



Montgomery County Arts
And
Cultural District
(MCACD)

2010-2011

Special Project Grant

Guidelines

Remember.....

Draft Deadline:
April 30th

Final Deadline:
June 1st

Grant Applications must be
received by MCACD by
4:30 PM.

No late Applications
will be accepted.



Montgomery County Arts and Cultural District 2010-2011 Special Projects Grant Program

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Montgomery County Arts and Cultural District 2009-2010 Special Projects Grant Program Grant Guidelines

Welcome to the Montgomery County Arts & Cultural District (MCACD) Special Projects program. The MCACD is a special purpose unit of Montgomery County government. Special Project grants provide an opportunity for small and mid-sized arts, cultural and other non-profit organizations to produce or present an arts or cultural project that will benefit the neighborhood and/or community it serves. The MCACD is providing **\$135,000** to support the Special Projects program.

The first three steps to applying to the Special Projects program are simple: attend a free grant workshop, read the guidelines and application and call the county's arts staff between the hours of 9:00 AM – 4:00 PM, M-F at 224-3850 with questions or to schedule a free consultation.

PROGRAM GOAL

Special Project grants provide support for one or a series of high quality arts and cultural activities. Special Project grants support performing, visual, media, literary and folk arts; festivals; artists' series; arts and cultural programs of PreK-12 schools; colleges and universities; cultural traditions, public art programs; and other community and neighborhood arts and cultural partnerships. The 2010-2011 Grant program will fund projects taking place from November 1, 2010-October 31, 2011.

ELIGIBILITY

All Applicants must document the following in order to be eligible:

- Organization is located in Montgomery County.
- One application per organization, college, university, or municipality.
- Non-profit and tax-exempt status (organizations with pending status may apply in partnership with a fiscal agent).
- Compliance with previous Special Project grants and Final Grant Reporting.
- Fiscal accountability and management.
- Project must take place November 1, 2010-October 31, 2011.
- Grant amount requested meets the requirements outlined for new and repeat projects.

RESTRICTIONS

Special Project grants will not fund:

- Organizations/events located outside Montgomery County, Ohio.
- Multiple applications from an organization.
- Activities before November 1, 2010 and after October 31, 2011.
- General operating expenses (e.g., office supplies and rent, and other overhead).
- Capital expenditures for facilities or equipment.
- Fundraising events.
- Hospitality expenses (e.g., food and beverages).
- Multi-year grants (e.g., requests for two-year projects).
- Arts and cultural organizations and their auxiliary groups receiving general operating support from MCACD.
- Applications with no evidence of a true collaboration between an applicant and fiscal agent, if applicable.

DEADLINES

Completed Special Project applications are due in the Montgomery County Community Development office, 451 West Third Street, 10th Floor, Dayton, Ohio 45422:

- Friday, April 30, 2010, 4:30 PM – Draft Deadline (**REQUIRED** for all first time applicants and repeat project applicants who did not attend a workshop). By submitting drafts by April 30, staff will have ample time to review proposals and consult with applicants before the final deadline. Attachments and support materials are not necessary for the draft.
- Tuesday, June 1, 2010, 4:30 PM – Completed applications are due in the Montgomery County Community Development office. No late applications will be accepted. Facsimiles or electronic applications are not accepted.

PROGRAM CATEGORIES

An applicant may submit a proposal for a new project or a repeat project. Support for projects is limited to one year. After one year of MCACD support, applications for repeat projects have additional requirements. The following definitions represent the four program categories applicable to Project Support.

- **Cultural/Multi-Arts:** Projects involving more than one art and cultural discipline (e.g., festivals, neighborhood events, etc.) or the humanities.
- **Education:** In-school arts and cultural residency or education-based community projects. Applicants may use this category to integrate the arts and culture into the basic curriculum.
- **Literary Arts/Performing Arts:** Projects involving creative writers, including poets, novelists and short-story writers or the performing arts (e.g., theater, dance and music) presented or produced by the applicant organization.
- **Visual Arts:** The visual arts include painting, film and media, crafts, sculpture, and design arts.

FUNDING AND APPLICANT MATCH

For **new projects**, the maximum grant request cannot exceed \$10,000 or 75% of the total project expenses. For proposals from colleges and government, the maximum grant request cannot exceed \$10,000 or 50% of the total project budget. For **repeat projects** applicants must leverage additional resources (cash and/or in-kind) for the proposed project to meet the match requirements. Please refer to the table below for grant request maximums, percentage of expenses, and match requirements.

Project	Maximum \$\$	Grant Request	Applicant Match	Match Requirement
New Project	\$10,000	75%	25%	Cash/in-kind or all in-kind
Repeat Project Second and Third Year	\$7,500	50%	50%	Cash/in-kind or cash
Repeat Project Fourth year and beyond (Ongoing Project Support)	\$5,000	50%	50%	Cash/in-kind or cash
Colleges & Governments First year	\$10,000	50%	50%	All Cash
Colleges & Governments Second and Third Year	\$7,500	50%	50%	All Cash
Colleges & Governments Fourth year and beyond (Ongoing Project Support)	\$5,000	50%	50%	All Cash

NEW AND REPEAT PROJECT DEFINITIONS

New Project : Any project that has not received funding from MCACD is a new project (regardless of whether the organization has been previously funded for other projects).

Repeat Project : A project may be considered a repeat project if

- 1) The same project received MCACD funding the previous year
- 2) The project is part of an ongoing program/series of the organization that has been funded by MCACD in the past.
- 3) The scope/style of the project is the same as the previous year but with a different theme/focus.

Applicants are encouraged to contact Montgomery County at 224-3850, if they are considering applying for a repeat project or if they are unsure if their project/program is a repeat project.

During the Eligibility Audit, the County staff will approve or deny your categorization of new or repeat project. If denied, the grant amount requested would be lowered, per the above guidelines.

ADDITIONAL REQUIREMENTS FOR UNIVERSITIES AND MUNICIPALITIES

Applications from Colleges, Universities and Government Agencies must:

1. Show how the applicant will involve the community outside the college, university or agency in planning or scheduling committees and in implementing the project.
2. Show how the project will be marketed to the general community beyond college or university students, faculty and staff or the agency.
3. Demonstrate a broad financial base of support and contain a cash match; that is, a match beyond staff time and overhead provided by the college, university or agency. Indirect costs may not be used to match MCACD funds; they should not be shown in the cash section of the application. Indirect costs*, if listed, should be shown in the in-kind section of the application.

*Indirect costs are real costs that the institution incurs but which cannot be directly charged to a specific grant or contract. General categories of indirect costs include general administration (accounting, payroll, purchasing, etc.), sponsored project administration, plant operation and maintenance, library expenses, departmental administration expenses, depreciation or use allowance for buildings and equipment, and student administration and services. Indirect costs also are sometimes called Facilities & Administrative (F&A) Costs or institutional overhead.

REVIEW CRITERIA - SCORING FORM

Panelists review each application and provide comments on the strengths and weaknesses of the application based on the criteria in the scoring form below.

This is a competitive process and projects are recommended for grant awards based on the applicant's ability to respond effectively to the published criteria.

Artistic and Project Quality	Maximum of 30 points
Criteria	Evidence (can support any criteria)
<ul style="list-style-type: none"> ▪ Quality of the artists, productions, exhibits, works of art and other project activities. ▪ Qualified people are involved in making programming decisions. ▪ Quality design is evident in graphic and printed materials. 	<ul style="list-style-type: none"> ▪ Grant narrative. ▪ Printed materials (programs, catalogs and newsletters). ▪ Press clippings. ▪ Resumes or bios of artists, jurors, and consultants. ▪ Artistic documentation. ▪ MCACD Final Report.

Score of 1 – 10: Artists not identified and quality impossible or difficult to discern.
Project is not a meaningful arts/cultural project.
Program management is not identified and qualifications difficult to discern.

Score of 11 – 20: Artists identified but not exemplary in their craft.
Project is clearly artistic/cultural, but not necessarily strong.
Program management identified but not necessarily strong.

Score of 20 – 30: Artists of the highest artistic quality.
Project is an excellent example of a strong artistic/cultural program.
Program management strongly qualified to lead this arts/cultural project.

Project Impact/Benefit / Outreach		Maximum of 30 points
Criteria	Evidence (can support any criteria)	
<ul style="list-style-type: none"> ▪ Program goals and results are clearly explained and documented. ▪ Organization is responsive to the interests and needs of their constituents. ▪ Targeted audience has been clearly defined. ▪ A realistic promotional plan is outlined to reach the targeted audience. ▪ Public component is evident and clearly defined. ▪ Public component will serve culturally diverse constituents. ▪ Applicant or public component is located in community with limited cultural resources. ▪ Organization's programming and facilities comply with federal ADA requirements. ▪ Programs and activities are affordably priced and scheduled at times and locations to assure greatest public participation. 	<ul style="list-style-type: none"> ▪ Grant narrative, in particular sections describing planning, impact, promotion and projected attendance. ▪ Letters of support. ▪ Grant narrative, in particular, areas describing marketing and outreach. ▪ MCACD final report, in particular, past attendance figures and diversity of participants. ▪ Narrative describing level of accessibility of the organizations. ▪ Printed materials detailing range of admission prices, performance times, accessibility logos. 	

- Score of 1 – 10: Program goals and results are not explained and documented.
 Organization is not responsive to the interests and needs of their constituents.
 Targeted audience is not defined.
 Promotional plan is unrealistic and/or not defined.
 Public component is not clearly defined and explained.
- Score of 11 – 20: Program goals are explained and reasonably realistic.
 Response to the needs of the constituents is limited.
 Promotional plan is "business as usual".
 Public component is clearly defined.
- Score of 21 – 30: Program goals are realistic and developed in direct response to constituent needs.
 Promotional plan is creative and will strongly impact the target audience.
 Public component is clearly defined and either reaches a significant number of people or impacts the constituents in a deep and meaningful way.
 Public component serves a culturally diverse constituency.
 Project takes place in a community or setting with limited cultural resources.

Project Evaluation		Maximum of 10 points
Criteria	Evidence	
<ul style="list-style-type: none"> ▪ Organization's project evaluation plan is meaningful and addresses impact. 	<ul style="list-style-type: none"> ▪ Grant narrative, sample evaluation tools and summaries from previous evaluations. 	

- Score of 1 - 3: Evaluation plan is non-existent.
 Evaluation plan does not address project impact.
- Score of 4 – 6: Evaluation plan is evident but could be strengthened.
- Score of 7 – 10: Evaluation plan is thorough and strongly addresses project impact.

Project Budget		Maximum of 10 points
Criteria	Evidence	
<ul style="list-style-type: none"> ▪ Budget is accurate and realistic for the project. 	<ul style="list-style-type: none"> ▪ Project Budget and Budget Breakout. 	

Score of 1 – 3: Budget does not balance.
 Budget Breakout is not included.
 Budget Breakout does not easily itemize budget figures.
 Budget is not realistic for the project as addressed in narrative.

Score of 4 – 6: Budget balances.
 Budget Breakout is not as detailed as would be helpful.
 Budget is realistic.

Score of 7 – 10: Budget balances.
 Budget Breakout is thorough.
 Budget is realistic.

Ability to Complete and Manage the Project		Maximum of 20 points
Criteria	Evidence	
<ul style="list-style-type: none"> ▪ Organization has history of successful project implementation. ▪ Organization demonstrates ability to develop and manage resources appropriately. ▪ Project manager is qualified. ▪ Appropriate staff, board and committee members are involved. ▪ Commitment by artists and other project personnel secured. 	<ul style="list-style-type: none"> ▪ Grant narrative, in particular organizational history section. ▪ Brochures and press clippings from previous projects. ▪ Some or all-matching funds are confirmed. ▪ Grant Narrative, in particular response to funding reduction. ▪ MCACD final report, in particular, history of handling funds. ▪ Artist resumes; project manager resume, letters of agreement from artists. ▪ Planning committee information. ▪ Timeline that clarifies activities and relates directly to the project. 	

Score of 1 – 6: History of successful project implementation not evident.
 No letters of commitment from artists and other project personnel.
 No matching funds are secured.

Score of 7 – 14: Successful project implementation somewhat questionable.
 Some, but not all, artists and key project personnel are confirmed.
 No matching funds are secured.

Score of 15 – 20: Organization has strong history of successful project implementation.
 All artists and key project personnel are confirmed.
 Some matching funds are secured.
 Response to funding reduction is thoughtful and realistic.

HOW TO APPLY

1. Review the 2009-2010 Special Project guidelines and application. All applicants are encouraged to contact the County staff at 224-3850 for free technical assistance (e.g., workshops and draft review). NOTE: Staff will not accept draft applications after Friday, April 30, 2010.

HELPFUL TIP: Give yourself ample time to plan, write, re-write, and review the application with County staff. This includes developing the application, gathering artistic documentation and all supplemental materials. This grant process will require the dedicated efforts of one or two individuals in your organization. In addition, have a reader not familiar with this grant application review it for content, clarity and potential budget and spelling errors.

2. Type the application. Grant applications will not be accepted electronically (email or fax) or if they are handwritten. Applicants should use a legible font (e.g., Arial Narrow ten (10) point font). Applications will be available on-line at http://www.mcoho.org/services/ced/art_cultural.html after April 1, 2010.
3. Check and double-check your application for spelling and mathematical errors.
4. To strengthen the review of your application, applicants should submit artistic documentation. Artistic documentation may give the panel a clearer indication of what is being proposed and/or the quality of the art/artist(s).
5. Applicants must submit an original and 7 copies of the requested materials listed on Page 9 of the Grant Application by **Tuesday, June 1, 2010**. Please send all application materials together, collated into sets. **DO NOT USE STAPLES or BINDERS.**

APPLICATION INSTRUCTIONS

These instructions correspond with the numbered questions on the attached grant application form. Please complete the application in its entirety.

1. Fill out the Project Information
 - a. Project Title
 - b. Status of Project - Check the appropriate boxes. (Refer to page 3 of guidelines for Project Definitions)
 - New Project - Any project that has not received funding from MCACD is a new project.
 - Repeat Project Second Year and Third year: Second/Third Year applicant has applied for MCACD funds for the same project (maximum request is \$7,500 or 50% of project budget).
 - Repeat Project Fourth Year and Beyond (maximum request is \$5,000 or 50% of project budget).
 - Check box if application is from college, university, or government agency
 - c. Include the starting and ending date (month, date, and year) of the project. Projects must take place between 11/01/2010-10/31/2011.
2. MCACD Grant Request – For new projects seeking funding from MCACD for the first time, the maximum grant request cannot exceed \$10,000 or 75% of the total project expenses (50% for applications from colleges and government). For repeat projects in the Second Year or Third Year the maximum grant request cannot exceed \$7,500 or 50% of the total project budget. For repeat projects in the Fourth Year and beyond maximum request is \$5,000 or 50% of the total project budget. 2B – please state the budget for the entire organization (not the project).
3. Program Category - Check only one category: review Grant Guidelines page 5, for a description of the four program categories.
4. Organization Name - The name, address, city, telephone number, email and website of the applicant organization and fiscal agent, if applicable.
5. Grant Writer & Grant Contact Person and Mailing Address- The name, telephone number and email of the person who put this application together and the person who will serve as the grant contact and their mailing address.

6. Organizational Status - Provide details on the non-profit and tax-exempt status of your organization (or the fiscal agent). Include the federal identification number.
7. Organizational History and Mission Statement - Provide a brief history of the applicant organization as well as the organization's mission statement.
8. Statistical Information – Indicate the number of personnel that will be involved in the project. On the chart on page 2 of the Grant Application, fill in the number of people anticipated to attend/participate live, the number of people anticipated to participate via broadcasting, and total the two figures. If your project is a repeat project, indicate the actual attendance and the attendance you estimated from last year's proposal.

For questions 9 through 13, applicants must use the space wisely, and use a type size of at least 10 point. Attaching additional pages is not permitted. If you type in too much information (on the executable form, the type size will be reduced automatically to fit into the allotted space), the text must be edited to fit into the space at a size 10 font. Applications received with reduced font size will not be accepted. Do not use all CAPS, and format the narrative so that it is reader-friendly (i.e. space between paragraphs, bullets, etc. if space permits).

PROJECT DESCRIPTION

9. Description Narrative

Provide a clear detailed description of your project. Although it is helpful to tell about past planning efforts, you must provide specific evidence of planning for your coming activities. Use the headings below, as applicable, to categorize different parts of your description.

- **Summary Paragraph**

Summarize your request in a few sentences. Begin your narrative with a single sentence description of how much money you are requesting and what it will be used for: [i.e. The (name of organization) requests (\$X) to (support/ expand/etc.) the (name of project/series/event, etc).] This first sentence will be used in all printed project summaries.

- **Who, What, When, Where, How**

Describe the project in detail. Paint the picture so that a reader who is totally unfamiliar with your project can envision it in detail. You should answer the following questions thoroughly. Who are the key personnel, artists and administrators? Qualifications should be briefly described here and more thoroughly fleshed out in the support materials that you attach to the application. Be specific, list names and their role in the project. What will happen? When will the project take place? Where will the project take place? How will the project be implemented?

- **Project Goals**

State the goals of your project. What will your project/program accomplish? What are the measurable outcomes?

- **Community Involvement**

Whom does the project serve? How have your past activities been supported by your community through attendance, financial support and in-kind donations?

- **Educational Activities (as applicable)**

Describe your educational activities and materials connected to the proposed project. State how and why they were developed. How will the educational activities enrich the experience for your constituency and enhance the project?

- **Project Timeline (as space allows)**

10. Project Promotion - Include in this section information on both paid and in-kind advertising and promotional efforts you will use to get the word out about your project.

11. Impact/Benefit of The Project - Discuss the impact the project has on the target audience/community. Describe outreach efforts.
12. Accessibility - Describe your organization's services to people with disabilities.
13. Project Evaluation - Evaluating your project begins with determining if the goals you set have been met. Relate this section to the goals you identified in the Project Description section. Both quantitative (number of people attending) and qualitative (audience surveys, committee evaluations, etc.) evaluation techniques can and should be used to fully assess the strengths and weaknesses of your project. All proposals with connections to the basic curriculum should focus the response on learner outcomes. Attach sample evaluation tools such as exit surveys and summaries from previous evaluations.
14. Funding Reduction - A thoughtful response is required in this section, as it is rare that a proposal is funded at 100% of request. Specify your organization's priorities if the project receives 50%, 25% or no funding from MCACD.

PROJECT BUDGET

Project Expense and Income Budget - The Project Budget is the story of your project, told through numbers, and it must "match" the narrative section of your application. An appropriate budget:

- Has the required match (see chart on page 5 of the Grant Guidelines to check your matching requirement)
- Is not inflated or under-funded for the project you are proposing
- Has no errors and columns add correctly
- Balances! (Expenses equal Income)

Tips for completing the Budget;

- A Budget Breakout is required for all applicants. This is a document that you create. A form is not provided as each organization's Budget Breakout is different, depending on the project. Review the attached samples and budget definitions, pages 16– 21, 23 of the Grant Guidelines. **Develop your breakout before you fill in the actual Budget form.** Once the breakout is complete, filling out the budget form is a snap!
- The following figures **must be the same**: The Total Cash Expenses must equal the Total Cash Income. The In-kind Expense in Column E must equal the In-Kind Income. The Total Project Expenses must equal the Total Project Income.
- In Column A, indicate how the MCACD Grant funds will be spent. The MCACD grant cannot be used to support hospitality expenses (food and beverages), capital expenditures, activities before November 1, 2010, or general operating expenses. (See Restrictions on page 2 of Guidelines)
- In Column B, Other Cash Expenses, include the remaining project expenses you will pay for through other sources.
- When completing the Expense Budget, remember that $A+B=C$. C is the Total Cash Expenses for the Project. The sum in Column C must match the Total Cash Income.
- Indirect costs are real costs that the institution incurs but which cannot be directly charged to a specific grant or contract. General categories for indirect costs include general administration (accounting, payroll, purchasing, etc.), sponsored project administration, plant operation and maintenance, library expenses, departmental administration expenses, depreciation or use allowance for buildings and equipment, and student administration and services. Indirect costs also are sometimes called Facilities & Administration (F&A) Costs or institutional overhead.
- In-kind contributions are optional (unless you are using them to meet your matching requirement). If you will be seeking in-kind donations it is important to include this on your budget so the panel can get an understanding of your entire financial plans. In-kind expenses should also be recorded (and equal) in-kind revenue.
- Remember $C+D=E$ when calculating the Total Project Expenses. Column E must equal the Total Project Income and includes the MCACD amount, the other Cash amount, and the in-kind amount.
- Please tell us your organization's overall budget so that we can see how the project compares and fits in.

ARTISTIC DOCUMENTATION REQUIREMENTS

Select high quality artistic documentation that clearly illustrates the merit of your organization's work or the work of the proposed artists for the project/program. Submit CD, DVD, photographs/digital images or manuscript/publication of recent work (see requirements below). Three copies of the artistic documentation should be submitted. Applicants can submit up to two types of media for their artistic documentation (i.e. you can submit digital videos and digital audio, or digital slides and a manuscript/publication, etc). Applicants must label artistic documentation clearly and submit a one-page synopsis of the work submitted (refer to Labeling Guide and Synopsis example sheet in these guidelines, page 20). Enclose a Self-Addressed Stamped Envelope (SASE) for the return of your artistic documentation. Make sure that you have ample postage for the return of your materials.

Electronic Media is now the standard Format expected for Artistic Documentation:

1. **Video Format DVD for Video**
2. **Audio Format CD for Audio**
3. **Digital Format CD for Digital Images**
4. **Photographs (can be presented but are not recommend)**

Submit three (3) copies of artistic documentation. Make sure to appropriately label your artistic documentation (See Labeling Guide, pages 20) to correspond with the information on the Artistic Documentation Synopsis sheet. It is critical that the applicant provide concise, detailed and descriptive information about the artistic documentation on the Artistic Documentation Synopsis sheet.

Label one copy **First Reader**. Label the second copy **Second Reader**. The first/second reader may watch or listen to up to 20 minutes of material. Denote the Time Start location on the disc to Cue the Reader of the point you want the first/second reader to begin viewing/hearing. Indicate on the Artistic Documentation Synopsis Sheet both the Time Start Cue point and the description of what the first/second reader is viewing/hearing at the cue point.

- Label the third copy **Panel**. At panel, we will review 2 minutes of material. This material should be the same as what was given to the first/second reader, but only a two-minute excerpt. Denote the Time Start location on the disc to Cue the Administrator of the point you want the Panel to begin viewing/hearing. Indicate on the Artistic Documentation Synopsis Sheet both the Time Start Cue point and the description of what the Panel is viewing/hearing at the cue point.



Digital Image Format - CD

Submit three (3) sets of no more than 10 **images**:

- Format images as **.jpg's**
- Place digital images in a blank PowerPoint presentation (plain background) on a Digital CD
- Images will be shown one at a time.
- Number each image in the order according to your preference for presentation to the panel.
- Be sure the number of the PowerPoint image corresponds with the list of works on the Synopsis Sheet.

Label one set **First Reader**, one set **Second Reader**, and one set **Panel**.



Video Format - DVD or Audio Format - CD

Video - DVD Format (preference is that there be only one chapter on the disc. If more than one chapter indicate which chapter to be reviewed). File Types: **.wmv ; .avi ; .mov**. Please note that Video's will be projected.

Audio - CD Format File Types: **.mp3 or .aiff** File Size 94k or higher

Submit three (3) copies of artistic documentation. Make sure to appropriately label your artistic documentation (See Labeling Guide, page 20) to correspond with the information on the Artistic Documentation Synopsis Sheet. It is critical that the applicant provide concise, detailed and descriptive information about the artistic documentation on the Artistic Documentation Synopsis Sheet.

Label one copy **First Reader**. Label the second copy **Second Reader**. The first/second reader may watch or listen to up to 20 minutes of material. Denote the time/start location on the disc to cue the point you want the first/second reader to begin viewing/hearing. Indicate on the Artistic Documentation Synopsis Sheet both the cue point and the description of what the first/second reader is viewing/hearing at the cue point.

- Label the third copy **Panel**. At panel, we will review 2 minutes of material. This material should be the same as what was given to the first/second reader, but only a two-minute excerpt. This CD/DVD must begin at the point to be viewed.



Photographs

Submit three (3) sets of no more than 10 photographs. Maximum size is 8" x 11". Make sure to appropriately label the photographs to correspond with the information on the Artistic Documentation Synopsis sheet. It is critical that the applicant provide concise, detailed and descriptive information about the photographs on the Artistic Documentation Synopsis sheet.

Label one set **First Reader**, one set **Second Reader**, and one set **Panel**.

If you need assistance, please contact County staff at 224-3850.



Manuscripts or Publications

The first /second reader will read a minimum of 20 pages and a maximum of 30 pages of material (8.5" x 11" single sided, single spaced, or 40 – 60 pages single-sided, double spaced). All other panelists will be given 5 pages (10 if double spaced) to read in advance of the panel meeting. It is critical that the applicant identify on the Artistic Documentation Synopsis Sheet the 20-30 pages for the first/second reader to read and the 5 pages that are to be sent to all panelists.

- Submit two (2) copies of your 20 to 30-page (40-60 if double-spaced) excerpt. Label one **First Reader** and one **Second Reader**. You may submit an entire book, story, etc. that is longer than 30 pages, but you must indicate the starting reading point for the first /second reader and panel, who will then read a minimum of 20 to a maximum of 30 pages from that point.
- Submit 8 sets of the 5-page (10 if double spaced) excerpt. Label these copies **Panel** and collate them with your application in order of the checklist found on page 9 of the grant application.

For support with the Digital Images and/or Digital Media please contact County staff at 224-3850.

GRANT REVIEW PROCESS

PHASE 1 – ELIGIBILITY

All applications will undergo an eligibility audit by county staff. If an organization fails to meet the eligibility requirements, the application will not be forwarded to the panel. The staff will make no assessment of the review criteria, only eligibility. Once your application is reviewed and accepted for eligibility, staff will notify applicants.

PHASE 2 – PANEL REVIEW

The MCACD relies on arts, cultural, and community experts from outside Montgomery County to review Special Project grant applications. Panelists can be selected based on their knowledge of the discipline, non-profit sector, and community. Every effort is made to avoid conflicts of interest. The entire review process is open for observation.

Panelists review each application and provide comments on the strengths and weaknesses of the application based on the criteria in the Scoring Form. Panelists will assign points in the five main criteria:

1. Artistic and Project Quality (up to 30 points)
2. Project Impact/Benefit/Outreach (up to 30 points)
3. Project Evaluation (up to 10 points)
4. Project Budget (up to 10 points)
5. Ability to Complete and Manage the Project (up to 20 points)

Following this analysis, panelists will score each criterion on a point scale (sample scoring recommendations on pages 4-6 of guidelines). The maximum number of points is 100. Staff will compute the scores to reach an aggregate rating. Staff will post all ratings, during the review, from the highest to the lowest ranked application. Funding recommendations by the panels are based on these ratings. This is a competitive process. Not all applications will receive funding.

PHASE 3 – GRANTS COMMITTEE

The MCACD Grants Committee will review a summary of all Special Project panel deliberations. By considering the panels' recommendations, the Committee ensures an equitable distribution of funds. The Committee has the discretion to consider applications that have 'development potential' for funding or technical assistance. The Committee approves the panels' funding models and recommends the distribution of funds based on the available allocation.

PHASE 4 – MCACD BOARD APPROVAL

The MCACD board considers the Grants Committee's recommendations. Following the MCACD board's approval, applicants receive written notification on the results of their grant applications along with panel comments.

REQUIREMENTS AFTER FUNDING

1. Grantees must sign the Grant Agreement and complete the Project Revision Form (if applicable) in its entirety.
2. If there are significant changes to your project, you must contact the county staff for approval and the approved changes must be submitted in writing.
3. Recipients must attend the news conference announcing FY2010-2011 awards.
4. Grantees must acknowledge **Montgomery County** as the funding source for the project and include the **MCACD logo** in programs, publications, and media releases associated with the project.
5. All projects should take place in facilities that are accessible to people with disabilities.
6. Grant awards are issued: 1) 75% before the project and 25% after the Final Grant Report has been completed and approved or 2) in one (100%) payment after completion and approval of the Final Grant Report.
7. Special Project grants must be completed by October 31, 2011.
8. A Final Grant Report and support materials are due 30 days after the completion of the funded project. Extensions are reviewed case-by-case and may be granted if a written request is submitted before the due date of the final report.
 - If final report is not submitted on time, 10 points will be automatically deducted from the score of the next application.
 - Close out date for final reports to be submitted will be sixty days after the due date, if no extension was granted. If an acceptable report is not filed within this time, grant will be cancelled and no final payments made. Determination will be made if funds will need to be returned.

ON-SITE EVALUATIONS

County representatives may attend, at random, funded activities to monitor compliance with the terms of the grant agreement.

SAMPLE EXPENSE BUDGET BREAKOUT					
	Line Item		Subtotal	Category Totals	Total
CASH EXPENSES					
Personnel					
Administrative					
	General Manager 5% of \$35,000		\$1,750		
	Subtotal Administrative		\$1,750		
Artistic					
	Artistic Director 10% of \$35,000		\$3,500		
	Subtotal Artistic Director		\$3,500		
	Subtotal Personnel			\$5,250	
Outside Fees					
Artistic					
	5 Actors @ \$1,500		\$7,500		
	5 Musicians @ \$1,500		\$7,500		
	Subtotal Artistic		\$15,000		
Technical/Production					
	1 Lighting Designer @ \$1,000		\$1,000		
	1 Sound Technician @ \$1,000		\$1,000		
	1 Costume Designer @ \$1,000		\$1,000		
	Subtotal Technical/Production		\$3,000		
	Total Outside Fees			\$18,000	
Travel					
Outside Professionals					
	3 Actors @ \$ 200		\$600		
	2 Musicians @ \$200		\$400		
	Subtotal Outside Professionals		\$1,000		
	Total Travel			\$1,000	
Marketing/Publicity					
Paid Advertising					
	1 Impact Weekly Ad @ \$500		\$500		
	5 WDTN Ads @ \$500		\$2,500		
	Subtotal Paid Advertising		\$3,000		
Design/Printing					
	Direct Mail Flyer		\$750		
	Opening Night Invitations		\$300		
	Subtotal Design/Printing		\$1,050		

	Line Item	Subtotal	Category Totals	Total
Mailing/Postage				
Direct Mail Flyer	\$1,500			
Opening Night Invitations	\$200			
Subtotal Mailing/Postage		\$1,700		
Total Marketing/Publicity			\$5,750	
Production/Exhibition				
Programs/Brochures				
Program Book	\$500			
Subtotal Programs/Brochures		\$500		
Equipment Rental				
Lights	\$1,000			
Sound	\$1,000			
Subtotal Equipment Rental		\$2,000		
Other - Costume Expense	\$1,500			
Subtotal Other		\$1,500		
Total Production/Exhibition			\$4,000	
Facilities Rental				
Theatre, Hall, Gallery, etc.				
Production Hall 5 nights @ \$1000	\$5,000			
Subtotal Theatre, Hall, Gallery, etc.		\$5,000		
Total Facilities Rental			\$5,000	
Accessibility				
Sign Language Interpreter (3 @ \$75)	\$225			
Subtotal Sign Language Interpreter		\$225		
Total Accessibility			\$225	
Remaining Operating				
Telephone - 3 months @ \$25	\$75			
Subtotal Telephone		\$75		
Postage - General	\$100			
Subtotal Postage		\$100		
Total Remaining Operating			\$175	
TOTAL CASH EXPENSES				\$39,400

	Line Item	Subtotal	Category Totals	Total
IN-KIND EXPENSES				
Marketing and Publicity				
Paid Advertising-Print/Broadcast				
	1 Impact Weekly Ad @ \$500	\$500		
	Total In-kind Marketing/Publicity		\$500	
Facilities Rental				
Rehearsal/Meeting Space				
	Rehearsal Hall	\$500		
	Total In-Kind Facilities Rental		\$500	
	TOTAL IN-KIND EXPENSES		\$1,000	
	TOTAL CASH & IN-KIND EXPENSES			\$40,400
SAMPLE INCOME BUDGET BREAKOUT				
INCOME				
Revenue				
Admissions				
	1,400 @ \$ 10	\$14,000		
	Total Admissions		\$12,000	
Memberships				
	25 @ \$ 25	\$625		
	50 @ \$ 10	\$500		
	Total Memberships		\$1,125	
Contracted Services Revenue				
	Acting Classes - 25 kids @ \$50	\$1,250		
	Total Contracted Services Revenue		\$1,250	
Other Revenue				
Concessions				
	5 nights @ \$200	\$1,000		
	Total Other Revenue		\$1,000	
	Total Revenue		\$15,375	
Contributed Income				
Corporate				
	1 sponsor @ \$1,000 (XYZ Corp.)	\$1,000		
	1 sponsor @ 500	\$500		
	Subtotal Corporate		\$1,500	
Foundations				
	We Love You Foundation	\$3,025		
	Subtotal Foundations		\$3,025	

	Line Item	Subtotal	Category Totals	Total
Individual Contributions				
1 @ \$500	\$500			
2 @ \$250	\$500			
10 @ \$100	\$1,000			
Total Individual Contributions		\$2,000		
Government				
Federal - NEA	\$3,500			
State - OAC	\$2,000			
Total Government		\$5,500		
MCACD Request		\$10,000		
Total Contributed Income			\$24,025	
TOTAL CASH INCOME				\$39,400
IN-KIND INCOME				
Marketing and Publicity				
Paid Advertising-Print/Broadcast				
1 Dayton City Paper @ \$500	\$500			
Total In-kind Marketing/Publicity		\$500		
Facilities Rental				
Rehearsal/Meeting Space				
Rehearsal Hall	\$500			
Total In-Kind Facilities Rental		\$500		
TOTAL IN-KIND INCOME				\$1,000
TOTAL CASH & IN-KIND INCOME				\$40,400

SAMPLE PROJECT EXPENSE BUDGET

	A	+	B	=	C	+	D	=	E
EXPENSES	MCACD Grant		Other Cash Expenses		Total Cash Expenses		In-Kind Expense		Total Project Expenses
Personnel									
Administrative			1,400		1,750				1,750
Artistic			2,800		3,500				3,500
Support					0				0
Total Personnel			<u>\$4,200</u>		<u>\$5,250</u>		<u>\$0</u>		<u>\$5,250</u>
Outside Fees									
Administrative					0				0
Artistic	7,500		7,500		15,000				15,000
Support					0				0
Educational					0				0
Technical/Production	500		2,500		3,000				3,000
Total Outside Fees	<u>\$8,000</u>		<u>\$10,000</u>		<u>\$18,000</u>		<u>\$0</u>		<u>\$18,000</u>
Travel									
Outside Professionals	500		500		1,000				1,000
Total Travel	<u>\$500</u>		<u>\$500</u>		<u>\$1,000</u>		<u>\$0</u>		<u>\$1,000</u>
Marketing and Publicity									
Paid Advertising	450		2,550		3,000		500		3,500
Design/Printing			1,050		1,050				1,050
Mailing/Postage			1,700		1,700				1,700
Other -					0				0
Total Marketing/Publicity	<u>\$450</u>		<u>\$5,300</u>		<u>\$5,750</u>		<u>\$500</u>		<u>\$6,250</u>
Production/Exhibition									
Transportation/Shipping					0				0
Programs/Brochures			500		500				500
Catalogs/Publications	350				0				0
Equipment Rental	700		2,000		2,000				2,000
Food/Drinks/Hospitality									
Other - Costume Expense			1,500		1,500				1,500
Other -					0				0
Total Production/Exhibition	<u>\$1050</u>		<u>\$4,000</u>		<u>\$4,000</u>		<u>\$0</u>		<u>\$4,000</u>
Facilities Rental									
Rehearsal/Meeting Space					0		500		500
Theatre, Hall, Gallery, etc.			5,000		5,000				5,000
Other -					0				0
Total Facilities Rental	<u>\$0</u>		<u>\$5,000</u>		<u>\$5,000</u>		<u>\$500</u>		<u>\$5,500</u>
Accessibility (itemize)									
Sign Language Interpreter			225		225				225
Other -					0				0
Total Accessibility	<u>\$0</u>		<u>\$225</u>		<u>\$225</u>		<u>\$0</u>		<u>\$225</u>
Remaining Expenses									
Supplies and Materials					0				0
Telephone			75		75				75
Postage			100		100				100
Duplication					0				0
Other -					0				0
Total Remaining Expenses	<u>\$0</u>		<u>\$175</u>		<u>\$175</u>		<u>\$0</u>		<u>\$175</u>
TOTAL EXPENSES	<u>\$10,000</u>		<u>\$29,400</u>		<u>\$39,400</u>		<u>\$1,000</u>		<u>\$40,400</u>

SAMPLE PROJECT INCOME BUDGET

INCOME	Projected Income	Confirmed Income (indicate dollar amounts)
Revenue		
Admissions	14000	
Memberships	1125	500
Contracted Services - Fees/Tuition, etc.	1250	
Other Revenue:		
Concessions/Sales/Rentals, etc.	1000	
Income on Investments/Endowments		
Total Revenue	\$15,375	\$500
 Contributed Income		
Corporate	1500	1000
Foundation	3025	3025
Individual Contributions	2000	500
Government:		
Federal	3500	
State	2000	2000
City		
Other Support (itemize)		
<i>MCACD Request</i>	10,000	
Total Contributed Income	\$24,025	\$6,525
 TOTAL CASH INCOME		
	\$39,400	\$7,025
TOTAL IN-KIND (from Column D)	1000	1000
TOTAL PROJECT INCOME	\$40,400	\$8,025

Total Organization Budget \$ 325,000.00

SAMPLE ARTISTIC DOCUMENTATION SYNOPSIS

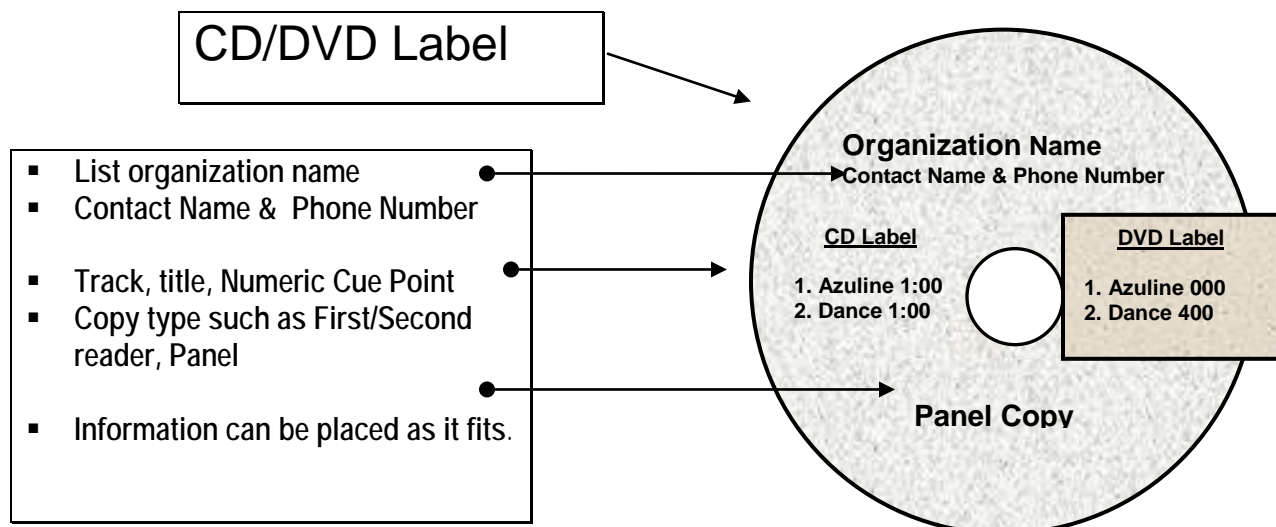
Artist Name:				
Media Type (circle):	Audio Format CD	Digital Format CD	Video Format DVD	Printed Material
File Type (circle):	.mp3 ; .aiff		wmv ; .avi. ; .mov	

Artistic Documentation Synopsis CD, DVD, Digital Images, Manuscripts and other time-based media

Slide # or Piece #	Artist/Group	Description/Title	Cue Point Start Time	Cue Point Start Time	Date
1	Artists/Performers	Description of the work: <u>Special Project Applicant</u> -PSA of org. or Video or Digital Images of Organization <u>Performing Artist</u> -Video or Audio with Title; Instrument: Dance Form; or Character <u>Visual Artist</u> -Digital Image with: Title of Image; Medium; Dimensions of work <u>Literary Artist</u> -Title of work	0:00	0:00	Year
2	Artists/Performers	Description of the work: <u>Special Project Applicant</u> -PSA of org. or Video or Digital Images of Organization <u>Performing Artist</u> -Video or Audio with Title; Instrument: Dance Form; or Character <u>Visual Artist</u> -Digital Image with: Title of Image; Medium; Dimensions of work <u>Literary Artist</u> -Title of work	0:00	0:00	Year

SAMPLE ARTISTIC DOCUMENTATION LABELING GUIDE

Example for Audio Format CD, Digital Format CD and Video Format DVD



BUDGET DEFINITIONS

EXPENSES:

Personnel – Employee salaries.

Outside Fees – Contractual services by people who are not considered employees.

Travel – Fees paid for bringing artists and other service providers into your community for your arts events.

Marketing/Publicity – Costs of services and products that are purchased to raise the public's awareness of the activities described in your application, including newspaper, television and radio advertising, as well as marketing survey expenses. Costs for designing and printing materials such as publicity flyers and posters are also included here.

Production/Exhibition Expenses – Materials and service costs associated with preparing for a performance, exhibit opening or other public presentation of artistic work.

Space Rental – Expenditures for office space, theatre, hall, gallery and other space.

Accessibility Expenses – Costs associated with making your programs accessible for people with disabilities. The Americans with Disabilities Act of 1990 mandates equal access for people with disabilities to public accommodations, public services, transportation and telecommunications. Allowable costs include sign language interpreters, audio describers, large print and Braille materials and transportation expenses.

Remaining Operating Expenses – General expenses, such as office supplies, interest expense, utilities/phone, postage, and photocopying, associated with your project.

INCOME:

Revenue

Admissions – Ticket sales to performances, exhibits and other arts events.

Memberships – If your organization is a membership-based organization, list membership fees on this line. All other individual contributions should be listed under "Individual Contributions" in the Contributed Income section of the budget.

Contracted Services – Include fees for workshops, classes, and tuition.

Other Revenue

Concessions/sales/rentals – Include sales of concessions at events, sales of artwork, rental of space, etc.

Income on Investments – Include interest income on investments and from endowments.

Contributed Income

Corporate – Include all corporate/business sponsorships and donations.

Foundation – Include all grants from local and national foundations.

Individual Contributions – Include all non-membership support secured from individuals.

Government

Federal – Include NEA and any other federal funds.

State – Include Ohio Arts Council and any other state funds.

City – Include any support from the city in which your organization is located.

Other Support – Itemize any other support, such as support from Arts Midwest, on the lines indicated.

Request to MCACD – Indicate the amount of money you are requesting from MCACD.

Organization Budget – is the total amount of your organization's budget (including but not limited to this project)

Suggestions For Grant Applicants

Submitting a grant means competing with other organizations. It is in your best interest to approach the grant process thoughtfully and to follow some basic grant-writing strategies that will strengthen your application.

The Basics

1. Plan ahead. Do some advance planning on the project before you sit down to write the grant. Ask yourself and your board:

- What do you want to accomplish with this project?
- How does this project reflect your organization's mission?
- Who will benefit from the project and how will they be served?
- What is the project timetable?
- Who will be involved in the planning, implementation, and evaluation of the project?
- What are the estimated project expenses?
- How will the funds be used?
- How will the matching funds be secured?
- How will your organization move forward with the project if it is not fully funded?
- What resources do you have and what resources are needed?
- How will you evaluate the project's strengths and weaknesses?

2. Read the grant guidelines carefully before you begin. There are instructions within each set of guidelines that address each question point by point. Understand what questions are being asked and organize your facts accordingly.

3. Following a review of the guidelines, consult County staff. Program staff can advise you on the grant programs available, answer questions on the grant guidelines, review draft applications, and generally help you understand the process.

Grant-Writing Tips

1. When writing the grant application, be concise and specific. Longer does not necessarily mean stronger. Concentrate on conveying the "who," "what," "when," "where," "why," and "how" of your project.

2. Be honest. You can accentuate the positive, but don't avoid discussion of how you plan to address the negative.

3. Remember that the information contained in your grant application may be the first contact a panelist has with your organization. Write your narrative responses to an audience who has no previous knowledge of who you are or what you do.

4. Allow yourself enough time to write, edit, and assemble your grant application. Follow instructions to the letter. For example, submit the appropriate number of copies, answer questions in the space provided, attach documentation, do not attach additional materials beyond what is requested, etc.

5. Double check for spelling, math and typographical errors. These details have an impact on panelists' perceptions of how seriously your organization approached the process.

6. Have someone not involved in the grant-writing process proofread for errors and for overall clarity of content.

7. Submit your application on time. All application materials must be delivered by the deadline date. Grants that are received after the deadline are automatically ineligible.

FOLLOW-UP

1. All panel meetings are open to the public. Plan to attend the meeting during which your application is reviewed. Listen to the critiques of other applications as well as your own. This is an opportunity to gain valuable insights on the panel process. Each applicant will receive a written summary of the panel's comments regarding strengths and recommendations. Use this feedback to improve future applications.

2. When it comes to thanking funders, inform your local commissioners and state legislators of how their continued support of arts and cultural activities has made an impact on your organization and community. Contact with organizations in their districts can demonstrate the importance of public sector support for the arts and culture. Private funders should also be thanked, and all support should be listed on programs and other appropriate printed material. (Check for specific funding requirements.) Don't forget to invite your funders to your event.

Sample Narrative Responses From Successful MCACD Grant Applicants

Mission Statement

The Miami Valley School – The Art of Story

The Miami Valley School, an independent college preparatory school, presents to students of demonstrated ability a challenging program in a supportive and caring community. It equips students with the knowledge and skills needed for college and for life's journey beyond college, preparing them to become self-sustaining learners and compassionate global citizens.

History of Organization:

The Miami Valley School was founded in 1964 by a group of parents and community leaders who wanted to create an independent school that would offer an exceptional educational experience for children in the Greater Dayton area.

In the last 35 years, MVS has grown from a K-8 school with 40 students to a thriving college preparatory school for three-year-olds through twelfth grade.

The MVS student body is rich in economic and cultural diversity and attracts students from 15 Dayton area communities. The Miami Valley School continues its long-standing commitment to provide financial aid to students in need, partially funding nearly twenty percent of its students.

At MVS, 100 percent of students matriculate to college and more than 20 percent of each senior class receive National Merit Scholarship recognition.

MVS is accredited by the State of Ohio and is a member of NAIS (National Association of Independent Schools) and OAIS (Ohio Association of Independent Schools).

Project Description (2 page description created by applicant)

Dayton Visual Arts Center - DVAC at Kettering Tower: Deborah Butterfield

Dayton and the surrounding region are blessed with a large community of talented visual artists and a loyal group of persons interested in and supportive of contemporary art. The exhibitions and programs of the Dayton Visual Arts Center (DVAC) arose to meet the need of these two constituencies. DVAC, which has recently experienced a strong growth period, is beginning to investigate, in collaboration with several other arts groups in Dayton, the viability of a larger exhibition and program space. But until that space is actualized, there is no large-scale space for contemporary art in downtown Dayton.

DVAC at Kettering Tower is a creative, collaborative response to this need. In collaboration with the Kettering Tower Trust, we propose to bring three exhibitions by nationally known contemporary artists to Dayton. The program will be directed by Kay Koeninger, Executive Director of the Dayton Visual Arts Center. The purpose of this series is to showcase:

- The presentation of art in a nontraditional space
- A wide variety of artistic approaches and media not normally seen in Dayton
- Cultural themes that are relevant to the greater Dayton community
- Contemporary art that is accessible to a general audience

Each exhibition would be accompanied by a free brochure, an artist's talk, and a panel discussion by local artists and critics. We are requesting support from MCACD in 2000-2001 for one exhibition in this series.

March-April-May 2001. The first exhibition, and the one that we are requesting support for, would be a selection of large sculptures by artist Deborah Butterfield. Butterfield is known for her life-sized bronze sculptures of horses, and her work is very popular. Besides being great examples of technical skill, her metaphorical beasts will resonate with our Midwestern community, where the rural lifestyle is still much in evidence and there is growing concern about "sprawl" and the loss of farmland.

September-October-November 2001. Lewis DeSoto is a Native American artist who specializes in installation art. His proposed project is inspired by the Great Serpent Mound, which is located close to Dayton in Southern Ohio. Built by Adena Native Americans in 400 AD, it is the largest earth sculpture in the world. His project will educate viewers about issues in Native American history and the richness of Native American art in Ohio. We are asking the National Endowment for the Arts to fund this exhibition.

March-April-May 2002. The final exhibition would draw upon Dayton's groundbreaking program of public sculpture, the City Beautiful that took place in the 1980s. Several artists who took part in that program and who have gone on to achieve national recognition – Andrea Blum, Jackie Ferrara, Mary Miss, and Donna Dennis- produced sculptural projects in Dayton. These artists will be asked to present plans and models for their current project. Concurrently, at Wright State University, there will be an exhibition documenting the history of the City Beautiful project. We feel that the presentation of these artists will educate the public about the worth of public sculpture and encourage the support of a more comprehensive public art program in Dayton. **We would request a second MCACD grant in 2001-2002 to fund this exhibition.**

Accessibility

K 12 Gallery

The gallery has wide aisles which makes it accessible to those in wheelchairs as well as those with other types of limb impairments, crutches, canes, etc. The elementary studio has tables and chairs so smaller children can work on art projects. The aisles are wide and the downstairs bathroom is ADA compliant. The senior studio is accessible by ramp, not stairs. It has an artist's sink which is easily approached by someone with a disability.

Funding Reduction

K12 Gallery for Young People – Resident Artist Program

at a reduction of 80 percent, K12 would need to secure additional funds from outside sources. At 50 percent, K12 would seek additional funding sources and reduce the amount of Saturday Classes and Community Outreach programs. At 25 percent or less, K12 would cancel the Community Outreach program along with the above reductions.

Project Promotion and Marketing

The Vincent Brothers Company – The Vincent Brothers Review Special "River Life" Project 2001

TVBR will run print ads in trade journals and Dayton-area newspapers. Our publicity plan also includes mailing posters and flyers to writers' resource centers in the Montgomery County area (i.e., literature departments of colleges and universities, and libraries). We'll also advertise both the "River" issue and the companion reading in upcoming issues of *The Ohio Writer*, a trade publication based in Cleveland. Flyers geared specifically for the "River" issues will be sent to area bookstores, local libraries, and to other area newspapers. We're also investigating the costs of running radio ads and

placing PSAs on area radio stations and on DATV. Our publicity plan also includes mailing posters and flyers to writers' resource centers across the country and distributing them at the Antioch Writer's Workshop in August 2000 and at the 2000 Midwest Writer's Conference at Kent State University's Stark Campus. Review copies of TVBR are sent to several reviewers/review magazines, and press packages including review copies of the "River" issue and background information about the authors presenting their work at the accompanying reading will also be circulated.

Impact/Benefit of Project

Englewood Hills Elementary School – Act Write

the project's targeted audience includes all students and teachers at EHS. Through this residency students will improve their creative writing skills and increase their understanding and participation in illustrating the written word through different medium. The students' self-esteem will be boosted by their participation in the artistic process, and in the creation of their own and their classroom's illustrated books. The teachers will learn creative ways to motivate students in the creative writing and visual arts process. Finally, the secondary audience of parents will support their children as audience members at the New Voices performance and by attending *Act Write's* culminating Open House event in April.

Project Evaluation

Englewood Hills Elementary School – Act Write

Because the *Act Write* residency covers the majority of the 2000-2001 school year, it will be possible for teachers to observe the students creative writing skills at the beginning of the year/residency and compare the writing at the conclusion of *Act Write*. Writing is a critical part of the Ohio Proficiency Test, and we are excited about the opportunity to assist students in achieving success in this area through their participation in *Act Write*. We will select two grade levels to take a pre-Proficiency Writing Test before the Child's Play residency, and will compare these results to their actual Proficiency Test scores (the test will take place after the writing component has been concluded). In addition to this evaluation, students and teachers will fill out evaluation forms after Child's Play and Andrew Arata complete their residency. Parents will be given evaluation forms at New Voices and the Open House. Attendance by parent will also be measured, with a 50 percent participation rate as the standard for excellence, 40 percent good, and 30 percent fair.

Contact Information

Matt Dunn

Grants Administrator
224-3850
dunnm@mcoho.org

Judy Mott

Executive Director
225-6341
mottj@mcoho.org

Montgomery County Arts and Cultural District

451 West Third Street, 10th Floor
Dayton, OH 45422

http://www.mcoho.org/services/ced/art_cultural.html