks frequently. She works in visual narratives and is personally focused on dream interpretation and interspecies friendships between humans and animals.

Outreach Manager:

Nikenna “Nikki” Smart-Benjamin is a Coconut Grove native with a bachelor’s degree in political science and public administration from FAMU who has worked for the Department of Cultural Affairs since 1999. She was Public Affairs Assistant for the Miami Art Museum for almost three years, as an administrator in the Performing Arts Center. Benjamin has directed special events programming and was a dance choreographer. Benjamin is a member of the South Miami Alliance for Youth, an organization started by a group of citizens who wanted to expand youth recreation programs. As a member of the South Miami Alliance for Youth, Benjamin is focused on empowering youth in South Miami and the immediate region through volunteerism, parental involvement, and encouraging local youth organizations with adequate funding.

Gallery Manager:

Brandi Reddick has been the Artists and Communications Manager with Miami-Dade Art in Public Places for more than five years, and has worked in the visual arts field for 13 years, in galleries and museums and serving as an adjunct professor in art history at the University of Miami. Reddick has organized and curated multiple exhibits and has presented talks on the subject of public art at state and international conferences including the International Symposium on Public Art in Taipei, Taiwan. Reddick works for the South Florida Cultural Consortium Fellowship for Visual and Media Artists and is the curator of the Art Gallery at Government Center. She has a bachelor’s degree in art history from the College of Charleston and completed graduate work in art history at Savannah College of Art and Design. Reddick also serves as vice president of the Florida Association of Public Art Administrators and has judged numerous art selection panels.

Places

Board of Directors:

Steve Breslow, founding member of the U.S. Green Building Council.

Paul Eppling, a professional environmental sculptor with a focus on public artwork.

Blake Hudson, a law professor who formerly worked as an attorney in Houston on safety regulations of the oil industry.

Lee Lee, a painter who creates art installations that speak to the plight of the environment in which she immerses herself.

Frank Muller-Karger, a biological oceanographer and professor who directs the Institute for Remote Marine Sensing in the College of Marine Science at the University of South Florida.

Tom Reese, an environmental attorney in private practice who has represented citizens' interests in a variety of local and statewide issues regarding protecting natural resources.

Melia Walkowiak, a writer, grassroots environmentalist and student who started recycling initiatives at her workplace where she is the staff leader of the "go-green" initiative committee.

Katrisa Winston, Green Jobs Chair of the Tampa Bay Living Green Expo, member of the Pinellas County Urban League and resident of Tampa Bay who counsels residents on the skills they need to get green jobs.

Grants for Arts Projects Application
Basic Information, Part 1

Read the
instructions that
follow this form
before you start.

OMB No. 3135-0112
Expires 11/30/2007
W

Applicant Official IRS name: Places

Popular name (if different):

Mailing Address:

3015 3rd Avenue North, St. Petersburg, FL

ZIP Code (9-digit number): 33713-7704

Congressional District: 11

Taxpayer ID Number 00 -- 0000000
(9-digit number):

DUNS Number: 000000

Project Field/Discipline (check one):

- | | | | |
|---|---|---|---|
| <input type="checkbox"/> Dance (33) | <input checked="" type="checkbox"/> Local Arts Agencies (62) | <input type="checkbox"/> Museums (44) | <input type="checkbox"/> Presenting (54) |
| <input type="checkbox"/> Design (42) | <input type="checkbox"/> Media Arts: Film/Radio/
Television (34) | <input type="checkbox"/> Music (31) | <input type="checkbox"/> Theater (32) |
| <input type="checkbox"/> Folk & Traditional Arts (55) | | <input type="checkbox"/> Musical Theater (28) | <input type="checkbox"/> Visual Arts (41) |
| <input type="checkbox"/> Literature (52) | | <input type="checkbox"/> Opera (36) | |

Category (check only one category -- Number 1, 2, or 3):

1 ☐ **Access to Artistic Excellence** (7) APPLICATION DEADLINE (check one): ☐ MARCH 14, 2005 ☐ AUGUST 15, 2005
To determine the appropriate application deadline for your project, see "Access to Artistic Excellence Application Deadlines" or the field/discipline section that corresponds to your project.

2 ☐ **Challenge America: Reaching Every Community Fast-Track Review Grants** (7-78) APPLICATION DEADLINE: JUNE 1, 2005
For this category also select one focus area below
☐ Arts event (05) ☐ Public art (02)
☐ Architecture/design (04) ☐ Cultural tourism/districts (01)

3 ☒ **Learning in the Arts for Children and Youth** (8) APPLICATION DEADLINE: JUNE 13, 2005
For this category also select one focus area below:
☐ School-Based (27) ☒ Community-Based (28) ☐ Combination (29)

Project Director ☐ Mr. ☒ Ms. First: Brandice Last: Palmer

Title: Executive Director

E-mail: director@places.org

Telephone: (727)278-4470 ext. Fax: (727)866-9921

I certify that the information contained in this application, including all attachments and supporting material, is true and correct to the best of my knowledge. I also certify that the applicant is in compliance with the federal requirements specified under "Assurance of Compliance."

Authorizing Official ☐ Mr. ☐ Ms. First: Last:

Title:

E-mail:

Telephone: () ext. Fax: ()

Signature: Date: / /

Grants for Arts Projects Application Basic Information, Part 2

Read the
instructions that
follow this form
before you start.

OMB No. 3135-0112
Expires 11/30/2007

Applicant (official IRS name): Places

City, State: St. Petersburg, FL **Web Address:** www.places.org

Project Summary:

Places Islamorada is a pilot arts education program designed to provide an alternative learning environment for at-risk youth in Miami and the Florida Keys. Studies have shown that rates of recidivism are decreased among young people involved in art education programs. In addition, these young people often engage in continuing their education and in contributing to society in meaningful ways. Places Islamorada is requesting a grant in the amount of \$25,000 to support total eaned income estimated at \$165,500.

Intended Outcome (check one):

Access to Artistic Excellence

- ☐ 1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work. (A1Z)
- ☐ 2. Artistic works and cultural traditions are preserved. (A2Z)
- ☐ 3. Organizations enhance their ability to realize their artistic and public service goals. (A3Z)
- ☐ 4. Audiences throughout the nation have opportunities to experience a wide range of art forms and activities. (A4Z)
- ☐ 5. The arts contribute to the strengthening of communities. (A5Z)

And

Challenge America: Reaching Every Community Fast-Track Review Grants

Learning in the Arts for Children and Youth

- ☒ Children and youth will demonstrate increased levels of appreciation, knowledge, and understanding of and skills in the arts based on the application of national, state, or local arts education standards. (B1Z)

For this application, the applicant is serving as a [check if applicable; then list the one primary consortium partner (other than the lead applicant), or the nonprofit group or entity on whose behalf you are applying]:

- ☐ Lead Member of a Consortium ☐ Fiscal Agent ☒ Parent of a Component

For: Places Islamorada

Period of Support (e.g., 06/01/06 to 12/31/07): 06 / 01 / 06 to: 08 / 10 / 06 Number of Months: 2.4

Earliest Beginning Date for Arts Endowment Period of Support by category:

Access to Artistic Excellence: For the March 14 deadline – January 1, 2006; For the August 15 deadline – June 1, 2006

Challenge America: Reaching Every Community Fast-Track Review Grants – January 1, 2006

Learning in the Arts for Children and Youth – June 1, 2006

Project Budget Summary:

<u>\$ 25,000</u>	<i>PLUS</i>	<u>\$ 140,500</u>	<i>MUST EQUAL</i>	<u>\$ 165,500</u>
<small>AMOUNT REQUESTED</small>		<small>TOTAL MATCH FOR THIS PROJECT</small>		<small>TOTAL PROJECT COSTS</small>

Total organizational operating expenses for the most recently completed fiscal year: \$ 827,500

For year ending (Month/Year): 04 / 06

Grants for Arts Projects Application Organizational Background

Read the
instructions that
follow this form
before you start.

OMB No. 3135-0112
Expires 11/30/2007

Applicant (official IRS name): Places

Date organization was founded: 04 / 13 / 2005 Date organization was incorporated: 05 / 10 / 2005

Mission/purpose of your organization:

The mission of Places is to engage people in thinking creatively about the importance of natural resources, to educate communities about the importance of sustainability, and to provide a place where people can create art that thoughtfully addresses the importance of natural resources.

Organization overview:

The Places organization provides communities with a rich educational resource for promoting the arts as an integral part of cultural sustainability. Places produces an interdisciplinary speaker series for the public on topics related to the environment, green building, sustainable solutions, conservation, and environmentally sound artmaking and environmental art. Places also offers studio art classes concentrating on the impact of art on the environment and the dialog between art and the environment. Places regularly brings a prominent artist-in-residence to the community to promote the exchange of artmaking techniques and ideas.

Places successfully launched a summer program for at-risk school children in St. Petersburg, Fla., with a population of 248,098 per the 2006 U.S. Census. Fifteen inaugural students took classes in 2-D and 3-D design using non-toxic art materials and learned safe studio practices. The students also had opportunities to help coordinate and attend gallery openings that included their own work, and were required to attend at least one speaker series program. At the end of the local Places summer program, the students were asked how they would apply what they learned when they returned to school in the fall. Students were each given a checklist of important skills and were asked to write one sentence describing how they applied each skill during the school year. At the end of the year, three students who successfully completed all of the skill sets were offered free tuition at their next Places summer program. The children who chose to return for a second summer program were expected to take on additional responsibilities as Places student leaders, acting as student ambassadors during orientation for new summer program students and as student advisors for the duration of the summer classes. The at-risk students who attended the Places summer program learned a greater sense of responsibility and leadership skills. Most of these students showed marked improvements in their in-school behavior and involvement in school assignments.

Places Islamorada will allow the Places successful art educational program to reach an at-risk population of young people who live in or near Miami, Fla., a city of 404,048 per the 2006 census. The city is plagued with a violent crime higher than the national average. Building more prisons in Miami will not solve the problem of repeat offenders. Places Islamorada will offer an educational alternative for at-risk teenagers from Miami and the Florida Keys in a safe, low-crime environment. The summer program will teach students about sustainability in artmaking and the environment and provide them with valuable life and leadership skills.

Grants for Arts Projects Application
Organizational Activities

**Read the
instructions that
follow this form
before you start.**

OMB No. 3135-0112
Expires 11/30/2007

Provide a representative list of your organization's programming or activities for the following years: 2002-03, 2003-04, 2004-05. For organizations that schedule activities according to a single calendar year, use programming for 2002, 2003, and 2004. If necessary, you may attach up to two additional pages.

Applicant (official IRS name): **Places**

Programming

2002-2003: Provided after-school and summer art education program for qualifying at-risk elementary school students in Pinellas County, Fla.

Curriculum included a summer field trip to an art museum, guest speakers, an artist-in-residence, and a community workshop in which students invited a local artist to participate in the Places program.

2003-2004: Provided after-school and summer art education program for qualifying at-risk elementary school students in Pinellas County, Fla.

Curriculum included a summer field trip to an art museum, guest speakers, an artist-in-residence, and a community workshop in which students invited a local artist to participate in the Places program.

2004-2005: Provided after-school and summer art education program for qualifying at-risk elementary school students in Pinellas County, Fla.

Curriculum included a summer field trip to an art museum, guest speakers, an artist-in-residence, and a community workshop in which students invited a local artist to participate in the Places program. In the next fiscal cycle, Places is adding an off-site curriculum during the summer in Islamorada, Fla., and launching a pilot program to assist at-risk students in the Miami/Florida Keys area.

**Grants for Arts Projects Application
Access to Artistic Excellence and
Learning in the Arts
Details of the Project**

**Read the
instructions that
follow this form
before you start.**

OMB No. 3135-0112
Expires 11/30/2007

If necessary, you may attach up to two additional pages.

Applicant (official IRS name):

Places

* See attached

Grants for Arts Projects Application

Project Budget, Part 1

Read the
instructions that
follow this form
before you start.

OMB No. 3135-0112
Expires 11/30/2007

Applicant (official IRS name): Places

INCOME

1. Amount requested from the Arts Endowment:
Challenge America: Reaching Every Community OR Access to Artistic Excellence/
Fast-Track Review Grants \$10,000 Learning in the Arts \$ 25,000

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured.

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project) AMOUNT
Gallery sales 7,000
Art classes 8,500
Lecture sponsors 35,000
Residency sponsors 80,300

Total cash a. \$ 138,800

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Part 2 of the Project Budget form; identify sources)
ENV Magazine ads 2500

Total donations b. \$

Total match for this project (2a. + 2b.) \$ 141,300

EXPENSES

1. Direct costs: Salaries and wages

TITLE AND/OR TYPE OF PERSONNEL	NUMBER OF PERSONNEL	ANNUAL OR AVERAGE SALARY RANGE	% OF TIME DEVOTED TO THIS PROJECT	AMOUNT
Executive Director	1	50,000	20%	10,000
Staff Managers	4	40,000	20%	8,000
Coordinators	5	35,000	20%	7,000
Accountant	1	40,000	20%	8,000
Gallery Manager	1	40,000	20%	8,000
Exhibitions	1	35,000	20%	7,000
Faculty	2	3,000 per class		6,000
Total salaries and wages a. \$				113,000

Fringe benefits Total fringe benefits b. \$ 33,300

Total salaries, wages, and fringe benefits (a. + b.) \$ 146,300

Grants for Arts Projects Application

Financial Information

(Access to Artistic Excellence and Learning in the Arts only)

Read the
instructions
that follow this
form before you
start.

OMB No. 3135-0112
Expires 11/30/2007

If you are a fiscal agent or a parent organization, this information should refer to the group or component on whose behalf you are applying. Do not complete this form if you are applying for a *Challenge America: Reaching Every Community Fast-Track Review Grant*.

Applicant (official IRS name): **Places**

OPERATING BUDGET	MOST RECENTLY COMPLETED FISCAL YEAR		CURRENT FISCAL YEAR (ESTIMATED)		NEXT FISCAL YEAR (PROJECTED)	
	(10/01/03 -- 9/30/04)		(10/01/04 -- 9/30/05)		(10/01/05 -- 9/30/06)	
	START DATE	END DATE	START DATE	END DATE	START DATE	END DATE
Income:						
Earned	\$	120,000	\$	125,000	\$	130,800
Contributed	\$	2,500	\$	2,500	\$	27,500
Total Income	\$	122,500	\$	127,500	\$	158,300
Expenses:						
Artistic salaries and fees	\$	9,500	\$	9,500	\$	12,000
Production/exhibition/ service expenses	\$	146,300	\$	146,300	\$	146,300
Administrative expenses	\$		\$		\$	
Total Expenses	\$	155,800	\$	155,800	\$	158,300
Operating surplus/(deficit)	\$	-33,300	\$	-28,300	\$	0

In the space below, discuss the fiscal health of your organization. You must explain 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount):

For the past two fiscal years, Places has kept expenses the same while increasing earned income by aggressively increasing gallery sales. We have managed to decrease our operating deficit. In the next fiscal year, we would like to expand the communities we serve through a pilot summer program to be supported in part by an Access to Artistic Excellence and Learning in the Arts grant. The grant, along with an In Kind donation which we have secured this year, will allow us to eliminate our operating deficit in the next fiscal cycle, to ensure the long-term feasibility of the vital educational service we provide to children in the community who need it the most.

Grants for Arts Projects Application Organization & Project Profile

OMB No. 3135-0112
Expires 11/30/2007

Applicant (official IRS name): Places

The National Endowment for the Arts collects basic descriptive information about all applicants and their projects. The information below will help the Arts Endowment to comply with the Government Performance and Results Act (GPRA) and will be used to develop statistical profiles of the projects that it funds to report to Congress and the public. While your responses will not be a factor in the review of your application, this form is a required part of all application packages.

PART I

This section collects information about the applicant. If you are a fiscal agent, a parent organization, or the lead member of a consortium, your responses should relate to your organization, not the group or component on whose behalf you are applying.

A. ORGANIZATIONAL STATUS: Select the one item which best describes the legal status of the organization:

- | | | |
|---|---|---|
| 02 <input checked="" type="checkbox"/> Nonprofit organization | 05 <input type="checkbox"/> State government | 07 <input type="checkbox"/> County government |
| 08 <input type="checkbox"/> Municipal government | 09 <input type="checkbox"/> Tribal government | 99 <input type="checkbox"/> None of the above |

B. ORGANIZATIONAL DESCRIPTION: The following codes work in conjunction with the Organizational Discipline codes in C. below (e.g., select "Performing Group" here and "Theater" below to indicate that your organization is a theater company). Select the one item which best describes the organization:

- | | | | |
|---|--|---|--|
| 49 <input type="checkbox"/> Artists' Community, Arts Institute or Camp | 32 <input type="checkbox"/> Community Service Organization (a non-arts service organization, e.g., youth center or YMCA) | 12 <input type="checkbox"/> Independent Press | 03 <input type="checkbox"/> Performing Group |
| 15 <input type="checkbox"/> Arts Center (e.g., a multi-purpose arts facility) | | 27 <input type="checkbox"/> Library | 47 <input type="checkbox"/> Presenter/Cultural Series Organization |
| 16 <input type="checkbox"/> Arts Council or Agency (includes regional arts organizations) | 14 <input type="checkbox"/> Fair or Festival | 13 <input type="checkbox"/> Literary Magazine | 19 <input type="checkbox"/> School District |
| 17 <input checked="" type="checkbox"/> Arts Service Organization (includes state-wide assemblies) | 30 <input type="checkbox"/> Foundation | 11 <input type="checkbox"/> Media – Film (e.g., a cinema or film exhibitor) | 48 <input type="checkbox"/> School of the Arts |
| 26 <input type="checkbox"/> College or University | 10 <input type="checkbox"/> Gallery/Exhibition Space | 45 <input type="checkbox"/> Media – Radio (e.g., a NPR station) | 50 <input type="checkbox"/> Social Service Organization (a governmental or private agency, e.g., a public housing authority) |
| | 38 <input type="checkbox"/> Government (state, county, local, or tribal) | 46 <input type="checkbox"/> Media – Television (e.g., a PBS station) | |
| | 28 <input type="checkbox"/> Historical Society/Commission | 08 <input type="checkbox"/> Museum – Art | 18 <input type="checkbox"/> Union or Professional Association (includes artists'/designers' guilds, societies, etc.) |
| | 29 <input type="checkbox"/> Humanities Council or Agency | 09 <input type="checkbox"/> Museum – Other | |
| | | 07 <input type="checkbox"/> Performance Facility | 99 <input type="checkbox"/> None of the above |

C. ORGANIZATIONAL DISCIPLINE: Select the one item which best describes the organization's area of work in the arts (not the project for which it is applying):

- | | | | |
|---|---|---|---|
| 07 <input type="checkbox"/> Crafts | 10 <input type="checkbox"/> Literature | 03A <input type="checkbox"/> Opera | 11 <input checked="" type="checkbox"/> Interdisciplinary (art forms/works integrating more than one discipline) |
| 01 <input type="checkbox"/> Dance | 09 <input type="checkbox"/> Media Arts (audio/film/video) | 08 <input type="checkbox"/> Photography | |
| 06 <input type="checkbox"/> Design | 02 <input type="checkbox"/> Music | 04 <input type="checkbox"/> Theater | 14 <input type="checkbox"/> Multidisciplinary (more than one discipline) |
| 12 <input type="checkbox"/> Folklife/Traditional Arts | 03B <input type="checkbox"/> Musical Theater | 05 <input type="checkbox"/> Visual Arts | |
| 13 <input type="checkbox"/> Humanities | | | 99 <input type="checkbox"/> None of the above |

Grants for Arts Projects Application
Organization & Project Profile (continued)

OMB No. 3135-0112
Expires 11/30/2007

Applicant (official IRS name): Places

D. ORGANIZATIONAL RACE/ETHNICITY (OPTIONAL): Select the one item which best describes the predominant racial/ethnic identity of the organization. If at least half of the board, staff, or membership belongs to one of the listed racial/ethnic groups, use that designation. If no one group predominates, select "General".

N <input type="checkbox"/> American Indian or Alaska Native	B <input type="checkbox"/> Black or African American	O <input type="checkbox"/> Native Hawaiian or Other Pacific Islander	G <input checked="" type="checkbox"/> General (No predominant racial/ethnic identity)
A <input type="checkbox"/> Asian	H <input type="checkbox"/> Hispanic or Latino	W <input type="checkbox"/> White	

E. ACCESSIBILITY: Check below as applicable to indicate if the organization's board or staff includes an older adult (65 years of age or older) or a person with a disability (a physical or mental impairment that substantially limits one or more major life activities); otherwise leave blank.

☒ Older Adults ☐ Individuals with Disabilities

PART II

This section collects information about the project.

A. PROJECT DISCIPLINE: Select the one item which best describes the project discipline:

07 <input type="checkbox"/> Crafts	09 <input type="checkbox"/> Media Arts –	03B <input type="checkbox"/> Musical Theater	11 <input checked="" type="checkbox"/> Interdisciplinary (art forms/works integrating more than one discipline to form a single work)
01 <input type="checkbox"/> Dance –	09B <input type="checkbox"/> Audio	03A <input type="checkbox"/> Opera	
01A <input type="checkbox"/> Ballet	09A <input type="checkbox"/> Film	08 <input type="checkbox"/> Photography	
01C <input type="checkbox"/> Modern	09C <input type="checkbox"/> Video	04 <input type="checkbox"/> Theater	14 <input type="checkbox"/> Multidisciplinary (more than one discipline)
06 <input type="checkbox"/> Design	09D <input type="checkbox"/> Technology/ Experimental	04E <input type="checkbox"/> Theater for Young Audiences	99 <input type="checkbox"/> None of the above
12 <input type="checkbox"/> Folklife/Traditional Arts	02 <input type="checkbox"/> Music –	05 <input type="checkbox"/> Visual Arts	
10 <input type="checkbox"/> Literature	02B <input type="checkbox"/> Chamber		
	02C <input type="checkbox"/> Choral		
	02F <input type="checkbox"/> Jazz		
	02D <input type="checkbox"/> New		
	02I <input type="checkbox"/> Orchestral		

B. PROJECT RACE/ETHNICITY (OPTIONAL): Select the one item which best describes the predominant racial/ethnic identity of the project. If the majority of activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group. If the activity is not designated to represent or reach any one particular group, select "General".

N <input type="checkbox"/> American Indian or Alaska Native	B <input type="checkbox"/> Black or African American	O <input type="checkbox"/> Native Hawaiian or Other Pacific Islander	G <input checked="" type="checkbox"/> General (No predominant racial/ethnic identity)
A <input type="checkbox"/> Asian	H <input type="checkbox"/> Hispanic or Latino	W <input type="checkbox"/> White	

Grants for Arts Projects Application
Organization & Project Profile (continued)

OMB No. 3135-0112
Expires 11/30/2007

Applicant (official IRS name): **Places**

C. ACTIVITY TYPE: Select the one item which best describes the main activity of the project:

- | | | | |
|---|--|--|--|
| <p>04 <input type="checkbox"/> Artwork Creation
Includes media arts, design projects, and commissions</p> <p>05 <input type="checkbox"/> Concert/Performance/Reading
Includes production development</p> <p>06 <input type="checkbox"/> Exhibition
Includes visual arts, Media arts, design, and exhibition development</p> <p>08 <input type="checkbox"/> Fair/Festival</p> <p>09 <input type="checkbox"/> Identification/Documentation
(e.g., for archival or educational purposes)</p> <p>16 <input type="checkbox"/> Recording/Filming/Taping
(e.g., to extend the audience for a performance through film/tape; do not include archival projects)</p> <p>17 <input type="checkbox"/> Publication
(e.g., books, manuals)</p> | <p>28 <input type="checkbox"/> Writing About Art/Criticism</p> <p>18 <input type="checkbox"/> Repair/Restoration/Conservation</p> <p>22 <input type="checkbox"/> Seminar/Conference</p> <p>25 <input type="checkbox"/> Apprenticeship</p> <p>02 <input type="checkbox"/> Audience Services
(e.g., ticket subsidies)</p> <p>36 <input type="checkbox"/> Broadcasting
Includes broadcasts via TV, cable, radio, the Web, or other digital networks</p> <p>24 <input type="checkbox"/> Distribution of Art
(e.g., films, books, prints; do not include broadcasting)</p> <p>13 <input type="checkbox"/> Marketing</p> <p>14 <input type="checkbox"/> Professional Support: Administrative
Includes consultant fees</p> | <p>15 <input type="checkbox"/> Professional Support: Artistic
(e.g., artists' fees, payments for artistic services)</p> <p>29 <input type="checkbox"/> Professional Development/Training
Activities enhancing career advancement</p> <p>19 <input type="checkbox"/> Research/Planning
Includes program evaluation, strategic planning, and establishing partnerships</p> <p>33 <input type="checkbox"/> Building Public Awareness
Activities designed to increase public understanding of the arts or to build public support for the arts</p> <p>34 <input type="checkbox"/> Technical Assistance
with technical/administrative functions</p> <p>12 <input checked="" type="checkbox"/> Arts Instruction
Includes lessons, classes, and other means to teach knowledge of and/or skills in the arts</p> | <p>20 <input type="checkbox"/> School Residency
Artist activities in an educational setting</p> <p>21 <input type="checkbox"/> Other Residency
Artist activities in a non-school setting</p> <p>31 <input type="checkbox"/> Curriculum Development/Implementation
Includes the design and distribution of instructional materials, methods, evaluation criteria, etc.</p> <p>30 <input type="checkbox"/> Student Assessment</p> <p>35 <input type="checkbox"/> Web Site/Internet Development
Includes the creation or expansion of Web sites, the development of digital art collections, interactive services delivered via the Internet, etc.</p> <p>99 <input type="checkbox"/> None of the above</p> |
|---|--|--|--|

D. PROJECT DESCRIPTORS: Select up to four items that represent a significant aspect of the project:

- | | | | |
|--|---|--|---|
| <p>9F <input type="checkbox"/> Accessibility
Projects designed to increase access to the arts for persons with disabilities including ADA/504 compliance activities</p> <p>90 <input type="checkbox"/> Arts for Older Adults
Projects for artists/audiences 65 years of age or older</p> | <p>9L <input checked="" type="checkbox"/> Arts for Youth
Projects for young people 18 years of age or younger</p> <p>9E <input checked="" type="checkbox"/> Arts for "At Risk" Persons (Adults or Youth)</p> <p>9Q <input type="checkbox"/> Arts and Health/Healing
The arts in healthcare or as aids in healing including community responses to natural disasters or other tragedies</p> | <p>9D <input checked="" type="checkbox"/> Arts for Inner-City Communities</p> <p>9C <input type="checkbox"/> Arts for Rural Communities</p> <p>9I <input type="checkbox"/> International Activity
Projects involving U.S. artists in other countries, visiting foreign artists, cultural exchanges, etc.</p> <p>9B <input type="checkbox"/> Touring
The movement of artworks or artists for performances, etc., to benefit audiences in different geographic areas</p> | <p>9M <input type="checkbox"/> Presenting
The presentation of exhibitions, productions, etc., created elsewhere</p> <p>9A <input type="checkbox"/> Computer/Digital Technology
The use of new technology for the creation or dissemination of artworks, or for organizational management purposes</p> |
|--|---|--|---|

Grants for Arts Projects Application
Organization & Project Profile (continued)

OMB No. 3135-0112
 Expires 11/30/2007

Applicant (official IRS name): _____ **Places** _____

E. ARTS EDUCATION: Select the one response that best characterizes the extent to which this project involves arts education (i.e., systematic educational efforts with measurable outcomes designed to increase knowledge of and/or skills in the arts):

- | | |
|---|---|
| 99 <input type="checkbox"/> None
02 <input type="checkbox"/> Some, but less than 50% | 50% or more with activities primarily directed to:
01A <input checked="" type="checkbox"/> K-Grade 12 Students
01D <input type="checkbox"/> Adult Learners (Includes teachers and artists)
01C <input type="checkbox"/> Pre-Kindergarten Children
01B <input type="checkbox"/> Higher Education Students
01 <input type="checkbox"/> Multiple Groups of Learners |
|---|---|

For items F. and G. below, your figures should encompass only those activities and individuals directly affected by or involved in your project during the "Period of Support" that you have indicated for your project (with one exception for broadcasts as noted below). Leave blank any items that are not applicable or for which you do not have actual figures or reasonable estimates.

F. PROJECT ACTIVITY:

3 _____ # of artwork(s) to be created (Do NOT include student works, adaptations, re-creations, or re-stagings of existing works.) 0 _____ # of concerts/performances/readings 6 _____ # of lectures/demonstrations/workshops/symposiums 2 _____ # of exhibitions to be curated/presented (Include visual arts, media arts, films, film festivals, and design. Count each curated film festival as a single exhibition.) _____ # of books and/or catalogues to be published (The # of different titles, not the # distributed. Do NOT include performance programs or guides, newsletters, or other ancillary material.) _____ # of artworks to be conserved/restored to save or prevent from decay or destruction	3 _____ # of artworks to be identified/documentated (i.e., for the purpose of creating a comprehensive list, inventory, or catalogue. Include works digitally converted for documentation or access purposes.) 1 _____ # of artists' residencies (Artists' activities in schools or other community settings over an extended period of time.) _____ # of schools (pre-K through grade 12) that will actively participate (Those schools that will be involved actively in your project, not those to which material simply is distributed.) _____ # of organizational partners (Organizations that combine resources and work together to make the project happen. Do NOT include funders unless they will actively participate.) 0 _____ # of apprenticeships/internships _____ # of hours to be broadcast on radio, television, or cable (For series, include hours for all broadcasts. Include broadcasts that occur after the end date of the project only if they will be a direct result of the funding of this application. Do NOT include public service announcements, advertising or other promotional activities, or Web-casts.)
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G. PARTICIPANTS/AUDIENCES BENEFITING:

2 _____ # of artists (Those artists who will participate actively in the project including members of performing groups and living artists whose work will be represented. Do NOT include technical, managerial, or administrative support. If an artist also is a teacher, you may count that person as either an artist or a teacher but not both.) 2 _____ # of teachers (Those teachers who will participate actively in the project. If a teacher also is an artist, you may count that person as either an artist or a teacher but not both.) 5 _____ # of children/youth (Those 18 years of age or younger.)	_____ Total # of individuals benefiting (Include all those from the left column plus others to be involved in the project during the "Period of Support" that you have indicated for your project. Do NOT include broadcast audiences; see below.) _____ For radio, television, and cable broadcasts, total audience (For series, include audience totals for all broadcasts. Include broadcasts that occur after the end date of the project only if they will be a direct result of the funding of this application. Do NOT include public service announcements, advertising or other promotional activities, or Web-casts.)
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ARTS ADMINISTRATION PORTFOLIO

Brandice E. Palmer

Budget/Financial Statement

Produced as part of the course requirements for Principles of Arts
Administration in the Arts Administration program at
Savannah College of Art & Design

The budget provided accompanies my grant proposal for the summer arts education program, Places Islamorada, designed to immerse at-risk youth in South Florida in a 2.4-month program in the beautiful Florida Keys where they learn about sustainability, the marine environment, environmentally safe art-making methods, and creative and sustainable careers.

Income Statement - Year 3

Project Budget: Places Islamorada

Project Budget: Places Islamorada		Budget Calculations: Places Islamorada	
Gallery Sales	7,000		
Art Classes Tuition	8,500		
Lecture Sponsorships	35,000		
Residency Sponsorships	80,300		
Income Earned	130,800	fx=H9+H8+H7+H6 (Gallery Sales + Art Classes Tuition + Lecture/Residency Sponsors)	
Access to Artistic Excellence Grant	25,000		
In-Kind Advertising	2,500		
Income Contributed	27,500		
Total Income	158,300	fx=H15+H10	(Income Contributed + Income Earned)
Operating Expenses			
Rent	4,800		
Utilities	2,800		
Insurance	200		
Studio/office supplies	1,700		
InKind ENV Magazine Ad	2,500		
Direct Costs: Other	12,000		
Direct Costs: Salaries & Wages	146,300		
Total Project Expenses	158,300	fx=H25+H24	(Direct Costs Other + Direct Costs Salaries and Wages)
Operating Surplus/Deficit	0	fx= H16-H26	(Total Income-Total Project Expenses)

Places Islamorada: Budget Overview

Program Overview: Places Islamorada is an art education program for at-risk youth in the Miami/Florida Keys areas. The summer program, housed at a marine biology research center in the Florida Keys, introduces the youth to art-making in a beautiful, natural environment, where they learn about building sustainable futures through creative careers in the arts and environmental sciences.

Goals: The Places Islamorada budget illustrates the projected balance of income and expenses during the upcoming fiscal year. We project a zero operating deficit next year, in part due to the generous support of lecture and residency sponsorships, in-kind advertising, and an Access to Artistic Excellence grant that help us keep our program tuition low.

Organization Overview: With a staff of six dedicated artists, educators and administrators plus a passionate board of directors, Places Islamorada provides an interdisciplinary studio series, studio art and artist-in-residence programs that greatly benefit and enrich the immediate community. These cultural experiences also encourage tourists from outside the community to visit and spend money in the local economy.

Explanation of Financial Statement: The attached budget illustrates a balanced fiscal year. Our gallery sales remaining strong enough to help offset tuition costs for lower income at-risk students, and we have successfully raised sponsorships for our artist-in-residence, lecturers, and anticipate support for student scholarships in the next fiscal cycle. We have kept salaries and wages capped to offset any unforeseen costs.

Earned Versus Contributed Income: Through a \$25,000 grant and \$2,500 in In-Kind advertising, we project \$27,500 in contributed income in the next fiscal year, supplementing the \$130,800 of earned income from gallery sales, art class tuition, and generous lecture and residency sponsorships.

The total projected cost of our pilot summer art education program serving at-risk youth in the Miami/Florida Keys areas is \$158,300.