

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATIONS**

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Arts for Unity

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

Arts for Unity

Popular Name of Organization

Arts for Unity

26-1650616

Legal Name (if different)

Federal Tax ID No.

14252 Culver Dr., Suite A-335

Mailing Address

Irvine

92604

City

Zip

Ramses Rashidi

949-302-2238

Contact Name

Telephone

info@arts4unity.com

www.arts4unity.com

FAX

e-mail

Web Site

Irvine / Newport beach

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? **NO** If so, when? _____

Year organization was founded **2007** Number of paid staff **2** # of active volunteers **2**

Total amount requested: (from request line of project budget) \$ **19,800**

Estimated number of people in Newport Beach that the proposed project(s) will serve: **90**

CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

**Our purpose is to educate and bring out the best in children and youth through the arts
Our mission is the creation, production and promotion of the arts that are based on virtues and high ideals to bring the world closer together.**

Our goals are:

- to offer documentary **Filmmaking Workshop for kids ages 9-15**
- to organize **Film Festivals for kids in Newport Beach**

2. Identify and describe why there is a need in the **Newport Beach Community** for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

Children need inspiration and guidance to bring out their best.

Our filmmaking program is designed to help the children express themselves through the popular and creative medium of filmmaking while focusing on themes and scenarios that are based on self-development, family unity, community building, learning, service, health, the environment and protecting resources.

Arts for Unity has many years of experience in this unique combination of helping children to focus on character-development through the arts. www.arts4unity.com

We have developed hundreds of songs for kids based on virtues (arts4unity on YouTube)

We have developed over 1,500 scenarios based on virtues which kids can use for their film projects.

We have many years of experience in making documentary films to inspire and empower the viewer.

We have been developing and conducting the Kids Filmmaking Workshop since 2011.

Therefore, Arts for Unity is in a very unique position to offer this special program - Kids Filmmaking Workshop.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs- not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new _____ or existing X project/program?

Arts for Unity offers 3 levels of Filmmaking Workshop for Kids: Beginners, Intermediate & Advanced. Each course is 8 sessions of 90-minute each and it can be offered once or twice a week (2 sessions / week for summer program). Each session starts with a powerpoint presentation of topic for the day. Students then practice the topic /skill using their cameras or cell-phones in the area around the classroom. The session ends with the teacher showing the practice footage of students and gives an assignment for the following week. The students will develop a short-film at the end of 8 weeks which is showed during the final screening and graduation class.

Children learn about camera settings, composition, basic sequence, screen direction, camera moves, lighting, sound and editing.

The focus are the following themes: self-development, family unity, community building, learning, service, health, the environment and protecting resources

At the end of each term, the students working in teams of three produce and present a documentary to show their progress during the term.

Course Objectives: To teach the basics of documentary filmmaking and focus on themes that are helpful to kids in terms of building confidence, character development and success.

Methods of Instruction: Hands-on. Each session covers a basic technique in filmmaking, camera settings, cinematography, sound, lighting and editing. The students practice a specific in teams of two or three.

Methods of Evaluation: The assignments are done using the camera, sound, lighting and editing. Plus they work on a documentary project which is shown at the end of the term. A certificate of achievement is offered to all the students.

Materials, text or supplies: The handouts and assignments plus DVD or CD of specific information is provided. The students bring their own camera and computer to do the assignments.

Program Director:

Ramses Rashidi – the founder of Arts for Unity - is a filmmaker & composer who is focused on being the source of inspiration and hope through his creative works. He started performing when he was five and directed a drama on social issues at the age of twelve. Ramses studied acting at the American Academy of Dramatic Arts in New York City in the 70's and continued studying acting & film at UCLA Extension. Ramses lived in China from 1990-2005 where he was involved in educating children through the arts. He has created numerous documentaries on peace, empowerment of women and social issues. He is currently working on a series of documentaries called "Someone Special" to inspire and empower the youth. Ramses is also the founder of Center for Balanced Development (www.cbdus.org) a U.S. 501c3 non-profit organization dedicated to offering workshops and consulting programs on Social Enterprise.

4. Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

Our filmmaking workshop is designed for kids ages 9-15

**We plan to offer 2 time options: one time option will be during the week after school
And the other option will be on weekends.**

To recruit students we plan to make a presentation (see attached) on the program a few weeks before the term begins.

Each workshop will have a maximum of 18 and a minimum of 12 students.

The cost for an 8-week workshop with an average of 15 students will be \$3,900 (includes the tuition and cost of all materials).

The location of class could be in the city facilities or recreation rooms with access to projectors and white boards.

Based on an average of 15 students per class we plan to offer 12 workshops in 2013-2014 for a total of 180 students.

5. Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	1,500	3,000
Administrative	1,000	1,000
Technical Production	3,000	6,000
EXPENSES-Operating		
Facility Expense/Space Rental	3,500	500
Marketing	1,000	500
Production/Exhibition Expense	6,000	6,000
Touring/Presentation Expense	400	200
Educational Materials	600	300
Transportation	1,500	1500
Equipment	1,000	500
Other (if greater than 10%, annotate below)	500	500
GRAND TOTAL	40,000	

6. Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

Our goal is to to teach kids documentary filmmaking and focus on themes that are helpful to kids in terms of building confidence, character development and success.

To achieve our goal the workshop focuses on practice and hands-on method of teaching. Each session covers a basic technique in filmmaking, camera settings, cinematography, sound, lighting and editing. The students work on the assignment given by the teacher during each session in the field and in teams of 2 or 3 while the teacher observe and guide them.

Methods of Evaluation: At the end of each session students submit their work for that session and teacher makes comments and gives feedback.

At the end of each term, the students work in teams on a final short film that will include all the skills they have learned and present their film to the teacher for the screening and graduation session.

To qualify for the higher level workshop, the student must be able to show through their film that they understand and are able to put to practice the skills acquired during the previous level. A certificate of achievement is offered to all the students who have completed the final project.

Materials, text or supplies: The handouts and assignments plus DVD or CD of specific information are provided. The students bring their own camera and computer to do the assignments.

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
- A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
- If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
- **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.

8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)		
Contributed		20,000
Earned	22,000	20,000
Total Income	22,000	40,000
II. Expenses		
Program	7,500	10,000
General and Administrative	2,000	4,000
Marketing and Development	2,000	4,000
Total Expenses		
III. Operating Surplus/Deficit (Income minus Expenses)	11,500	22,000
IV. Fund Balance at Beginning of Year	500	1,000
V. Accumulated Surplus (Deficit) (Add lines III and IV)	12,000	23,000
VI. In-Kind Contributions (attach schedule if greater than 10% of total income)		

9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name Ramses Rashidi Title Founder / Director

Signature  Date 09/25/2013



SOUTH COAST
CHINESE CULTURAL ASSOCIATION
南海岸中華文化協會
Irvine Chinese School

南海岸中華文化協會暨爾灣中文學校
South Coast Chinese Cultural Association/Irvine Chinese School



Filmmaking 101/ 102

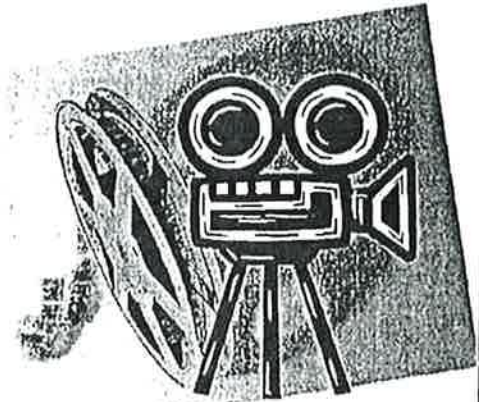
兒童影片製作班 (Age 9 to 15)

Instructor: Mr. Ramses



Learn the basics of filmmaking including camera settings, composition, basic sequence, screen direction, camera moves, lighting, sound and editing. Students work in teams to present a short film at the end of each 8-week term. Please bring camcorder, tripod and laptop.

兒童影視課程將學習基本的相關概念包括：相機設定、構造、連續鏡頭、螢光幕方向、燈光、音效及編輯。學生將在八週的課程後與小組製作短片來呈現成果。請自備錄影機、三腳架及手提電腦。



Classes	Time	Day	Date	Tuition	Material Fee
102	4:30~6:00pm	Saturday	6/2~7/21/12	\$180.00	\$20.00
101	4:30~6:00pm	Twice a week; Mon & Thr	7/2 - 7/26	\$160.00	\$20.00

102 4:30-6pm Mon. - 2. Thr. 8/2 - 8/27 \$180 \$20.

9 Truman, Irvine, CA 92620
TEL: (949) 559-6868 Ext. 572

www.sccca.us

Arts for Unity

Presents:

Filmmaking for Kids (Level 1 - Ages 9 to 15) **in Newport Beach**

Program contents:

- **Camera Settings**
- **Composition**
- **Basic Sequence**
- **Screen Direction**
- **Camera moves**
- **Lighting**
- **Sound**
- **Editing**



Program Themes:

Friendship, Service, and the Environment

Dates & Times:

Option 1: Wednesdays: October 23 – December 18 @ 4:30 – 6:00 PM

Option 2: Saturdays: October 27 – December 22 @ 10:00 – 11:30 PM

Maximum number of students per class: **18**

Requirements: **Camera, Tripod & notebook computer**

***Baroque Music Festival
of Corona del Mar***

NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION

Baroque Music Festival of Corona del Mar

2013-2014

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

Baroque Music Festival of Corona del Mar
Popular Name of Organization

Baroque Music Festival of Corona del Mar 95-3785942
Legal Name (if different) Federal Tax ID No.

PO Box 838
Mailing Address

Corona del Mar , CA 92625 -0838
City Zip

Ralph E. Smith Jr., President/Vina R. Spiehler, Treasurer 949-675-2899/642-0574
Contact Name Telephone

949-723-0532/642-2852 info@bmf-cdm.org www.bmf-cdm.org
FAX e-mail Web Site

Primarily Corona del Mar and Newport Beach, also other Orange County cities.
Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? yes If so, when? 2012

Year organization was founded 1980 Number of paid staff 0 # of active volunteers 22

Total amount requested: (from request line of project budget) \$ 5,000.00

Estimated number of people in Newport Beach that the proposed project(s) will serve: **900**
This is based on the capacity of the churches in Newport Beach that are used as venues for the concerts, the capacity of Sherman Gardens weekday intimate concerts and the public availability of the free outdoor brass concerts.

CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

The mission of Baroque Music Festival of Corona del Mar is to present, for the local community, quality Baroque music performances at affordable prices in an intimate environment.

The Festival has presented a one week festival during a week in June every year since 1981.

Performances are held at the Sherman Gardens and churches or other venues in Newport Beach on Sunday, Monday, Wednesday, Friday and Sunday of the Festival week. Attendance regularly reaches capacity of these venues resulting in sold-out concerts at both churches and Sherman Gardens.

In 2013-2014 it is the goal of the Board of the Baroque Music Festival of Corona del Mar to continue the thirty-four-year tradition established by Burton Karson and Irmeli Desenberg described above and to sustain a one-week Festival in June at Corona del Mar and Newport Beach venues.

2. Identify and describe why there is a need in the Newport Beach Community for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

Tim Mangan, music critic of the *Orange County Register*, has said that although Baroque music is ubiquitous and popular in our culture, it is rarely encountered in symphony, chamber orchestra or opera performances. "That's just one reason that the Baroque Music Festival of Corona del Mar is such a valuable component of Orange County's musical life." *Orange County Register*, Tuesday June 18, 2013.

For more than thirty years attendance at the Baroque Music Festival performances in Corona del Mar and Newport Beach has reached the capacity of the local venues resulting in sold-out concerts with mostly local residents attending. The Friday evening concert in Sherman Gardens and the Sunday Finale concert with chorale are the most frequently sold out. There has been increasing attendance at the Monday evening organ recital and other concerts in recent years. Overall attendance this year was 19.2% greater than last year.

During the 2013 Festival, a survey questionnaire was given to all concert attendees asking for audience preferences and opinions. The high response rate (over 25%) revealed considerable support for the Festival and confirmed through positive comments that the Festival fills a unique music niche in Newport Beach. A number of volunteers for service and Board positions came forward.

According to the City of Newport Beach Arts Commission, the Baroque Music Festival of Corona del Mar is the only classical music organization headquartered in Newport Beach and dedicated to performances in Corona del Mar and Newport Beach. Our goal is to build on this long and strong foundation by bringing an exciting 34th annual season to the community.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs- not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new _____ or existing X project/program?

The theme of this project is from Polyphony to Counterpoint and Beyond, a journey through the developmental history of Baroque music from pre-1600 to 1714. This will be an aural journey contrasting modern, Renaissance and Baroque period instruments, sounds and styles. For example, before each concert the South Coast Brass will play fanfares, canzone, and cantatas by Bach, Handel, Purcell and other high Baroque composers on modern brass instruments. During the Wednesday concert we will hear Renaissance and Early Baroque pieces on sackbuts, cornettos, Baroque recorders, etc. The Concord Ensemble, early music choral male soloists, will demonstrate the beauty of polyphony on Monday and Sunday concerts. Local favorites Landauer, Shostac, Arregui and Blumenstock will perform high Baroque music on modern instruments at Sherman Gardens on Friday evening. The Baroque performance practice specialists Jolianne von Einem, Robert Diggins, Shirley Edith Hunt and concertmaster Elizabeth Blumenstock form the core group of first chairs for the string sections that will demonstrate instrumental pieces for different Baroque periods. This will be contrasted to the same group playing an early Classic piece by one of Bach's sons, CPE Bach, who was born in 1714. This project will give the audience and their families a personal experience of the sounds of the sixteenth, seventeenth and eighteenth century, juxtaposed next to the sounds of modern instruments playing Baroque music.

Specifically the NBAC grant will be used to hire cornettist and Baroque recorder player Alexandra Opsahl, winner of the 2003 Moack Solo Recorder Competition, 2001 and the 2003 RAM early Music Prize. Ms. Opsahl graduated from the Royal Academy of Music in 2004 with First Class Honors. She has performed with the Amsterdam Baroque Orchestra and appeared in filmed productions of "L'Incoronazione di Poppea" with both Oslo and Glyndebourne Operas. A sackbut player will also be identified and contracted if the NBAC grant suffices.

4. Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

The Festival appeals to all who love classical music, but it also frequently draws audiences who are just discovering classical or Baroque music, offering an intimate and local opportunity for first experiences. Many families attend, especially families who are regular parishioners of the Corona del Mar and Newport Beach churches where the performances are held and families of the performers and singers. Children especially enjoy the free Brass Concerts given outside before the Festival performances.

Over 30% of our mailing list of 1,500 households (based on past attendance and donations) is in the 92625, 92657, 92658, 92660, 92661 and 92663 zip codes. On the average we have sold 50-80 subscriptions, and 50 to 100 single tickets to each concert during the Festival week. We currently sell more single tickets through the Internet shortly before the performances especially to young and first time attendees than we sell subscriptions by mail.

5. Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	\$5,000.00	\$41,000.00
Administrative	0	\$ 3,100.00
Technical Production	0	\$ 5,100.00
EXPENSES-Operating		
Facility Expense/Space Rental		\$4,750.00
Marketing		\$10,000.00
Production/Exhibition Expense		0
Touring/Presentation Expense		0
Educational Materials		\$6,000.00
Transportation		\$1,000.00
Equipment		\$3,500.00
Other (if greater than 10%, annotate below)		\$6,800.00*
GRAND TOTAL	\$5,000.00	\$81,250.00

* Bank and legal fees, insurance, and unanticipated expenses.

6. Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

We will provide five concerts during the week of June 22 to 29, 2014, with two at Sherman Gardens, one at St Mark Presbyterian, one at St. Michael and All Angels, and one at Newport Harbor Lutheran Church in Newport Beach of approximately two hours each. The concerts will feature Baroque music selections chosen by Artistic Director Elizabeth Blumenstock and performed by Renaissance and early music specialists and a Baroque orchestra and vocalists (Finale Concert.) All five of the concerts will be preceded by a free outdoor Brass Quintet concert.

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations

- A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
 - If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
 - **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.
8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)		
Contributed	\$44,450.00	\$50,000.00
Earned	\$39,820.00	\$35,000.00
Total Income	\$84,270.00	\$85,000.00
II. Expenses		
Program	\$51,064.00	\$57,425.00
General and Administrative	\$ 8,250.00	\$ 7,050.00
Marketing and Development	\$22,190.00	\$18,400.00
Total Expenses	\$81,452.00	\$82,875.00
III. Operating Surplus/Deficit (Income minus Expenses)	\$2,818.00	\$2,075.00
IV. Fund Balance at Beginning of Year	\$9,574.00	\$23,983.00
V. Accumulated Surplus (Deficit) (Add lines III and IV)	\$12,392.00	\$26,058.00
VI. In-Kind Contributions (attach schedule if greater than 10% of total income)		

9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name Raph E. Smith Jr. Title: President, Baroque Music Festival of Corona del Mar

Signature *Ralph E. Smith Jr.* Date: September 21, 2013

CITY OF NEWPORT BEACH ARTS COMMISSION
CULTURAL ARTS GRANT PROJECT COMPLETION REPORT
DUE by September 27, 2013

Name of Organization: Baroque Music Festival of Corona del Mar
Mailing address: PO Box 838, Corona del Mar, CA 92625-0838
Telephone: (949)760-7887 Fax: Website: www.bmf-cdm.org; E-mail: info@bmf-cdm.org
Person preparing report: Vina Spiehler, Treasurer Phone: (949) 642-0574
Grant Project(s) Funded: Baroque Music Festival 33rd year, 2012 - 2013
Effective Dates of Grant: August 1, 2012 to July 31, 2013.
Period covered in this Report: August 1, 2012 to July 31, 2013

1. Please describe the effectiveness of your organization's grant project in terms of:

The size and composition of the target group reached: The total Festival attendance was 716 including 58 full Festival week subscriptions. Single ticket sales equaled or doubled the subscription attendance for each performance. Attendance was 171 for the Baroque Concertos concert Sunday 16 June, at St. Mark Presbyterian; 90 for the Organ Recital Monday 17 June, at St. Michael and All Angels; 113 for the Hearing Inner Voices concert Wednesday 19 June, in Sherman Gardens; 186 for the Viva Italia! concert Friday 21 June, in Sherman Gardens; and 156 for the Opera Festival Finale 23 June, 2013, at Newport Harbor Lutheran Church. This is a 19.2% increase in attendance over last year.

Conformity to the planned time framework: A full week of five concerts in intimate local settings (Sunday Opening concert, Monday organ recital, Wednesday and Friday concerts in Sherman Gardens and a Finale Baroque Opera) in the tradition of the Baroque Music Festival was achieved from 16 June to 23 June, 2013. In addition, a free Brass concert was given *al fresco* before each concert (see page 51 of the Program.)

The theme of the project: The theme of this Festival was to offer seldom-heard works for the viola d'amore, violincello, oboe, organ and countertenor voice in addition to Baroque favorites by Handel, Vivaldi, Scarlatti, Telemann and Bach. Each piece was played on real Baroque instruments or replicas of old instruments using authentic Baroque performance practice. The Wednesday concert featured selections from Handel's opera *Orlando*. The Finale was Handel's opera *Acis and Galatea* preceded by Handel's *Concerto Grosso in A major*.

The allocation of funds to date: The grant for 2012-2013 from the City of Newport Beach Arts Commission was used to bring Adriana Zoppo to perform on the viola d'amore at the Sunday Baroque Concertos and at the Wednesday Sherman Gardens Inner Voices concerts. Ms. Zoppo is a winner of the Consortium of Southern California Chamber Music Presenters, performs professionally with many Southern California orchestras and Baroque music festivals and played viola d'amore on the soundtrack of the newly released film *After Earth*. The resonating strings of the viola d'amore produce a haunting, silvery sound.

The Baroque Music Festival received \$44,450 in donations (including \$41,950 from individuals and \$2,500 from the City of Newport Beach Arts Commission grant), \$33,790 in ticket sales and \$6,030 in advertising income for advertisements printed in the concert program. Direct concert expenses for full week of five concerts were \$51,064 of which \$41,236 was for payments to musicians. Total expenses for 2012-2013 were \$81,452 with indirect concert expenses of \$30,387, which included printing, mailing, marketing, development and insurance and legal fees.

The kinds of education services provided by this project: Artistic director Elizabeth Blumenstock wrote extensive program notes for the free 56 page program book that described the theme of the concert, each piece on the program, its composer and its significance in a light and sprightly manner. During each concert, *Maestra* Blumenstock and other performers spoke about points to listen for in the pieces to be performed often highlighting musical techniques or specific instruments. For example the differences between the *Viola D'Amore* and the *Viola* were demonstrated by Adriana Zoppo on the viola d'amore and by Rob Diggins on viola. In addition, Blumenstock quoted literature and gave a dramatic recitation (from *Tristram Shandy* by Laurence Sterne) related to the Avison *Concerto Grosso*.

The composition of the professional staff rendering these services: Professional staff (musicians) were: Elizabeth Blumenstock, concertmaster; Rob Diggins, Jolianne von Einem, Susan Feldman, Joel Pargman, Carrie Kennedy, Andrew McIntosh, Janet Worsley Strauss, and Adriana Zoppo violins; Odinne Young and Jane Levy, violas; Timothy Landauer, Shirley Edith Hunt, Leif Woodward, cello; Denise Briese, Gabriel Golden, violone; Adriana Zoppo, viola d'amore; Ian Pritchard, organ; Gabriel Arregui, Timothy Howard, Ian Pritchard, harpsichord; David Shostac, flute; Michel DuPree, Sarah Davol and Lara Wickes, oboes; Inga Funck, recorder; John Kevin Cooper, lute. Festival Brass: Steve Kraus and John Deemer, trumpet, Mark Ghiassi, horn, Craig McKnight, trombone and Robert Aul, tuba. Singers: John Bischoff, bass, Christine Brandes, soprano, Alice Murray, alto, Clifton Massey countertenor, Brian Thorsett, Mathew Tresler, tenors.

2. **Please describe how the program was evaluated.** Include information on measures your organization has initiated to improve the project in the future.

The Sunday Opening and Finale concerts were reviewed professionally and very positively by Tim Mangan, music critic for the *Orange County Register* (see attached.) Artistic Director Emeritus Burton Karson consulted on the overall program for the Festival and on specific arrangements (e.g. lighting in Sherman Gardens.) Audience survey forms were distributed to each attendee at every concert and the response was encouragingly high; the participation rate was 32% at the first concert and approximately 25% overall (as many attended multiple concerts.) The purpose was to learn how people heard about the Festival, whether they had attended the Festival in the past, which concerts they preferred (and why), what they liked most about the Festival and what they thought might be improved. The results were tabulated and found to be overwhelmingly supportive. Approximately one-third of the audience had never attended the Festival previously, reflecting increased outreach and publicity. Many comments extolled the quality of the performers, the uniqueness of the programs presented and the truly special nature of Baroque music performed authentically. The Board of Directors and the Artistic Director are actively applying the survey findings to planning for the Festival's 34th season in 2014.

3. **Please add any other comments you feel are appropriate:**

The Baroque Music Festival of Corona del Mar Board is grateful for the support of the City of Newport Beach Arts Commission 2012 grant which helped to produce a memorable and favorably reviewed full Festival week of concerts in 2013.

4. **Please attach relevant press clippings, brochures, photos, etc. that demonstrate how the project was completed or is in process.**

Attached: Program for the June 16 to June 26, 2013 33rd Annual Baroque Music Festival of Corona del Mar; Review of the Sunday 16 June opening concert and of the Sunday 23 June Baroque Opera finale by Tim Mangan from the *Orange County Register*.

Critical Acclaim

"In our concert halls... Baroque Music is much less frequently encountered.... That's just one reason that the Baroque Music Festival, Corona del Mar, is such a valuable component of Orange County's musical life."
— *Orange County Register* (2013)



"Violinist and artistic director Elizabeth Blumenstock led the period-instrument festival orchestra with her usual verve and intelligence. The result was merry, bright and serene, as well as taut."
— *Orange County Register* (2013)



"Blumenstock hopes to bring audiences as close as possible to the spirit of the early music experience."
— *Orange County Register* (2013)



"The Baroque Music Festival, Corona del Mar is alive and well... The Handel fired on all cylinders."
— *Orange County Register*



"A delightful opening day of Bach, Handel and others shows why the annual Corona del Mar series has become a key cultural event for Orange County."
— *Los Angeles Times*



"Vocal virtues impressed all afternoon. Soloists proved to be both powerful and modest. The Festival Singers sang with fervor and unity. Nothing went overboard, nothing went underplayed. The result: a thoroughly satisfying afternoon of Baroque splendor."
— *Orange County Register*



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Please join us for our
34th Annual Season
2014

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REVIEW

BAROQUE FEST OPENS CON BRIO

Elizabeth Blumenstock shows hosting and playing chops as she leads nimble ensemble.

Baroque music has an unusual place in our culture. It is ubiquitous, and popular on the radio, especially at drive time. Recordings of it are released in large numbers. Every one, it seems, has a favorite piece by Bach.

In our concert halls, though, Baroque music is much less frequently encountered — one symphony orchestra, opera companies, chamber groups and recitals leaving the care of this vast slice of the repertoire to specialists. It is quite easy for the regular concert attendee to go an entire season without hearing a note of Handel, Scarlatti or even Vivaldi.



PHOTOS: CHRISTINE COTTER, THE REGISTER

Artistic director Elizabeth Blumenstock leads from the concertmaster's chair.

That's just one reason that the Baroque Music Festival, Corona del Mar is such a valuable component of Orange County's musical life. The 33rd edition opened Sunday at St. Mark's Presbyterian

Church in Newport Beach, and a veteran listener could go and hear music he'd never heard performed live. There's always a crowd over the next few days as well, including a nice performance of Handel's opera "Acis and Galatea."

TIMOTHY MANGAN REGISTER WRITER

Church in Newport Beach, and a veteran listener could go and hear music he'd never heard performed live. There's always a crowd over the next few days as well, including a nice performance of Handel's opera "Acis and Galatea."

Modestly sized by design, the festival has survived an important transition. An outsider wouldn't dare call it "rocky" because it appeared to go smoothly in early 2011, founding artistic director Burton Karson retired after 30 years at the helm. That would have spelled the end of many such an event, but board members and the musical community that Karson had wrought and decided to carry on.

The new artistic director is widely admired Baroque violinist Elizabeth Blumenstock (who had been an integral part of the festival for many years), and now the

festival is back at full strength and in the same format that Karson established. Blumenstock led the traditional Sunday opener, devoted to concertos performed on period instruments, from the concertmaster's position.

Blumenstock is a pistol, and the ensemble of 14 strings (including harpsichord) was right. Together they dashed and darted and caressed through music by Vivaldi, Telemann, Avison and Graupner. St. Mark's sunny sanctuary provided ideal acoustics, a dash of warmth but not too much reverb. Clarity prevailed.

None of the pieces was a usual suspect. Most unusual was the Concerto in D for Viola and Viola d'amore by Christoph Graupner (1663-1760), a notable rival of Bach's. The viola d'amore is an obsolete instrument, this one, made in the 1700s, with 14 strings, seven of which are played upon, the others sympathetically vibrating. In the hands of Adriana Zoppo, it sounded most becoming, gentle and silvery, a recurring but glowing guest. Paired with Rob Diggins' viola, it made for a most interesting duet. Graupner keeping them on separate but equal ground and forging, to the listener's imagination, a would-be story of the life of a couple in four movements: a shy meeting and then nappy marriage; shared sadness and then determined joye-



Adriana Zoppo and Rob Diggins, center, perform Graupner's Concerto in D major for Viola and Viola d'amore, an obsolete stringed instrument, Sunday at the Baroque Musical Festival, Corona del Mar.



The festival's founder and former artistic director, Burton Karson, second from right, applauds during the concert at St. Mark Presbyterian Church in Newport Beach.

nation.

Blumenstock and ensemble opened with Vivaldi's Sinfonia in G, RV 149, a merry and rugged work. Vivaldi's Concerto for Two Cellos (Shirley Edita Hunc and Leif Woodward) proved top drawer as well, an urgent and doleful call and response in the baritone range.

A viola concerto by Telemann (in G major) — there's a joke there somewhere — isn't this listener's

idea of a good time, but Blumenstock, taking up the viola, turned it into a sizzling virtuoso jaunt. Telemann's Concerto in D for Four Violins alone (Blumenstock, Diggins, Joitanne von Binem, Janet Worsley Strauss) made a halcyon sound, the fugai movements running gleefully in "Brandenburg" style.

Charles Avison's seldom heard Concerto Grosso, Op. 12, No. 4, immortalized in Laurence

Baroque Music Festival, Corona Del Mar

Where: Various venues
When: June 16
Next: 8 p.m. Wednesday and Friday; 4 p.m. Sunday
How much: \$20-\$45
Call: 949-760-7887
Online: bmf-cdm.org

Starr's "Tristram Shandy" (Blumenstock provided the quote), seemed well worth reviving, especially the "con Aria" movement, which here went with as much vengeance as could be desired. Vivaldi's Concerto in B minor for four violins supplied a jagged and breathless concert closer.

The festival continues with mixed chamber music concerts Wednesday and Friday and Sunday's "Acis and Galatea." It should be a good week.

CONTACT THE WRITER:
714-796-6811 or
tmangan@ocregister.com

ExplorOcean



**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

ExplorOcean

Popular Name of Organization

95-3867036

Legal Name (if different)

Federal Tax ID No.

600 East Bay Avenue

Mailing Address

Newport Beach

92661

City

Zip

Leah Needham

(949) 675-8915

Contact Name

Telephone

(949)675-8864

lneedham@explorocean.org

explorocean.org

FAX

e-mail

Web Site

Newport Beach and all regions of Orange County

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? Yes If so, when? 2011 & 2012

Year organization was founded 1986 Number of paid staff: FT-12 & PT-8 # of active volunteers 120

Total amount requested: (from request line of project budget) \$ 5,000

Estimated number of people in Newport Beach that the proposed project(s) will serve: 2,000+



CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

What began over 25 years ago with ideas from a few dedicated individuals seeking to honor the maritime heritage of Newport Beach has grown into a vision and mission to become ExplorOcean, a world-class educational and cultural center. The purpose of ExplorOcean's programs are educating and making the connection between humans and the ocean. We take great pride in educating the next generation of ocean literate children who will have a full understanding about the ocean's influence on human life and our influence on the world below.

As we began this year, we embarked on a new wave of ocean exploration and discovery focusing on the two platforms of K-12 STEM education and community revitalization of the historic Balboa Village at the core of our mission.

Our educational programs are based on the national ocean literacy curriculum created by a consortium of educators, scientists and policy makers. With the seven essential principles of Ocean Literacy as the backbone to our educational mission, we are becoming the first experiential ocean literacy center open to the general public. ExplorOcean is also continuing its promise and vision to become a premier cultural destination. With the City of Newport Beach committing to invest in improvements for cultural institutions, ExplorOcean is making its mark in the Balboa Fun Zone.

The continuous goals of ExplorOcean are to educate the public about the inter-connection of humans and the ocean through our programs, events, and lecture series. Our hands on approach allow kids to experience the ocean, many who have never felt salt water. ExplorOcean will give people a better sense of place, support diversity and tolerance, provide quality leisure time and promote volunteerism within the organization's educational mission centered on the ocean.

2. Identify and describe why there is a need in the **Newport Beach Community** for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

Sca Tales was developed in 2009 in the response for a need of programming aimed for children between the ages of 2-5 within Newport Beaches' arts and cultural organizations. Since inception, we have filled a void in programming, focusing on the ocean and its sea creatures through storytelling, arts, crafts and music at a young age, simultaneously igniting an early thirst for knowledge and new experiences. A 2009, study conducted by the The RAND Corporation, *Investing in Our Children*, concludes that programs for children 0-3 with high quality multi-sensory experiences benefit children in their emotional and cognitive development, as well as help parents achieve an early standard for the importance of learning environments. Not only meeting the need in Newport Beach, but Sea Tales also aligns with large scale research on early childhood learning.



Participation and interest since 2009 from our community has made ExplorOcean ideally suited to fill the gap for organizations that provide early childhood multi-sensory experiences. With the ocean at our doorstep, we are a perfect location for children and families to experience first-hand, the magic of the sea. Additionally, with our immersive ocean related exhibitions combined with our highly educated team members; we provide a one of a kind programming opportunity in our community.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs- not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new _____ or existing project/program?

Program Overview

ExplorOcean has begun its fourth year of Sea Tales, our pre-school program designed to capture children's love of the ocean as early as possible. Hosted on the first and third Wednesday of each month, in our Ocean Literacy Center, from 10am – 11am, children ages 2-5 and the parents join us for an ocean themed experience. With an emphasis on early childhood development and engaging children's curiosity, Sea Tales uses a variety a hands-on activities including storytelling, arts and crafts, and a touch tank exploration introducing them to local creatures of the sea.

Program Description

Upon arrival guests are greeted by our Education Team and we begin with interactive story time as our experienced storyteller brings to life tales of the sea relating to our unique ocean theme. Afterwards, children participate in ocean related arts and crafts, tailored to the class theme, allowing them to manipulate different textures and use their hands to create. Each art session showcases a marine artist, techniques and the use a variety of multi-sensory supplies, including touching real animals in our touch tank, all helping to inspire and reinforce the importance of our ocean. We encourage parents to take this time to assist their children when needed, since this early development is at the core of our program. This dedicated time will focus on our "little" award winning illustrators to bring out the artist in every student. As the children complete their projects, they receive a hands-on experience at the touch tanks. Our skilled touch tank educator shares fun facts about these local "friends" as everyone is allowed to touch the Sea Stars, Sea Slugs, Sea Urchins and more. Completing the ocean experience, participants have the opportunity to discover the additional hands-on, immersive activities that exist in our Ocean Literacy Center.

Program Implementation & Schedule

As our classes takes place on the first and third Wednesday of each month, and our confirmed program themes for the end of 2013 and beginning of 2014 include:

- October 2: The Ocean's Master of Disguise
- October 16: Frog & Toad are Friends are Forever
- November 6: Fish's Rodeo
- November 20: Who likes to Play?
- December 4: Make a Wish on a Sea Star



January 8: Penguins, Penguins Everywhere!
January 22: Can you count all the fish in the Sea?
February 5: Rhyming with The Pout-Pout Fish
February 19: Sea Shapes
March 5: Playful Seals and Sea Lion

With the generosity of the City of Newport Beach Arts Commission, we are expanding our program to adopt schools in Newport Beach for our new private Sea Tales Program. As Sea Tales continues to expand within the community, then more of a need grows for educating children 5 and under. As school based field trips have become increasingly less funded, ExplorOcean wants to bring the experience to the children. As Sea Tales begins adopting schools, our private program will expand into a suite of six individual sessions. Each session aligns with the California Pre-K Learning and Development Guidelines including a foundation of skills of literacy and math, with an emphasis on creativity and self-expression.

This program is designed by Dr. Wendy Marshall, Director of Education. Dr. Marshall has worked in the field of educational research and evaluation for over 15 years. Prior to joining ExplorOcean, Dr. Marshall served as Educational Program Designer for the University of Southern California. As an educational consultant for California schools, districts, and county offices of education Dr. Marshall brings an extensive background in the field of both formal and informal education. Dr. Marshall received her doctorate from the University of Southern California, TEMS (Teacher Education Multicultural Societies). Our monthly classes are led by our Educational Programs Manager, Lorrie Hafen and our Education Programs Assistant Manager, Dawn Farinella. Both of them organize, supervise and execute each week's themes. Lorrie brings years of experience as a home school teacher, instructing curriculum from grades K-12, along with participation in PTA's, PTO's and becoming a PTO. Dawn is an energetic, enthusiastic leader with an ability to think from the point of view of children. She also brings over four years of experience as a home school teacher and five years of a reading program volunteer. Currently, Dawn is enrolled at Orange Coast Community College taking courses in Oceanography to further her knowledge of the seven essential principles of Ocean Literacy. Additionally, our depth of part time team members and retired teach volunteers give Sea Tales an added benefit.

4. Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

As a family friendly program, Sea Tale's targeted demographics are local families with children aged 2-5. This includes parents, grandparents, and the occasional older siblings who share in the Sea Tales experience. The majority of the over 1,000 children and adults served are within the Newport Beach community. Since our expanded outreach began in 2012 to local pre-schools, playgroups, Mommy and Me classes and local human and social service programs, resulting in visits from 'Mom Groups' throughout Orange County, Newport Beach Sea Base and children from Newport Harbor Yacht Club.

With our even wider reach to pre-schools and other organizations beginning at the end of this year and entering into 2014 by our adopt-a-school program, we hope to double our impact of children and organizations within Newport Beach.



5. Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	\$2,640	\$584
Administrative	\$440	\$98
Technical Production	\$1,320	\$292
EXPENSES-Operating		
Facility Expense/Space Rental		
Marketing	\$450	\$100
Production/Exhibition Expense	\$2,450	\$542
Touring/Presentation Expense	N/A	N/A
Educational Materials	\$1,500	\$332
Transportation	\$240	\$53
Equipment	N/A	N/A
Other (if greater than 10%, annotate below)		
GRAND TOTAL	\$9,040	\$2,000

6. Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

Sea Tales is an educational program designed to build cognitive skills at a young age through communication and expression, play and social time, thinking, exploring and problem solving and multi-generational family time. These goals are all integrated into the backdrop of our underwater themed classes supported by stories, games, craft projects and physical activity.

Over the 2013/2014 grant period, Sea Tales will accomplish the following:

- Increase the number of children and family audience exposed to Ocean Literacy over 2,000
- Maintain the twice per month program, offering unique themes, to continue to reach out to additional families while being able to return visitors the chance to experience new themes each time



- Achieve a repeat participation rate of 50%
- Meet a minimum of 10 children per class
- Increase the number of local volunteers to help with the program by one per class
- Have a presence in the formal learning environments in Newport Beach
- Adopt four schools or organizations in Orange County to begin our private Sea Tales Program

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
- A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
- If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
- **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.

8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)		
Contributed	\$1,271,000	\$1,511,250
Earned	\$148,700	\$103,450
Total Income	\$1,418,700	\$1,614,700
II. Expenses		
Program	\$546,883	\$659,181
General and Administrative	\$554,561	\$523,232
Marketing and Development	\$246,230	\$403,506
Total Expenses	\$1,347,674	\$1,612,919
III. Operating Surplus/Deficit	\$72,026	\$1,781



(Income minus Expenses)		
IV. Fund Balance at Beginning of Year	\$85,187	\$105,574
V. Accumulated Surplus (Deficit) (Add lines III and IV)	\$157,213	\$107,355

VI. In-Kind Contributions (attach schedule if greater than 10% of total income)	\$50,000	\$50,000
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9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name LEAH NEEDHAM Title ASSOCIATE DIRECTOR OF DEVELOPMENT

Signature Leah Needham Date 9/24/2013

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List of Corporations and Foundations

Pfizer Foundation	\$125.00
Pimco Foundation	\$150.00
The Elliott Family Foundation Fund	\$20,000.00
The Marisla Fund	\$25,000.00
City of Newport Beach	\$1,500.00
Clarke Marine Insurance	\$2,500.00
Winslow Maxwell Trust	\$50,000.00
Verizon	\$5,000.00
IRobot	\$5,000.00
Wells Fargo	\$5,000.00
City of Newport Beach	\$7,500.00



Department of the Treasury
Internal Revenue Service

P.O. Box 2508, Room 4010
Cincinnati OH 45201

In reply refer to: 4077550286
July 31, 2013 LTR 4168C 0
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EXPLOROCEAN
% J ROBERT MESERVE
600 EAST BAY AVE
NEWPORT BEACH CA 92661-1347



001303

Employer Identification Number: 95-3867036
Person to Contact: Vaida Singleton
Toll Free Telephone Number: 1-877-829-5500

Dear Taxpayer:

This is in response to your Apr. 23, 2013, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in November 1984.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section(s) 509(a)(1) and 170(b)(1)(A)(vi).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/eo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

Cultural Arts Grant Project Completion Report

1. Size and composition of the target group

With the support of the Cultural Arts Grant from 2012-2013, ExplorOcean introduced a unique community wide event to offer entertainment and education for families at a low cost. Our target audience included local families from Newport Beach and around Orange County. We designed ocean related science activities, arts and crafts and entertainment to attract families of all ages. Utilizing our high volume of traffic during the summer months, we captured a lot of visitors who normally wouldn't have walked into ExplorOcean's doors. During the year long program, we have attracted over 100,000 visitors throughout Southern California.

Conformity to the planned time framework

ExplorOcean completed 10 of the 12 expected Family Fun Zone Friday Events at our facility. We decided to do Christmas at the Beach instead of a December Fun Zone Friday. Due to lack of participants we cancelled both January and February of 2013. For the future, we are reviewing our community service events to determine a strategy for 2014.

We also created Science Saturdays as a new way of reaching the community with fun and innovative programs to engage children and families. These are held on site every Saturday and provided free of charge to the community.

Theme

Family Fun Zone Fridays was designed to fill the need of community events and activities in the Balboa Fun Zone to showcase local business, recreation and cultural attributes of the area. These events supported the vision and brand promise of the Balboa Village. Fun Zone Fridays was also created to encourage family engagement. This co-learning environment enables parents and children to engage in learning outside of the classroom, resulting in advancing their education and development.

Allocation of Funds

In order to ensure visitor engagement during Family Fun Zone Fridays, we provided entertainment and activities for all ages. For the year, entertainment expenses reached \$16,500 with the cost of educational materials following as the second highest expense of \$5,127. Other costs included marketing at \$882, production and exhibition expense of \$3,850 and administrative expenses of \$4,363. The grant from the City of Newport Beach Arts Commission was \$1,500 and was used to offset some of the above expenses.

Educational Services

ExplorOcean integrates its Ocean Literacy Educational platform into all of its hands-on science activities. Each month we promote one of the seven essential ocean literacy principles into all of our programs and events. Ocean Literacy is the understanding the ocean's influence on you and your influence on the ocean. During our events, all activities and crafts are tailored to one of these principles.

Professional Staff

All ocean related hands-on activities and experiments for Family Fun Zone Fridays are developed by our Education Department. All activities are tailored for visitors of all ages,

and truly ignites the explorer within. All curriculum is designed by Dr. Wendy Marshall, Director of Education. Dr. Marshall has worked in the field of educational research and evaluation for over 15 years. Prior to joining ExplorOcean, Dr. Marshall served as Educational Program Designer for the University of Southern California. As an educational consultant for California schools, districts, and county offices of education Dr. Marshall brings an extensive background in the field of both formal and informal education. Dr. Marshall received her doctorate from the University of Southern California, TEMS (Teacher Education Multicultural Societies).

2. Following each of the Family Fun Zone Events, team ExplorOcean debriefed the event in full details determining what worked and what needed improvement. Many guests were asked on site what they enjoyed the most about the events. They responded with comments such as:

1. It was really fun!
2. I loved the band!
3. I got to take my smiling Sea Star home!
4. In the ocean literacy center I learned about erosion by building my own city by a waterway.
5. My favorite was having my face painted by the Fairy!

We are currently reevaluating Family Fun Zone Fridays to ensure future relevance to ExplorOcean. We will develop a new plan to reach the community again in fun and innovative ways tied to our mission of Ocean Literacy Education.

3. ExplorOcean is grateful to the City of Newport Beach and the Arts Commission for your on-going support of our community involvement events and activities. We are currently planning an expanded program of community wide events on the peninsula to engage our visitors and guests of all ages. We will be coming back to the City of Newport Beach to present our ideas within the next 60 days.



Mommy and Me!

Our **Sea Tales** interactive early childhood program (ages 3-5) includes story-time, crafts, a hands-on experience with our touch tank animals and activities in our courtyard, all around a unique marine theme.

Programs reinforce skills that align with the California Preschool Curriculum Framework.

First and Third Wednesday of each month
10-11am | Check-in begins at 9:45am
Members: \$5 or Non-Members: \$7

To RSVP register online at www.explocean.org
or call (949) 675-8915

Home of the Newport Harbor Nautical Museum
600 East Bay Ave., Newport Beach, CA 92661 (949) 675-8915 www.explocean.org

[Back to previous page](#)



document 1 of 1

Air travelers, meet the sea

Mahbubani, Rhea. **McClatchy - Tribune Business News** [Washington] 11 Sep 2013.

Abstract (summary)

According to Curry, ExplorOcean has provided an educational resource to young people by stressing the importance of marine conservation.

Full Text

Sept. 11--Amid the bustle at John Wayne Airport and announcements alerting travelers to impending departures, a different mode of travel was showcased Monday -- water.

ExplorOcean, a Newport Beach-based ocean literacy center, hosted a press event commemorating the opening of its latest exhibit, "Inspire, Educate, Explore." The 11 12-by-6-foot cases, displaying navigation artifacts and ship models in bottles, can be viewed by visitors in the walkway between the ticketing lobbies of terminals B and C until Nov. 15.

The maritime installation spotlights the organization's offshoots, the Ocean Literacy Center, Adventure Outpost and Balboa Fun Zone. Helping to usher it in Monday were Newport Beach Mayor Keith Curry, airport director Alan Murphy, ExplorOcean Chief Executive Tom Pollack, and Gary Sherwin, president and CEO of Newport Beach and Company.

"When we built Terminal C, which we built just about two years ago, we built this space in here to highlight areas in Orange County," Murphy said. "This is the next step in what we hope will be an ongoing opportunity for venues to really promote the great arts and culture we have here."

The Segerstrom Center for the Arts and the Muckenthaler Cultural Center in Fullerton were previously featured in the sunlight-filled bridge. Murphy believes ocean-related art doesn't always get the respect it deserves.

According to Curry, ExplorOcean has provided an educational resource to young people by stressing the importance of marine conservation. It also is popular among tourists, who might have bypassed Balboa Island otherwise but stay to enjoy the center as well as local beaches, restaurants and shops.

"We are excited that ExplorOcean is going to be the representation for the city of Newport Beach that people see when they get off the airplanes," Curry said. "[It] is an integral and important part of our community that is making a great statement on the peninsula and is going to help revitalize it. We're excited that it's being featured here."

ExplorOcean is in the middle of a campaign to raise funds for a new facility, said Rochelle McReynolds, chief development officer. Its current home was built in 1985 and is small compared to the large site on which it resides.

Pollack anticipates that the building will be gutted in 2016 and the new center opened in 2018. Architectural plans depict a higher structure, two theaters and ExplorOcean Academy -- floating classrooms in a docked ship -- across almost 40,000 square feet.

He considers the exhibit instrumental in whetting the appetites of the more than 7 million tourists who flock to Newport Beach every year -- many of whom use John Wayne as a transit center.

"It is meant to showcase what we have and what we are going to be," he said, gesturing toward a part of the new installation that features a miniature Balboa Island ferry and photographs of a mechanical bull shark and water slide. Nautical enthusiasts can also read about plankton and crab nets and view a Secchi disk, used to measure water clarity, and a spinning globe.

Sherwin deems the expansion one of the city's most "ambitious projects" in the coming five years. He hopes "Inspire, Educate, Explore" will generate buzz around the developments coming down the pipeline and increase foot traffic in the area by generating awareness and interest.

"If you say, 'What is the most important part of Newport Beach being Newport Beach?', it's really the Fun Zone because of its historical connection," he said. "Also, you have that wonderful old-school waterfront, Balboa bars and wonderful memories of living in Southern California -- that's the embodiment of the Fun Zone."

Credit: Daily Pilot, Costa Mesa, Calif.

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Festival Ballet Theatre

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

FESTIVAL BALLET THEATRE (FBT)

Popular Name of Organization

Same As Above

33-0283147

Legal Name (if different)

Federal Tax ID No.

9527 Garfield Avenue

Mailing Address

Fountain Valley, CA

92708-7206

City

Zip

Salwa Rizkalla, Artistic Director

(714)962-5440

Contact Name

Telephone

(714)962-9383

srizkalla@festivalballet.org

www.festivalballet.org

FAX

e-mail

Website

Orange County (overall); Newport Beach (proposed project)

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? **YES**

If so, when? **1999-00, 2000-01, 2001-02, 2002-03, 2003-04, 2005-06, 2006-07, 2007-08, 2008-09, 2009-10, 2010-11, 2011-12, 2012-13**

Year organization was founded: **March 1, 1988** Number of paid staff: **28** # of volunteers: **100**

Total amount requests: (from request line of project budget) **\$2,500**

Estimated number of people in Newport Beach that the proposed project(s) will serve: **1,000**

CULTURAL ARTS APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

Since its founding in 1988, FBT has become one of Southern California's most vibrant and accomplished ballet companies, presenting works that epitomize the artistry of professional ballet. For 25 years, our mission has been to enrich Orange County's artistic and economic vitality, to inspire love and appreciation for dance, and to invigorate ballet through exhilarating, professional quality performances, a nurturing environment for dancers and choreographers, and stimulating educational outreach programs. We also collaborate with other organizations to reach children through the Orange County Pacific Symphony's *Family Musical Mornings*, the Orange County Performing Arts Center's (OCPAC) *ArtsTeach Program*, the *Festival of Children*, and Arts Orange County's *Imagination Celebration*. FBT's mission is accomplished through a variety of goals and programs annually.

At FBT, we have set ourselves apart by consistently presenting professional quality productions and maintaining steady seasons at affordable prices ranging from \$20 to \$40, serving an audience of 12,110 in the 2012-13 season with four productions: *The Secret Garden and Mixed Repertoire*, *the Nutcracker*, *Don Quixote* and *Gala of the Stars*. Other productions have included *Sleeping Beauty*, *Firebird*, *Giselle*, *Swan Lake*, *Don Quixote*, *Coppelia*, and more. We arrange collaborative opportunities among artists by sponsoring famous international guest artists for each production, showcasing local talent, and hosting four to six newly choreographed pieces every year.

We are proud of our arts education outreach programs reaching 11,279 primarily children and adults last season. Our "**Ballet to Schools Program**" brings abridged, narrated versions of classical fairy-tale ballets to individual elementary and middle schools throughout Orange County. Our "**Children's Invitation to Ballet Program**" gives children the opportunity to experience abridged versions of full-length classical ballets in a theatre. The "**Community Outreach Program**" is designed to reach all segments of the community. A very popular and ongoing community outreach program is Festival Ballet Theatre's participation in the **Pacific Symphony Orchestra's Family Musical Mornings Concert Series** sponsored by **Farmers & Merchants Bank**, the Arts Orange County's **Imagination Celebration**, South Coast Plaza's **Festival of Children**, the **13th Annual Motel Kids Christmas Celebration at St. Joseph's Hospital** and **Fountain Valley Tree Lighting Ceremony**.

2. Identify and describe why there is a need in the Newport Beach Community for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

Due to limited public education funding, arts education in elementary and middle schools is virtually non-existent throughout Orange County, including Newport Beach, especially during the current economic recession. During our school visits, faculty and administrative officials state that no performing arts program are permanently in place. At school assemblies, FBT typically finds that most students have never experienced a ballet performance before. Children exposed to arts programs outperform their peers in standard academics and test scores. The arts promote creativity, problem solving and abstract thinking, thus contributing to the overall success of the children. A robust cultural life, with strong arts organizations and the cultivation of the creativity of our area's artists and residents is integral to Orange County's future. As stated by Richard Florida, Carnegie Mellon Economics Professor and author of *Rise of the Creative Class*, "A region's overall standing in the creative economy is a barometer of a region's longer run economic potential. Specifically, cities which attract and retain the creative class prosper, while those that do not stagnate."

FBT is poised to continue quality performances to children through "Ballet to Schools." FBT is the only ballet company in Orange County to perform a narrated version of classical ballets accompanied by educational curriculum designed to compliment teacher curriculum. Over the years, FBT has enriched the lives of thousands of Newport Beach students. Not only will FBT introduce children to the fine art of ballet and the historic *Nutcracker* ballet, it will introduce children to Pytor Tchaikowsky's beautiful *Nutcracker* music.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs– not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new _____ or existing X project/program?

FBT proposes bringing its “Ballet to Schools” program to two Newport Beach Elementary schools in December 2013. Eight FBT company dancers will perform a **narrated, abbreviated** version of the Nutcracker, tailored for children ranging in age from five to fourteen years old. A Program Coordinator, with the assistance of the performers, will guide the students through an interactive lesson on how pantomime, music, and costumes tell a story and express emotions without words. Students will be taught appropriate ways to express appreciation for a theatrical performance. After the performance, students will converse with the professionals through a question-and-answer session. Students will view beautiful, professional quality costumes, pointe shoes, and props up close. Teacher’s Curriculum will be provided to encourage the educators to further interact with classes beyond the presentation. Evaluation Sheets will be distributed to educators and administrators to ascertain the educational and entertainment benefits of the show. Surveys received in the past were very positive. Brief biographies of FBT’s company dancers are attached.

Artistic Director, Salwa Rizkalla, is the creative force behind FBT’s “Ballet to Schools” program. Her artistic vision and community involvement led to the creation of FBT in 1988. Her artistic history includes intense study of the Vaganova method, professional performing career in numerous roles working under the direction of world renowned choreographers such as Leonid Lavrosvsky and Sege Lifar, a BA degree in Ballet Pedagogy, and a California Teaching Credential. Youth America Grand Prix awarded Ms. Rizkalla in 2002, 2004, 2005, 2009 thru 2013 Outstanding Teacher and in 2003, 2006 thru 2008 Outstanding School. Also, in 2003, Ms. Rizkalla was awarded the Orange County Arts Educator of the Year Award for Secondary Dance from the Orange County Music and Arts Administrators and Orange County Performing Arts Center.

Ms. Rizkalla and her experienced staff will implement the project. Through years of successful work, FBT has prepared outreach experiences with the same professionalism that is expected of full public performances. FBT will communicate with the individual Newport Beach schools regarding scheduling, performers’ needs, technical requirements, and other necessary details. FBT adheres to a specific schedule each year. Rehearsals for the *Nutcracker* begin in September with performances slated for November/December in theatres and at school assemblies. Post-performance self-evaluations are planned for January, 2013. All key personnel and artists are compensated through salary or as individual contractors.

FBT is the leading regional ballet company in Orange County to produce full-length ballet classics each year, ever raising its standards in performances and sets. Since 1989, in addition to its annual *Nutcracker*, FBT has presented *Firebird*, *Don Quixote*, *Giselle*, *Sleeping Beauty*, *Swan Lake*, *Coppelia*, *Alice in Wonderland*, *Midsummer Night’s Dream*, *the Secret Garden* and more. FBT has earned recognition from reputable artistic institutions for its accomplishments. ARTS Orange County recognized Festival Ballet Theatre as the “Outstanding Arts Organization of the Year” for 2001. FBT was invited to perform in the Pacific Symphony Orchestra’s *In The Park* and *Pop Concert Series* and *Family Musical Morning Concerts*. The company was the recipient of a 2002 Disneyland Resort Community Service Award. FBT dancers and apprentices have won numerous prestigious awards. This recognition validates and supports FBT efforts to serve the County.

4. Define or describe the segment of the population in Newport Beach that you intent to serve by your project/program. Include such things as age, location, numbers served, etc.

The "Ballet to Schools" program will be performed for children of ages ranging from five to fourteen years old at two elementary or junior high school levels, serving 1,000 students. FBT's Program Coordinator will coordinate with school administrators to determine a convenient date and time when the largest number of students will be able to attend. The FBT Program Coordinator will provide the school designee educational curriculum for teachers to incorporate into their teachings to complement the ballet presentation.

5. Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	2,350	1,250
Administrative		
Technical Production		
EXPENSES-Operating		
Facility Expense/Space Rental		
Marketing		
Production/Exhibition Expense		1,500
Touring/Presentation Expense		
Educational Materials	20	
Transportation	130	
Equipment		
Other (if greater than 10% annotate below)		
GRAND TOTAL	\$ 2,500	\$ 2,750

6. Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

FBT's "Ballet to Schools" program is partially evaluated through an informal "show of hands" to specific questions asked of the children. The audience will answer such questions as: "How many of you have ever seen a ballet performance?" "How many of you enjoyed the performance?" "How many of you would like to see other ballets?" Organizers agree that children are eager to take part in the verbal survey. In a more concrete method, teachers and administrators will be asked to complete Outreach Evaluation Forms. Information will be gathered by rating sections of the presentation on a 1-5 scale, through a question-and-answer section, and by individual suggestions. The outcome of the surveys will be reviewed by Artistic Director, Salwa Rizkalla, Rehearsal Assistants and administrative staff. All feedback will be considered for Ballet to Schools" improvements.

The enclosed OC Register article published December 22, 2011, "Up-close ballet inspires, amazes schoolkids," captures the magic of the "Ballet to School" experience for children. FBT has consistently provided this Program to children for over 20 years.

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
- A recent list of individuals, corporations and foundations that provide organizational support – not to exceed one page.
- If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
- **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.

8. Please complete this operating budget from for 2012/13 and 2013/14 This is not the project/program budget for which you are applying, but your overall organization budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)		
Contributed	170,607	172,685
Earned	378,858	398,525
Total Income	\$ 549,465	\$ 571,210

II. Expenses		
Program *	445,189	446,450
General and Administrative	33,348	40,860
Marketing and Development	83,798	83,900
Total Expenses	\$ 562,335	\$ 571,210

III. Operating Surplus/Deficit (Income minus Expenses)	\$ (12,870)	\$ 0
IV. Fund Balance at Beginning of Year	\$ 113,513	\$ 100,643
V. Accumulated Surplus (Deficit) (Add lines III and IV)	\$ 100,643	\$ 100,643
Net Adjustment: (Allocated for future emergencies)	\$	\$ (50,000)
Balance at year-end	\$ 100,643	\$ 50,643

VI. In-Kind Contributions (attach schedule if greater than 10% of total income) **	\$ 20,000	\$ 20,000
--	-----------	-----------

FBT is strongly volunteer supported and is dedicating additional resources to developing its marketing strategies and expertise to increase its audience base.

** The rehearsal facility space is donated.

9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name: Teri Schmidt

Title: Grants Chair

Signature

Teri Schmidt

Date

August 16, 2013

**CITY OF NEWPORT BEACH ARTS COMMISSION
CULTURAL ARTS GRANT PROJECT COMPLETION REPORT**

(Please type report)

May 13, 2013

FESTIVAL BALLET THEATRE

Name of Organization

9527 Garfield Avenue, Fountain Valley, CA 92708-7206

Mailing Address

(714)962-5440

Telephone

(714)962-9383

FAX

Teri Schmidt

Person preparing report

(213)978-0256 days (714)968-0530

Phone

“Ballet to Schools Program”

Grant Project(s) Funded

July 1, 2012 – June 30, 2013

Effective Dates of Grant

July 1, 2012 – June 30, 2013

Period covered in this Report

1. Please describe the effectiveness of your organization’s grant project(s) in terms of:

- The size and composition of the target group reached: Approximately 600 elementary school children at two assemblies at Newport Heights Elementary School.
- Conformity to the planned time framework: December 20, 2012 at 9:45 and 10:45 a.m. at Newport Elementary.
- The theme of the project: Through its “Ballet to Schools” Program, Festival Ballet Theatre (FBT) introduced children to the fine art of ballet through an abbreviated presentation of *The Nutcracker* accompanied by an educational component.
- The allocation of funds to date: With \$2,000, FBT was able to reach one school with two assemblies. The funds were spent in December, 2012 to minimally compensate the eight outstanding adult performers for their time, including the Program’s educational component, for transportation, and for educational materials. The lead presenter/performer also teaches dance to children and is excellent at working with elementary school children.

It is thanks to FBT’s full production that it is able to present this very important educational outreach program at a minimal cost to schools. The expense of artistic direction, choreography, and staging, training company dancers, and costumes and props are borne by the production. Dancers, costumes and props are loaned to the outreach program. These artists dance throughout the year to maintain their skills, and they rehearse *Nutcracker* roles for long hours for months to perform the very precise and beautiful *Nutcracker* dances. The Sugar Plum Fairy’s costume alone cost over \$1,000. So the children, were presented a truly professional quality ballet. The Program provides meaningful school curriculum for the classroom.

- The kinds of educational services provided by this project: One of the performers presents the Program, with the assistance of the other performers, guiding the children through an interactive lesson and question and answer period. The children were interactively involved in lessons on how pantomime, music, and costumes tell a story and express emotions without words. They were also taught appropriate ways to express appreciation for a theatrical performance. After the performance, children conversed with the professionals through a question-and-answer session. Students enjoyed beautiful, professional quality costumes, pointe shoes, and props up close.
 - The composition of the professional staff rendering these services: Eight professional, company performers, five female and three male dancers played the key roles in the *Nutcracker*. Performers were Elizabeth Chasteler, Chuck Johnson, Jason Glover, AJ Abrams, Tyler Donatelli, Marie Fuchigami, Jennah Pendleton, and Roma Daravi. The Program was designed and directed by FBT's Artistic Director, Salwa Rizkalla.
2. Please describe how the program was evaluated. Include information on measures your organization has initiated to improve the project in the future.
- The enclosed OC Register article gives an excellent description of an FBT Ballet-to-Schools assembly program at an elementary school and the children's positive reactions and interest.
3. Please add any other comments you feel are appropriate.

FBT feels it is extremely important for children to be introduced to art forms, such as ballet, through elementary and middle school assemblies in order to develop art appreciation among a broad range of children. FBT looks forward to expanding these opportunities.

Most school children have never seen a ballet before. Not only do the arts inspire children to be creative, and some to become artists, the arts and artists enrich our lives and culture. Children exposed to arts programs outperform their peers in standard academics and test scores. The arts promote creativity, problem solving and abstract thinking, thus contributing to the overall success of the children.

4. Please attach relevant press clippings, brochures, photos, etc. that demonstrate how the project was completed or is in process.
- An OC Register Article on an FBT Ballet to Schools show at an elementary school.
 - A program is included from our *Nutcracker* production, performed in a theatre setting, to provide a perspective on the quality of dance and costumes presented at the school assembly.
 - Some brief biographies with photos are included in the *Nutcracker* Program of the FBT dancers who presented the Program.

I verify that the information submitted in this report is true and correct.

Name: Teri Schmidt

Title: Grants Chair

Signature Teri Schmidt

Date May 13, 2013

<http://www.ocregister.com/articles/students-332762-ballet-dancers.html>

OC Register

Published: Dec. 22, 2011 Updated: Dec. 23, 2011 11:55 a.m.

Up-close ballet inspires, amazes schoolkids

By **TERYL ZARNOW** COLUMNIST / FOR THE REGISTER

On the last day of school before winter break, while visions of sugarplums dance in students' heads, extraordinary things sometimes happen.

A godfather could have magical powers. A toy nutcracker could come to life and battle a monster mouse, and a girl's imagination could transport her to the Land of the Sweets.



Children crowd in to touch the Mouse King as they take turns trying on the mouse mask. Children at Kaiser Elementary in Costa Mesa were treated to a special performance of "The Nutcracker" by the Festival Ballet Theatre and were allowed to examine props afterward.

And all of this could happen in the school multipurpose room where dancers sit dangling their legs off the side of the stage afterward and answer your questions.

You could do the splits on the floor with Clara, and if you're lucky you might get to try the giant mouse mask on your head.

It happened to students at [Kaiser Elementary School in Costa Mesa](#).

They were given a magical experience: A gift from their Parent Faculty Organization, courtesy of the [Festival Ballet Theatre](#) and the [Arts Teach program at the Segerstrom Center for the Arts](#).

The experience earned high praise from a tough audience.

"Well, I thought it was going to be OK, but it was pretty good," admits third-grader Trevor Muir. "It made you really listen and not just fool around."

This performance of "The Nutcracker" was an appetizer compared to the full-course event.

Instead of 70 dancers, the cast included seven company dancers and one student. The stage floor was too slick for point shoes and too narrow for extended leaps. The scenery was modest and the dressing room was the back stairway.

It definitely wasn't the [Irvine Barclay](#) where the Festival Ballet Theatre performed this holiday season. But before it even started, this kid-sized version fully satisfied.

"A ballet is a story without words," explained [dancer Elizabeth Chasteler](#). She and [Chuck Johnston](#) (Clara's godfather Herr Drosselmeyer) prefaced the performance by offering clues to help students understand the story:

Notice the music and costumes. Watch the faces and the movements of the dancers to understand their feelings. Students silently practiced being surprised and afraid themselves.

"Is it OK to clap during the dance?" Chasteler asked them.

Students shook their heads "no."

"Yes!" she corrected them. That is how dancers know that you like their dancing.

After that, the audience gave them rock star treatment.

They clapped furiously when the giant nutcracker fought off the mouse. They "ooohed" when ballerinas twirled through the air and they loved the Arabian coffee dance.

They sat on the floor – motionless in positions that would cripple adults – for nearly an hour. Just about when the squirming began, it was over.

But this gift just kept on giving.

Kids had lots of questions for the dancers.

"How do you move like that?" (Years of practice.)

"Doesn't it make you dizzy when you turn and turn?" (Dancers use spotting, a reference point for focus.)

"How do you get to be so flexible?" (A little at a time.)

"Where do you get the costumes?" (The price for a professional dancer's tutu starts at \$1,000.)

Then the wrapping really came off.

Students were invited on stage where dancer Nathan McGinnis retrieved his mouse mask. Clara came off-stage to join students in the room.

For students, it was artistry, up close and personal. For dancers, it was an unusually intimate experience.

Chasteler noted that without bright stage lights in her eyes, she could clearly see the reactions of the audience.

"This response is just amazing!" said Megan Yamashita, who danced Clara.

Johnston, or Drosselmeyer, has a fifth-grade grandson at Kaiser.

"The kids just make it worthwhile."

The gift came from Kaiser's PFO, which spends more than \$6,000 a year to bring about six assemblies with multiple performances to students.

Increasingly, PFOs have become the fairy godmothers of schools, paying for extras the districts cannot. Kaiser's PFO supports the school's music and arts programs, along with meat-and-potatoes efforts like replacing old computers.

To grant wishes, members raise money the old fashioned way: one roll of wrapping paper, one tub of cookie dough, and one jog-a-thon at a time.

Some students might never have seen a ballet, explains PFO President Dolores Gastineau. By enriching the basic curriculum, the PFO hopes to ignite a spark of creativity.

This gift was also made possible through the Festival Ballet Theatre (FBT) based in Fountain Valley, which charges only a nominal fee for its outreach programs designed for children.

FTB artistic director Salwa Rizkalla explains these programs introduce ballet to new audiences.

"They get a very different idea about ballet. They see how much work it takes, how much discipline. They have more respect for it."

The Arts Teach program helps connect the school with the ballet and provides study guides to teachers.

Third-grade teacher Bonnie Brigman used the guide and read her students the nutcracker story. After vacation, students will write about what would happen if one of their toys came to life.

Nearly half her class had never seen a ballet before. Eagerly, they reviewed the performance:

Casey Keeler expected it "to be cool," just like it was. She enjoyed the dances in Candy Land and the costumes "all fancy."

Owen Eckweiler liked the fantasy. Jacqueline Nowak said that without much scenery, the story came from the characters.

"You really had to pay attention."

Kaitin Degen loved the dancing, although it looked hard. Isabel Glassen marveled at how dancers spin and spin.

Aaron Miner still prefers Legos to ballet, but he was eager to try on the masks for the nutcracker and mouse.

They were, he noted, a little hard to breathe inside.

Juliet Alexander's favorite was the Coffee Dance. The story, she says, was "like a bright light inspiration."

And that's what everyone is hoping.

Great gifts aren't always under the tree.

Contact the writer: teryizarnow@gmail.com.

a special thanks to our sponsors

Festival Ballet Theatre appreciates the generous support of its corporate partners.



Segerstrom Family Foundation



To make a donation, please send a check payable to:
Festival Ballet Theatre
9527 Garfield Avenue
Fountain Valley, CA 92708

Festival Ballet Theatre is a nonprofit, tax-exempt organization under Section 501 (c)(3) Of the Internal Revenue Code. Federal ID #33-0283147.

For more information about the company, please visit www.festivalballet.org.

a special thanks to our donor

Festival Ballet Theatre gratefully acknowledges the generosity of individuals, businesses and foundations for their contributions to our programs.

For more information, or to join our list of donors, please call us at 714.962.5440.

DIRECTOR'S CIRCLE

\$10,000+

Anonymous
Salwa & Sabri Rizkalla

UNDERWRITER
\$5,000-\$9,999

Anonymous
Lisa Ann & Tom Lydon
John & Stella Seo
William Lyon Homes

CHOREOGRAPHER

\$2,500-\$4,999

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The Tchekmedyian Family

Anthony Vitale

Ruth West

SOLOIST

\$500-\$999

Anonymous

Vicky & Mark Blake

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Diane & Wayne Kopit

Sean & Yasumi McCaig

Dada Ngo

Teri & Chris Schmidt

Brooke Tomblin

Beverly & Edward Youssoufian

Quanzhang Zhang

ARTIST

\$250-\$499

Katherine Ahn, DDS

Karen Akashi

Virginia Allhusen

Mary Ellen Bowman

Denise & Homa Daravi

Elizabeth Hargreaves

Wendy & Daniel Harrigan

Karen & Thomas Hersh

Willia Bouwens-Killeen

Ed & Frances Kurata

Heather Lerma

Giselle Marlo

Kim Savage

Ed & Diana Solis

Kathryn Weber

APPRENTICE

\$100-\$249

Bank of the West

G. Pelous

festival ballet theatre board of directors & guild chairs

Salwa Rizkalla, *President*

Willia Bouwens-Killeen, *Treasurer*

Lisa Yamashita, *Vice President*

Doris Bailey, *Member at Large*

Cathleen Hunter, *Secretary*

GUILD CHAIRS

Christine De Nicola

Guild President

Teri Schmidt

Grants

Kathryn Weber

Boutique Chair

Alisa Ziebarth

Volunteer Chair

ADVISORY BOARD

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Katherine Ahn, DDS

Christine De Nicola

Curtis Holdsworth

Diane Kopit

Mike Lemburg

Donna Szenyeri

Dave Wiederin

A special thanks to our Nutcracker volunteers:

in allowing Festival Ballet Theatre to provide this holiday tradition.
Festival Ballet Theatre thanks all of the parents and volunteers who are integral to the success of this presentation of *The Nutcracker*.

We appreciate all the time and energy you have put into fundraising, costumes, donations, marketing and development. Your efforts are truly priceless.

A special thanks to the Parent Level Coordinators:

Lisa Brook, Ellen Johnson, Bonnie Lemburg, Heather Lerma, Marrieta Merito, Jessica Neumann, Sydney Simpler, Monique Smith, Abri Turner, and Annie Werle.

Newport Beach Film Festival

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

Newport Beach Film Festival

Popular Name of Organization

33-0886863

Legal Name (if different)

Federal Tax ID No.

4540 Campus Drive

Mailing Address

Newport Beach, CA

92660

City

Zip

Gregg Schwenk

(949) 933-9737

Contact Name

Telephone

(949) 253-2881 Gregg.Schwenk@NewportBeachFilmFest.com www.NewportBeachFilmFest.com

FAX

e-mail

Web Site

Newport Beach, CA and greater Southern California

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? Yes If so, when?

2001.02.03.04.05.06.07.08.09.10.11.12.13

Year organization was founded 1999 Number of paid staff 12 # of active volunteers 10 (year round) 500 (seasonal)

Total amount requested: (from request line of project budget) \$ 12,000

Estimated number of people in Newport Beach that the proposed project(s) will serve: 750

CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

The Newport Beach Film Festival will showcase a diverse selection of over 350 independent and studio films from around the world including feature length narrative, documentary, animated, and student films. The Festival will host international spotlight and tribute events, galas, educational industry seminars, and the following programs: Action Sports Film Series, Art, Architecture + Design Film Series, Environmental Film Series, Music Film Series, Family Film Series, Youth Film Showcase, and Collegiate Showcase. The Festival recognizes outstanding achievement in filmmaking with its awards program.

The Festival seeks to foster an interest in the study and appreciation of film and encourages people of all ages and backgrounds to participate. The Festival integrates the local community, including educational institutions, arts organizations, governments, businesses, and other non-profit organizations into all aspects of our event. The Festival provides volunteer and internship opportunities to members of the community year round.

The Newport Beach Film Festival's goal is to provide cultural enrichment, family entertainment, and education to the residents of Newport Beach and surrounding areas through the medium of cinema. The Festival supports the creation and advancement of innovative and artistic works of filmmakers from around the globe and proudly embraces the passion, independent spirit and vision of these talented artists. The Festival brings a dynamic international film program, distinguished industry professionals and enriching educational and cultural opportunities to our community.

2. Identify and describe why there is a need in the Newport Beach Community for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

The 2013 Seminar Series and Special Screenings attracted large numbers of interested attendees. The public enjoyed the unique perspective and insights that our panelists brought to the event. The diverse nature of our speakers and the broad spectrum of disciplines represented allowed for wonderful and thought-provoking discussions and lively Q & As. The expanded program, including an added Editing Seminar with an Oscar winning Editor, offered attendees a forum of information, ideas, cultural exchange and an opportunity to network and participate with film industry professionals.

The Festival received strong positive feedback from attendees and panelists. The program adds a welcome dose of creative energy, wisdom and talent to the community and nurtures the passions and imaginations of attendees interested in film and the arts. Attendees have been inspired to pursue activities and careers in entertainment and attend and participate in other cultural events in the community directly from participation at the seminars and Special Screenings. The filmmakers involved in the panels expressed extreme gratitude for the welcome platform to discuss their films in depth with a receptive audience.

We look forward to the 2014 Seminar Program and Special Screenings. The nature of the Festival, with its focus on film as an art form, has successfully proven that ours is the best organization for this program and for the residents of Newport Beach. The Festival is uniquely qualified to recruit, promote and structure a Seminar and Special Screening Series that is accessible, professional and engaging to the community.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs-not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new _____ or existing X project/program?

We are planning a multi-program series, covering several days of the Festival similar to the 2013 Seminar Series and Special Screenings. This will be held starting the first weekend of the Festival and concluding by the Wednesday of the Festival, at locations in Newport Beach and the surrounding area.

Past seminar topics have included directing, screenwriting, production design, cinematography, film music composition, animation, documentary filmmaking and special effects. A new editing panel that had association with the editing guild, the American Cinema Editors, was added recently. Our expanded Special Screenings has allowed filmmakers and audiences to interact with one another on a deeper level. This last year, we conducted a "test-audience" type screening, allowing the audience to participate directly with the entire crew and give feedback which ultimately was used in the final edit of a major motion picture. We plan to expand the series into more free Special Screenings, like the one above, with extended discussions and panels with industry professionals involved in these films.

Artists of past seminars include: William Goldenberg (*Argo*, *Zero Dark Thirty*, *National Treasure*), Mark Isham (*Once Upon a Time (Television)*, *Short Cuts*, *Blade*, *Varsity Blues*), Lalo Schifrin (*Mission Impossible*, *Dirty Harry*, *Cool Hand Luke*), Richard Bare (*Green Acres*, *Twilight Zone*, *Wicked*, *Wicked*), Richard Sherman (*Mary Poppins*) Frank Marshall (*Raiders of the Lost Ark*, *The Sixth Sense*), Patricia Riggen (*Girl in Progress*), Rachael Leigh Cook (*She's All That*), Aaron Sorkin (*Social Network*, *West Wing*), Elmer Bernstein (*To Kill a Mockingbird*), Steve Oedekerk (*Barnyard*, *Bruce Almighty*, *Jimmy Neutron: Boy Genius*), John Waters (*Polyester*), Mark Shaiman (*Hairspray*, *City Slickers*, *Sleepless in Seattle*), Bobby Moresco (*Crash*), Mel Stuart (*Willy Wonka and the Chocolate Factory*), Seth Gordon (*Four Christmases*), Eugene Jarecki (*Why We Fight*), Earle Hagen(*The Andy Griffith Show*, *The Dick Van Dyke Show*, *M.A.S.H.*), Mark Fergus (*Iron Man*, *Children of Men*, *First Snow*), Doug Atchison (*Akeelah and the Bee*), Trevor Rabin (*Snakes on a Plane*), Jeff Arch (*Sleepless in Seattle*), David S. Ward (*The Sting*), Cathy Schulman (*The Illusionist*, *Crash*), John Landis (*American Werewolf in London*), John Badham (*Saturday Night Fever*), Judianna Makovsy (*Harry Potter and the Sorcerer's Stone*), Ken Nolan (*Black Hawk Down*), Corey Kaplan (*The X Files*), Melissa Joan Hart (*Sabrina the Teenage Witch*) David Frazoni (*Gladiator*).

The Film Festival personnel, with deep-rooted industry contacts, extensive experience in event production, outreach and marketing are the key to the participation of such panelists and the execution of the event. The program will be similar to the 2013 event. The seminar topics and panelists will change annually, as it is our wish to expand and improve this program to meet the needs of the community.

Key Seminar Series personnel include:

- Gregg Schwenk - CEO / Executive Director, NBFF
- Amanda Salazar - Director of Programming, NBFF
- Leslie Feibleman - Director of Special Programs & Community Cinema, NBFF, Advisor
- Rand Collins - Event Producer, NBFF

4. Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

The Festival Seminar series attracts a wide variety of people with a strong representation of students, seniors, film experts, avid fans, and novice filmmakers. Ages span from 14 to 80. The Seminar Program and Special Screenings intend to serve approximately 800 people. In 2014, the Festival intends to expand more outreach to colleges and high school students.

5. Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	0	3500
Administrative	0	3500
Technical Production	1500	2500
EXPENSES-Operating		
Facility Expense/Space Rental	3500	5000
Marketing	3000	7500
Production/Exhibition Expense	1500	500
Touring/Presentation Expense	0	0
Educational Materials	500	500
Transportation	1500	3000 (and hotel)
Equipment	500	2000
Other (if greater than 10%, annotate below)		
GRAND TOTAL	12,000	28,000

6. Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

For the Seminar Series and Special Screenings we received immediate feedback from attending filmmakers, presenters and members of the press, indicating very positive results. The filmmakers that participated gave positive and assuring feedback, saying that being a part of our panel was a highlight of their Festival experience. Also the filmmakers involved in the “test-audience” screening used the information given by our audience in the final cut of their film. Information discussed on the collaborative art of filmmaking was outstanding and thought provoking. Guests had all questions answered at the end of each program.

We evaluate the program based on the feedback from our staff members, industry experts, and attendees. The Newport Beach Film Festival presentation of “Vision and Craft: The Art of Filmmaking” and the additional free Special Screenings continues to be a highly valuable service to the residents of the City of Newport Beach.

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
- A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
- If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
- **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.

8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)		
Contributed	440,000	445,000
Earned	225,000	225,000
Total Income	665,000	670,000
II. Expenses		
Program	225,000	230,000
General and Administrative	230,000	235,000
Marketing and Development	210,000	200,000
Total Expenses	665,000	665,000
III. Operating Surplus/Deficit (Income minus Expenses)	5,000	5,000
IV. Fund Balance at Beginning of Year	10,000	5,000
V. Accumulated Surplus (Deficit) (Add lines III and IV)	15,000	10,000
VI. In-Kind Contributions (attach schedule if greater than 10% of total income)	1,500,000	1,650,000

9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name Gregg Schwenk

Title CEO/Executive Director, Newport Beach Film Festival

Signature  Date 9/24/13

Board of Directors:

Janice Arrington
Orange County Film Commission
jarrington@fullerton.edu

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Sustainability Leadership, Arts & Humanities
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Vicki Higgins
Senior Vice President, Marketing
Visit Newport Beach
949.467.2744
Vicki@visitnewportbeach.com

Board of Advisors:

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leslie.feibleman@newportbeachfilmfest.com

Rita Goldberg
ritagoldberg13@aol.com

Scott Broberg
Orange Coast College
occfilmvideo@yahoo.com

Kristin Houston
U.S. Department of Commerce
kristin.houston@mail.doc.gov

Jo King
Balboa Theater
jomomking@earthlink.net

Cynthia King, Phd
California State University, Fullerton
cking@fullerton.edu

2013 Newport Beach Film Festival Sponsors and Community Partners

Sponsors (cash)

Allied Title Llc (Circle)
 Annetino Busch, Inc
 Apple/Strat Networks
 City of Newport Beach
 Comcast Entertainment Newsworld Productions
 Cooperate
 Daphne's California Greek
 Edison One
 Equinox
 Fashion Island
 Fiat
 Film Data Company
 Fun for Events Group
 Getty Images
 Grand Canyon
 Golden Gate - Kristin Magazine
 Newport Beach Chamber of Commerce
 Newport Lexus
 Patrick Richard USA
 Red Bull
 Traditional American
 Redemptio
 Screen Staff, Inc
 Star Newport Beach
 The Film Festival Foundation
 Wadsworth BOBOLONG
 Z Gallerie

Individual Giving (Cash)

Jeff & Mary Ann Bullis
 Blair Family

Sponsors (in-kind)

Anderson-Garrett, Resort
 Back Magazine
 Blue
 The Film Festival Website
 Daphne's California Greek
 Entertainment Weekly
 Equinox
 Fashion Island
 Film Data Company
 Fashion Magazine
 Fiat
 Daphne's California Greek
 Getty Images
 Golden Gate
 Grand Canyon
 Golden Gate - Kristin Magazine
 Newport Beach Chamber of Commerce
 Newport Lexus
 Patrick Richard USA
 Red Bull
 Traditional American
 Redemptio
 Screen Staff, Inc
 Star Newport Beach
 The Film Festival Foundation
 Wadsworth BOBOLONG
 Z Gallerie

Apple/Strat Networks
 Comcast Entertainment
 Cooperate

Sony

Starlight Cinemas
 The Rage Monthly
 XTOPOLOGY, Inc

Media Sponsors/Partners (In-Kind)

AS2
 ALMA
 Bash Magazine
 Beyond Cinema Magazine
 Clear Channel Outdoor
 CI Entertainment
 Daily Pilot
 Entertainment Weekly
 Esquire Magazine
 Filmmaker Magazine
 Graphic Industries
 Greer's OC
 Lisa News and Entertainment
 KOCJ
 KPCC
 LATV
 LA Weekly
 Locale Magazine
 Movie Maker Magazine
 Newport Beach Magazine
 Orange Coast Magazine
 Orange County Films
 OC Live
 OC Weekly
 Riviera Magazine
 Ruben Postera & Assoc (RPA)
 Surface to Air
 Surfing Magazine
 TV5Monde
 Withoutabox.com

Restaurant / Catering

118 Degrees
 A Restaurant
 Avanti Café
 Back Bay Bistro
 Bamboo Bistro
 Bella Cuba
 Blackmarket Bakery
 Bluewater Golf
 Cafe Beau Soleil
 Capital Seafood Restaurant
 Corner Bakery Cafe
 Euro Cafe
 Fleming's Prime Steakhouse & Wine Bar
 From Gelato
 Ho Sun Bistro
 Li Fungo
 Longshot Australian Roast Coffee
 Magazine's Little Italy
 Mark's Catering
 Mochijaro
 Nella Cucina
 Nordstrom Cafe Bistro
 Nothing Bundt Cakes
 Original Pizza
 Pick Up Six
 Quattro Cafe

RA Sushi

Rasta Tacos
 Regatta Cafe
 Roy's Hawaiian Fusion Restaurant
 Royal Khyber
 Royal Thai Cuisine
 Rubio's Fresh Mexican Grill
 Rude Awakening Sushi Catering
 Slater's 50/50
 Snowflakes Exotic Shaved Ice
 Solo Tacos
 Sol Grill
 Starbucks
 Tamarind of London
 Ten Asian Bistro
 The Cannery
 The Crow Bar & Kitchen
 The Courist
 The Melting Pot
 The Turlgate Truck
 True Food Kitchen
 Vino Cakes! by Connie
 We Love Tacos Y Mas
 Woody's Diner
 Z Pizza
 Zurzaiz

Community / Educational Partners

Arts Orange County
 Calans
 California State University - Fullerton
 California State University - Long Beach
 Chapman University
 City of Newport Beach
 Design Onscreen
 Japan Foundation
 John Wayne Cancer Foundation
 Newport Beach Arts Foundation
 Newport Beach Chamber of Commerce
 Newport Beach Public Library Foundation
 Newport Aquatic Center
 Newport Bay Conservancy
 OC Music Awards
 Ohvie's Cleaners
 Orange Coast College
 Orange County Film Commission
 Orange County Museum of Art
 Saddleback College
 Segerstrom Center for the Arts
 Surfline Foundation
 Surfing Heritage Foundation
 The Wooden Floor
 University of California - Irvine
 University of California - Los Angeles
 University of Southern California
 US Commercial Service
 Wyland Foundation
 Yale in Cinema

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: MAY 16 2002

NEWPORT BEACH INDEPENDENT
INTERNATIONAL FILM FESTIVAL
4540 CAMPUS DR #100
NEWPORT BEACH, CA 92660

Employer Identification Number:
33-0886863
DLN:
17053100090002
Contact Person:
RICHARD K DOLFI ID# 31263
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
June 30
Foundation Status Classification:
509(a)(2)
Advance Ruling Period Begins:
January 7, 2000
Advance Ruling Period Ends:
June 30, 2004
Addendum Applies:
No

Dear Applicant:

Based on information you supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from federal income tax under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3).

Because you are a newly created organization, we are not now making a final determination of your foundation status under section 509(a) of the Code. However, we have determined that you can reasonably expect to be a publicly supported organization described in sections 509(a)(1) and 170(b)(1)(A)(vi).

Accordingly, during an advance ruling period you will be treated as a publicly supported organization, and not as a private foundation. This advance ruling period begins and ends on the dates shown above.

Within 90 days after the end of your advance ruling period, you must send us the information needed to determine whether you have met the requirements of the applicable support test during the advance ruling period. If you establish that you have been a publicly supported organization, we will classify you as a section 509(a)(1) or 509(a)(2) organization as long as you continue to meet the requirements of the applicable support test. If you do not meet the public support requirements during the advance ruling period, we will classify you as a private foundation for future periods. Also, if we classify you as a private foundation, we will treat you as a private foundation from your beginning date for purposes of section 507(d) and 4940.

Grantors and contributors may rely on our determination that you are not a private foundation until 90 days after the end of your advance ruling period. If you send us the required information within the 90 days, grantors and contributors may continue to rely on the advance determination until we make

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NEWPORT BEACH INDEPENDENT

a final determination of your foundation status.

If we publish a notice in the Internal Revenue Bulletin stating that we will no longer treat you as a publicly supported organization, grantors and contributors may not rely on this determination after the date we publish the notice. In addition, if you lose your status as a publicly supported organization, and a grantor or contributor was responsible for, or was aware of, the act or failure to act, that resulted in your loss of such status, that person may not rely on this determination from the date of the act or failure to act. Also, if a grantor or contributor learned that we had given notice that you would be removed from classification as a publicly supported organization, then that person may not rely on this determination as of the date he or she acquired such knowledge.

If you change your sources of support, your purposes, character, or method of operation, please let us know so we can consider the effect of the change on your exempt status and foundation status. If you amend your organizational document or bylaws, please send us a copy of the amended document or bylaws. Also, let us know all changes in your name or address.

As of January 1, 1984, you are liable for social security taxes under the Federal Insurance Contributions Act or amounts of \$100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the private foundation excise taxes under Chapter 42 of the Internal Revenue Code. However, you are not automatically exempt from other federal excise taxes. If you have any questions about excise, employment, or other federal taxes, please let us know.

Donors may deduct contributions to you as provided in section 170 of the Internal Revenue Code. Requests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Donors may deduct contributions to you only to the extent that their contributions are gifts, with no consideration received. Ticket purchases and similar payments in conjunction with fundraising events may not necessarily qualify as deductible contributions, depending on the circumstances. Revenue Ruling 67-246, published in Cumulative Bulletin 1967-2, on page 104, gives guidelines regarding when taxpayers may deduct payments for admission to, or other participation in, fundraising activities for charity.

You are not required to file Form 990, Return of Organization Exempt from Income Tax, if your gross receipts each year are normally \$25,000 or less. If you receive a Form 990 package in the mail, simply attach the label provided, check the box in the heading to indicate that your annual gross receipts are normally \$25,000 or less, and sign the return. Because you will be treated as a public charity for return filing purposes during your entire advance ruling period, you should file Form 990 for each year in your advance ruling period.

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NEWPORT BEACH INDEPENDENT

that you exceed the \$25,000 filing threshold even if your sources of support do not satisfy the public support test specified in the heading of this letter.

If a return is required, it must be filed by the 15th day of the fifth month after the end of your annual accounting period. A penalty of \$20 a day is charged when a return is filed late, unless there is reasonable cause for the delay. However, the maximum penalty charged cannot exceed \$10,000 or 5 percent of your gross receipts for the year, whichever is less. For organizations with gross receipts exceeding \$1,000,000 in any year, the penalty is \$100 per day per return unless there is reasonable cause for the delay. The maximum penalty for an organization with gross receipts exceeding \$1,000,000 shall not exceed \$50,000. This penalty may also be charged if a return is not complete. So, please be sure your return is complete before you file it.

You are not required to file federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T, Exempt Organization Business Income Tax Return. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You are required to make your annual information return, Form 990 or Form 990-EZ, available for public inspection for three years after the later of the due date of the return or the date the return is filed. You are also required to make available for public inspection your exemption application and supporting documents, and your exemption letter. Copies of these documents are also required to be provided to any individual upon written or in person request without charge other than reasonable fees for copying and postage. Penalties may be imposed for failure to comply with these requirements. Additional information is available in Publication 557, Tax-Exempt Status for Your Organization, or you may call our toll free number shown above.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, we will assign a number to you and advise you of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

If we said in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Because this letter could help us resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

We have sent a copy of this letter to your representative as indicated in your power of attorney.

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0075 0002

NEWSPAPERS EACH INDEPENDENT

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter

Sincerely yours,

Steven T Miller
Director, Exempt Organizations

RECEIVED
MAY 14 1980

Letter 1045 (DO/CG)

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2013-14 SEASON

BOARD OF DIRECTORS

President: Salwa Rizkalla – Owner/Southland Ballet Academy; Artistic Director/Festival Ballet Theatre

Vice President: Lisa Yamashita – Business Owner/Entrepreneur

Treasurer: Willa Bouwens-Killen – Planning Engineer, City of Costa Mesa

Secretary: Cathleen Hunter – Board Member and Secretary of Huntington Beach Educational Foundation; Teacher for over 25 years for the Huntington Beach City School district.

Member-at-Large: Doris Bailey – Administrator, currently with Chevrolet of Irvine; previously 41 years with Nicholas Chevrolet

GUILD CHAIRS

(Coordinate Fundraising and Volunteers)

President: Christine DeNicola – Pacific Life Insurance Company, Real Estate Division

Volunteer Chair: Alisa Ziebarth - Homemaker

Grant Writer Co-Chair: Teri Schmidt – Public Administrator, City of Los Angeles

Guild Leaders: Lisa Brook, Shay Churiwala, Ellen Johnson, Bonnie Lemburg, Heather Lerma, Becky Lew, Sandy Mason, Marietta Merito, Jessica Neumann, Sydney Simpler, Monique Smith, Annie Werle, and Marilyn Wiederin

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Katherine Ahn, DDS – Image Center

Christine De Nicola – Real Estate Division, Pacific Life Insurance Company

Connie Jankowski – Festival Ballet Theatre

Michael Lemburg – Coast Compliance

Tom Lydon – Global Trends Investments

Donna Szneyeri - Retired

Dave Wiederin – Police Officer/Detective, City of Huntington Beach Police Department

ADMINISTRATIVE STAFF (PART-TIME)

Administrative Staff: Elizabeth Chasteler

Marketing and Communications/Administrative Staff: Connie Jankowski

2013 Newport Beach Film Festival Seminar Series

FREE!

Vision and Craft: The Art of Filmmaking

Saturday, April 27th, 2013 and Sunday, April 28th, 2013
Port Theater

With the generous support of the City of Newport Beach Arts Commission, the Newport Beach Film Festival is proud to present a series of interactive panels that focus on the art and process of filmmaking. This free educational event will feature talented and distinguished film industry professionals. The Festival invites you to attend and go behind the scenes with some of industry's leading filmmakers as they share their extensive knowledge and insight into the business and art of today's entertainment world.

Saturday, April 27th

Film Music: 11 am - 1 pm

Moderator Anthony D'Alessandro returns for another discussion about the world of Film Music with an all-star panel including Lalo Shifrin (Mission Impossible, No Rest for the Wicked, Rush Hour) and Mark Isham (The Lucky One, Invincible, Once Upon a Time).

Panel TBD: 1:30 pm - 3:30 pm

Check NewportBeachFilmFest.com for updates and information about our upcoming panels.

Sunday, April 28th

Screenwriting: 1:00 pm - 3:00 pm

A panel of industry professionals will discuss their creative and professional challenges in the competitive world of screenwriting.

Film Editing: 3:00 pm - 5:00 pm

Join us as moderator Norm Hollyn hosts a one on one discussion with Oscar winning editor Billy Goldenberg (Argo, Zero Dark Thirty, National Treasure).

The Seminar Series is **FREE**. No tickets are required.
Seating is on a first come, first served basis.
Panelists are subject to change.

Visit www.NewportBeachFilmFest.com
for current lineup of panelists.



NEWPORT BEACH CITY ARTS COMMISSION

CULTURAL ARTS GRANT PROJECT COMPLETION REPORT

(Please type report)
DUE by September 27, 2013

Name of Organization Newport Beach Film Festival

Mailing Address 4540 Campus Dr

Telephone (949)253 – 2880 Fax (949) 253 - 2881

Person preparing report Amanda Salazar Phone (949)253 – 2880 ext 226. (office)

Grant Project(s) Funded "Vision and Craft: The Art of Filmmaking"

Effective Dates of Grant April 27, 28, 29, 2013

Period covered in this Report July 2012 to May 2013

1. Please describe the effectiveness of your organization's grant project(s), in terms of:
 - The size and composition of the target group reached
 - Conformity to the planned time framework
 - The theme of the project
 - The allocation of funds to date
 - The kinds of educational services provided by this project
 - The composition of the professional staff rendering these services
2. Please describe how the program was evaluated. Include information on measures your organization has initiated to improve the project in the future.
3. Please add any other comments you feel are appropriate.
4. Please attach relevant press clippings, brochures, photos, etc. that demonstrate how the project was completed or is in process.

Please limit your narrative to no more than two (2) pages. The Completion Report must be received by the Arts Commission by **September 27, 2013 at 4:00 pm**. **This report must be submitted in order to be eligible for future Arts Commission funding. If the project has not yet been presented, please complete the report with your progress to date.**

Mail or Deliver To:

Tim Hetherton, Library Services Manager
Arts and Cultural Services Division
1000 Avocado Avenue
Newport Beach, CA 92660
949-717-3870

1.

- The size of the target group reached was estimated between 750 to 800 people. Composition ranged from ages 14 to 80, consisting of students, senior citizens, filmmakers, industry professionals, media, avid fans and interested residents.

- The Newport Beach Film Festival conformed to the planned time frame of the week of the Festival with the Seminar Series taking place on Saturday and Sunday, April 27th and 28th, with additional free screenings and panels as part of our Screening Series at two locations: The Port Theater and Triangle Square (location change due to capacity of newly remodeled Fashion Island cinemas). The sessions ran from 1pm to 8pm on the weekend and 7pm to 10pm on Tuesday, April 30.

- The theme was "Vision and Craft: The Art of Filmmaking". As an additional opportunity for our community, the NBFF was able to include three special screenings with expanded discussions that were free to the public. The entire program featured workshops on screenwriting, film music composition, editing, the film industry and animation.

- 100% of the funds have been allocated at this time.

- The Seminar Series and Special Screenings provided insight, information and experience on the many facets of filmmaking. The program covered a broad range of subjects within each session, including artistic, technical, business, political, cultural, scientific and historical aspects of filmmaking. The panelists' experience represented a multitude of genres, including drama, comedy, romance, family, documentaries and animation. The panels offered the audience a mix of opinions, ideas, perspectives and attitudes. Lively discussions engaged the audiences and proved to be inspiring, thought-provoking and eye-opening. Several panelists remained on site after the scheduled sessions and were available to the public for autographs, photo opportunities with the attendees and to answer additional questions.

- The collaborative and diverse group of professionals was extraordinary. Panelists represented a cross section of talent and rank, ranging from emerging filmmakers to seasoned veterans. We added an Editing panel this year and hosted a conversation with Academy Award winning editor William Goldenberg (*Argo, Zero Dark Thirty*). The Screenwriting panel featured the 2013 Festival Filmmakers, giving them an opportunity to talk in depth about their current and previous work in a broader setting. The Music Composition panel featured participants who are active leaders in their field, including Lalo Schifrin (*Mission Impossible, Dirty Harry, Cool Hand Luke*) and Jeff Beal (*Appaloosa, Pollock, Blackfish*) and moderated by Anthony D'Alessandro who is the managing editor of Deadline's "Awardsline" magazine. The Special Screenings ranged in perspective, with free screenings and extended discussions from the engaging and prolific television director, Richard Bare (*Green Acres, Twilight Zone*) to an additional program that we added; a "test screening" where we invited the audience to participate in a rough cut of a soon to be finished feature film and give their feedback on what they liked and disliked about the film. The entire crew (Director, Screenwriter, Editor, Producers) participated in the discussion and used our audience comments to finish their major motion picture.

2. The overall goal of providing access to industry professionals for information on the film industry in an entertaining, interactive and accessible format was achieved. The program was evaluated based on written surveys and feedback from panelists, the media, attendees, Festival staff members and industry professionals in attendance. Also with the added "test screening" the feedback was a part of the final product. For the future we hope to increase the community's ability to interact in a meaningful way with the professionals and creative talent that the Festival brings to Newport Beach.

3. The positive response and feedback generated by this seminar series demonstrates that attendees appreciate the opportunity to interact with filmmakers on such an intimate level. A majority of the attendees took notes during the program, asked questions and walked away with a wealth of information. The filmmakers that participated gave positive and assuring feedback, saying that being a part of our panel was a highlight of their Festival experience. The Festival is thrilled to host the panels and bring talented filmmaking professionals who are enthusiastic about sharing their knowledge and experience with attendees to Newport Beach. We are proud to offer the public a unique opportunity to interact with the film industry.

4. Please see 2013 NBFF panelist line up on this page and copy of the color program.

Music Composition Panel: 11am, April 27, 2013

Atli Orvarsson (*Man of Steel, Mortal Instruments: City of Bones*)

William Ross (*Beetlejuice, Catwoman, Star Trek: Generations*)

Lalo Schifrin (*Mission Impossible, Dirty Harry, Cool Hand Luke*)

Jeff Beal (*Appaloosa, Pollock, Blackfish*)

Screenwriting Panel: 11am, April 28, 2013

Joe Uchill (*B-Side*)

Amos Posner (*B-Side*)

Larry Brand (*The Girl on the Train*)

Justin Schwartz (*The Discoverers*)

Kevan Peterson (*Wiener Dog Nationals*)

Robert Gibbs (*Peter at the End*)

Film Editing: 3pm, April 28, 2013

William Goldenberg – (*Argo, Zero Dark Thirty, Heat*)

Special Screenings:

The following screenings were free to the public and held at the Port Theater and Island Cinemas with extended discussion.

WICKED, WICKED *Tuesday, April 30, 7pm*

Director Richard L. Bare and lead actress Tiffany Bolling gave an extended panel discussion on the making of this unique film. He was also presented with a proclamation for his services to the entertainment industry in recognition of his centennial birthday.

THE NECESSARY DEATH OF CHARLIE COUNTRYMAN *Monday, April 29, 7:30pm*

A "Test Screening" of the unfinished film (which premiered at Sundance Film Festival) and had the audience stay after to participate in a discussion with the crew of the film and give their feedback that would be used in the final edit of the film.

NEWPORT
BEACH SEE
THE
FILM LIGHT
FESTIVAL
APR 25 - MAY 2

Orange County Guitar Circle

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

Orange County Guitar Circle
Popular Name of Organization

Legal Name (if different) Federal Tax ID No.

4561 Pinyon Tree Lane 33-0504771
Mailing Address

Irvine, CA 92612

City Zip

Dr. Payam Larijani 310-435-1705
Contact Name Telephone

N/A Payamlarijani@Alumni.UCLA.edu www.OCGC.org
FAX e-mail Web Site

Orange County

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? No If so, when? _____

Year organization was founded 1967 Number of paid staff 0 # of active volunteers 11

Total amount requested: (from request line of project budget) \$ 3,650.00

Estimated number of people in Newport Beach that the proposed project(s) will serve: 20-25
students per class .

CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

The Guitar Circle was founded in 1967 to celebrate and promote the music of the classical guitar in Orange County, California, and surrounding communities including Newport Beach/Corona Del Mar/ and Crystal Cove.

Our mission is to offer free lessons to community members of all ages and abilities. After completing 10 classes or equivalency the participants can demonstrate their new skills in a showcase recital for their family, friends, and public. We offer satellite instruction and recitals to accommodate different geographic areas.

Our goals are to familiarize and keep relevant the art of the Classical Guitar among the Orange County community. To inspire the public to feel the satisfaction of studying and attending concerts with professional caliber musicians.

We're a social organization, providing a relaxed atmosphere in which to enjoy fine music and the company of other music lovers. At our recitals, you'll meet players, teachers, students, and people who just like to listen. Our punch, coffee, and cookies intermissions give everyone a chance to mingle, to laugh and learn.

2. Identify and describe why there is a need in the **Newport Beach Community** for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

The classical guitar has been neglected due to the rise of technology. Our proposed project/program is aiming to bring back the popularity of learning and playing this affordable, portable, and easy to maintain instrument as a hobby.

After completing my doctorate in music, I realized the importance and role that music played in the history of education. In the last century with the Industrial and Digital revolutions the role of music has been misunderstood as a worthless hobby, or a pursuit with no career path or purpose. Not everyone needs to learn music to be a professional musician. However, the benefits of just learning music can help people of all ages as well as provide a life-long hobby.

The notes and actual art of playing music makes many scientific realities from Geometry, Physics, Mathematics, Grammar, and Rhetoric plain to see and feel. For example the ebb and flow of a melody which rises and falls, or being able to maintain a tempo and play syncopated rhythmic patterns. Other benefits of learning music include: an increased memory, an awareness of changes in volume, proportions of time and space, (silence is just as important as sound), patterns of harmony and melody which can be related to properly formed words, sentences, and phrasing.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs- not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new X or existing _____ project/program?

Our specific program provides high quality/ professional guitar instructions to the general community of Newport Beach. A ten-week course for the general student, with one class meeting each week at the Newport Beach Public Library Lecture Hall.

Course Description and Methods of Evaluation:

Materials:

Students provide their own guitars, and will be given a workbook of materials.

Schedule:

Week 1:

Tuning, sitting position, right and left hand techniques, the natural notes in the first position.

Week 2:

The five chord forms, CAGED, and simple meters (2/4, 3/4, 4/4)

Week 3:

Right hand accompaniment patterns, strums and arpeggios, harmonizing melodies using Tonic, Subdominant, and Dominant chords (I-IV-V)

Week 4:

More note reading, major scales (Segovia), transposing scale and chord forms

Week 5:

Basic songwriting using the guitar, bass progressions, key and chord patters.

Week 6:

Performance techniques, stage preparations, in-class performance for peers.

Week 7:

Modes, Harmonic scales, Blues Scales

Week 8:

Introduction to Jazz guitar, basic jazz chord shapes

Week 9 and 10:

Basic accompaniment strum patters for jazz, walking bass lines, preparation for concert.

References:

Dr. Payam Larijani, Basic Guitar Skills

- Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

The population segment begins at the age of 14 up to Seniors (children under 13 may require adult supervision to attend.) The location would be the Conference Room/ Performance Hall Auditorium of the Newport Beach Public Library. The number of students should be between 20-25, in order to be effective for 1 teacher. The final recital is open to the public.

- Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	\$3,650	N/A
Administrative	N/A	N/A
Technical Production	Video Projector if available	N/A
EXPENSES-Operating		
Facility Expense/Space Rental	Provided by NBPL	N/A
Marketing	To Be Determined	N/A
Production/Exhibition Expense	Part of the artistic budget	N/A
Touring/Presentation Expense	Part of the artistic budget	N/A
Educational Materials	Part of the artistic budget	N/A
Transportation	Part of the artistic budget	N/A
Equipment	Guitar to be provided by students	N/A
Other (if greater than 10%, annotate below)	N/A	N/A
GRAND TOTAL	\$3,650.00	

- Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

Our quantifiable outcomes will be measured by the number of instructional books distributed, the weekly class attendance sheet, and final accomplishments evaluated by the instructor at the recital.

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
Will be provided pending receipt of permission from the board members.
- A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
Hennings-Fischer Grant
- If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
Please see attachment in email message no. 1
- **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.
Please see attachment in email message no. 2

8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

PERATING BUDGET

	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)	N/A	
Contributed	\$1,000	\$1,000
Earned	\$3,855	\$5,241
Total Income	\$4,855	\$6,650
II. Expenses		
Program	\$6,400	\$6,000
General and Administrative	\$150	\$150
Marketing and Development	\$414	\$500
Total Expenses	\$6,964	\$6,650
III. Operating Surplus/Deficit (Income minus Expenses)	(\$2,112)	(\$0)
IV. Fund Balance at Beginning of Year	\$15,500 (Bank Reserves)	\$13,388 (Bank Reserves)
V. Accumulated Surplus (Deficit) (Add lines III and IV)	\$13,388	\$13,388

VI. In-Kind Contributions (attach schedule if greater than 10% of total income)	N/A	N/A
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9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name Dr. Payam Larijani Title President OCGC

Signature Dr. Payam Larijani Date 09-25-2013

INTERNAL REVENUE SERVICE
DISTRICT DIRECTOR
2 CUPANIA CIRCLE
MONTEREY PARK, CA 91755-7406

DEPARTMENT OF THE TREASURY

Date: JUN 26 1995

ORANGE COUNTY GUITAR CIRCLE INC
C/O RICHARD GLENN
4441 SANDBURG WAY
IRVINE, CA 92715

Employer Identification Number:
33-0504771
Case Number:
955039013
Contact Person:
JOYCE DARBY
Contact Telephone Number:
(213) 725-6619
Accounting Period Ending:
December 31
Form 990 Required:
Yes
Addendum Applies:
Yes (see attached)

Dear Applicant:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3).

We have further determined that you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 509(a)(2).

If your sources of support, or your purposes, character, or method of operation change, please let us know so we can consider the effect of the change on your exempt status and foundation status. In the case of an amendment to your organizational document or bylaws, please send us a copy of the amended document or bylaws. Also, you should inform us of all changes in your name or address.

As of January 1, 1984, you are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes. If you have any questions about excise, employment, or other Federal taxes, please let us know.

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(2) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(2) organization.

Donors may deduct contributions to you as provided in section 170 of the

Letter 947 (DO/CG)

ORANGE COUNTY GUITAR CIRCLE INC

Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of Code sections 2055, 2106, and 2522.

Contribution deductions are allowable to donors only to the extent that their contributions are gifts, with no consideration received. Ticket purchases and similar payments in conjunction with fundraising events may not necessarily qualify as deductible contributions, depending on the circumstances. See Revenue Ruling 67-246, published in Cumulative Bulletin 1967-2, on page 104, which sets forth guidelines regarding the deductibility, as charitable contributions, of payments made by taxpayers for admission to or other participation in fundraising activities for charity.

→ In the heading of this letter we have indicated whether you must file Form 990, Return of Organization Exempt From Income Tax. If Yes is indicated, you are required to file Form 990 only if your gross receipts each year are normally more than \$25,000. However, if you receive a Form 990 package in the mail, please file the return even if you do not exceed the gross receipts test. If you are not required to file, simply attach the label provided, check the box in the heading to indicate that your annual gross receipts are normally \$25,000 or less, and sign the return.

If a return is required, it must be filed by the 15th day of the fifth month after the end of your annual accounting period. A penalty of \$10 a day is charged when a return is filed late, unless there is reasonable cause for the delay. However, the maximum penalty charged cannot exceed \$5,000 or 5 percent of your gross receipts for the year, whichever is less. This penalty may also be charged if a return is not complete, so please be sure your return is complete before you file it.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T, Exempt Organization Business Income Tax Return. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

→ This determination is based on evidence that your funds are dedicated to the purposes listed in section 501(c)(3) of the Code. To assure your continued exemption, you should maintain records to show that funds are expended only for those purposes. If you distribute funds to other organizations, your records should show whether they are exempt under section 501(c)(3). In cases where the recipient organization is not exempt under section 501(c)(3), there should be evidence that the funds will remain

Letter 947 (DO/CG)

ORANGE COUNTY GUITAR CIRCLE INC

dedicated to the required purposes and that they will be used for those purposes by the recipient.

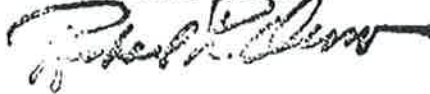
If distributions are made to individuals, case histories regarding the recipients should be kept showing names, addresses, purposes of awards, manner of selection, relationship (if any) to members, officers, trustees or donors of funds to you, so that any and all distributions made to individuals can be substantiated upon request by the Internal Revenue Service. (Revenue Ruling 56-304, C.B. 1956-2, page 306.)

If we have indicated in the heading of this letter that an addendum applies, the enclosed addendum is an integral part of this letter.

Because this letter could help resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

Sincerely yours,



Richard R. Orosco
District Director

ORANGE COUNTY GUITAR CIRCLE INC

Addendum

The effective date of this determination letter is February 19, 1968, date of incorporation.

This is to advise you that income from advertising may constitute unrelated business taxable income as defined in section 512 of the Internal Revenue Code. According to section 511 of the Code, any domestic or foreign organization exempt under section 501(a) of the Code must file Form 990-T, Exempt Organization Business Income Tax Return, by the fifteenth day of the fifth month after the end of the organization's tax year, if it has gross income from an unrelated trade or business of \$1,000 or more.

Music on the Mountain

By: VisitJulian

June 21, 2013 | 10:22 pm **Comments 1**



Additional Photos



Related Articles

- Music on the Mountain, June 4th at the Library
- "Roots & Flavor of Mexican Music."
- Music on the Mountain
- Music on the Mountain.
- Music on the Mountain.

Date: 7/9/2013 Start Time: 6:00 PM Julian Branch Library. 1850 Highway 78. Julian, CA 92036 1-760-765-0370 Payam Larijani– Classical/Spanish guitar. Payam can create the classy, but upbeat, fun and enthusiastic environment that you are looking to achieve! Payam's influences include Andres Segovia, the great classical guitarist, to rocks, Jimi Hendrix and jazz's Wes Montgomery.

Having just completed his Doctoral Degree in Classical Guitar Performance, Payam resides in the Orange County and Los Angeles Regions and has a teaching studio based in Irvine. His specialties are virtuoso classical/acoustic/electric guitar and vocaw and does solo, duo, and ensemble/band based private bookings for individuals and businesses, house parties, corporate events, weddings, public concerts, master class instruction, etc. Payam is the # 1 Ranked Classic Virtuoso Guitarist in Orange County and Gigmasters nationwide and the winner of 3 music scholarships at UCLA, Cal State Los Angeles, and Claremont Graduate University.

Payam has been a featured performer at many UCLA Alumni Events, Chancellor's Milestone Fundraising Dinner, Powell Library Rotunda Series Concerts, and opening for special guest Nancy Reagan and Arnold Schwarzenegger at the UCLA Hospital Dedication Ceremony in 2006 and Waterman's Ball 2009-12 as the featured entertainment.

What makes Payam interesting and different, is his approach towards performance of the classic guitar, and the specific repertoire that he plays. His experience, attention to detail, and professional pride are hallmarks of his character! The UCLA daily bruin described his onstage performances as "remarkable, impeccable." But perhaps equally as important is his reputation for expanding the contemporary classical guitar repertoire. He brings a well-rounded thinking approach to music, which soothes the soul and intrigues the mind.

Orange County Women's Chorus

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

Orange County Women's Chorus

Popular Name of Organization

33-0895635

Legal Name (if different)

Federal Tax ID No.

23802 Avenida de la Carlota

Mailing Address

Laguna Hills

92653

City

Zip

Mary Langsdorf

Contact Name

(714) 323-5581 (cell)

Telephone

FAX _____ e-mail mary@ocwomenschorus.org Web Site www.ocwomenschorus.org

Newport Beach, Huntington Beach, Laguna Hills and greater Orange County area

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? No If so, when? _____

Year organization was founded 1997 Number of paid staff 0 # of active volunteers 50

Total amount requested: (from request line of project budget) \$ 3,000 for two programs

Estimated number of people in Newport Beach that the proposed project(s) will serve: 350 - 400

CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

The Orange County Women's Chorus creates and performs outstanding choral literature, engages and enriches our audiences, and celebrates women in music.

We believe in the transformative power of music. As one of southern California's leading choruses, under the leadership of Eliza Rubenstein since 2000, the OCWC has a proud history of performing premieres and offering works rarely heard in Orange County. An auditioned 40-voice ensemble, we are the only post-collegiate treble ensemble in Orange County. We frequently commission new works and arrangements for women's voices, often from women composers. We are also committed to keeping our ticket prices among the lowest in the area to enhance the accessibility of outstanding choral literature for everyone.

Our rehearsal home is Newport Harbor Lutheran Church in Newport Beach, and it has been since our first rehearsal in January 1998. We currently offer three programs and four to six concerts a year, with two concerts in Newport Beach and the remaining performances in Huntington Beach and Laguna Hills. Attendance at our Newport Beach performances averages 165 - 175 patrons.

2. Identify and describe why there is a need **in the Newport Beach Community** for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

One of our values is community. We foster a deeply felt sense of community among our singers, who come from 16 communities in Orange County. We strive to extend this sense of community to our audiences, collaborators, and donors. The Chorus America Chorus Impact Study (<https://www.chorusamerica.org/publications/research-reports/chorus-impact-study>) found that choral singers are more likely to donate their time and money to causes, to take on leadership roles, and to be better citizens of the community. We seek to engage our audiences as members of our broader community. We create that community with our audiences by inviting them to engage with us in a variety of ways: by participating in pre-concert discussions, by presenting our music in local, accessible venues, by inviting them to sing with us, and by sharing food with them in post-concert receptions. We are the best choral organization to fill this need in Newport Beach because we are the only one positioned to offer outstanding choral literature in accessible, intimate venues at affordable prices with opportunities to meet and engage with the artistic director and the singers.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs- not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new X or existing _____ project/program?

We are proposing that two of our programs in the 2013 – 2014 season be funded by a cultural grant:

1. In December 2013, we will offer a program titled “Dancing in the Isles! Britten, Britain and Beyond.” In the centenary year of the composer’s birth, we are thrilled to bring Benjamin Britten’s beloved *A Ceremony of Carols* to our Newport Beach audience on December 7, 2013 at Newport Harbor Lutheran Church. We are honoring one of the greatest composers of the 20th century during the year of his centenary with this performance, and we are looking forward to introducing our audience to other British composers on this program. The OCWC will be joined by guest artist, Brian Noel.
2. In March 2014, we will offer a program of American songs, including new treble arrangements commissioned by the OCWC, and we will invite the audience to participate in selected pieces by singing along. We’ll also invite them to that quintessential American experience, the ice cream social! The OCWC will be joined by guest artist, Carver Cossey. The Newport Beach performance is planned for March 16, 2014.

Artists and Key Personnel:

Artistic Director **Eliza Rubenstein** has led the OCWC since 2000, emphasizing both the continued musical growth of the ensemble and the exploration of challenging and interesting treble repertoire. Eliza studied choral conducting and English at Oberlin College before moving to southern California in 1995 to earn her master’s degree in conducting from UC-Irvine. Eliza is also the Artistic Director of the Long Beach Chorale and Chamber Orchestra and the Director of Choral and Vocal Activities and Chair of the Music Department at Orange Coast College. She currently serves on the board of the California chapter of the American Choral Directors’ Association as chair of women’s choir repertoire and standards.

Brian Noel has more than 25 years of performance experience, and currently works as a freelance harpist. Brian received his Bachelor of Arts in Music from California State University, Long Beach before moving to New York to complete his Master of Arts in Music at Columbia University. He was stationed as a flutist at the United States Military Academy (West Point) when he made the transition to the harp. He was principal harpist with the United States Military Academy concert band, and currently serves as the principal harpist with the Rio Hondo Symphony. He is also the president of the Orange County chapter of the American Harp Society.

Carver Cossey has been performing, conducting and directing music for more than 35 years. A resident of Long Beach, he has toured the United States, Japan, Israel and Europe as a soloist and chorister with the Albert McNeil Jubilee Singers and the Roger Wagner Chorale. Carver is also associated with the Pacific Chorale as a soloist, chorus member and choreographer. He has performed and soloed with the Master Chorales of Los Angeles and Orange counties, Angels Chorale, Pacific Symphony, Los Angeles Philharmonic, Hollywood Bowl Symphony, Los Angeles Opera and Opera Pacific, and also taken leading roles in musical theater. Carver has directed classical, Afro-American, folk and jazz programs and worked

with choruses at colleges, universities and churches throughout the country. He is director of music ministries at Shepherd of the Hills United Methodist Church in Mission Viejo, California.

- Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

We expect our Newport Beach performances to draw audience members from Newport Beach and the surrounding communities. We offer both student and senior discounts, and offer programs that appeal to all ages. We anticipate an audience of 175 – 200 patrons, based on our experience in the last seven years.

- Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET December 2013: Britten	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	1,000	5,950
Administrative		
Technical Production		500
EXPENSES-Operating		
Facility Expense/Space Rental		1,000
Marketing	500	2,000
Production/Exhibition Expense		250
Touring/Presentation Expense		
Educational Materials		
Transportation		
Equipment		
Other (if greater than 10%, annotate below)		
GRAND TOTAL		\$11,200

PROJECT BUDGET March 2014	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	1,000	7,800
Administrative		
Technical Production		500
EXPENSES-Operating		
Facility Expense/Space Rental		1,000
Marketing	500	2,000
Production/Exhibition		250

Expense		
Touring/Presentation Expense		
Educational Materials		
Transportation		
Equipment		
Other (if greater than 10%, annotate below)		
GRAND TOTAL		\$13,050

6. Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

We will evaluate our community reach by tracking ticket sales and concert attendance and comparing against seasonal benchmarks for previous years, with the goal of increasing attendance over previous years' averages by 10%. We will assess audience engagement via audience surveys collected at the performances or online, assessing them against seasonal benchmarks from audience surveys in previous years as well as through anecdotal information collected at our post-concert receptions. We hope to discover that we have met our goal of increasing both audience attendance and engagement through effective programming and marketing.

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
 - A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
 - If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
 - **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.
8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)		
Contributed	\$43,897	\$46,425
Earned	17,778	19,703
Total Income	61,675	66,128

II. Expenses		
Program	39,608	40,380
General and Administrative	8,461	13,445
Marketing and Development	10,609	11,475
Total Expenses	58,678	65,300

III. Operating Surplus/Deficit (Income minus Expenses)	2,997	828
IV. Fund Balance at Beginning of Year	36,042	39,039
V. Accumulated Surplus (Deficit) (Add lines III and IV)	\$39,039	\$39,867


VI. In-Kind Contributions (attach schedule if greater than 10% of total income)	\$9,452	\$8,625
---	---------	---------

In-Kind Contributions:

Silent auction donations	\$7,948	\$7,000
Donated use of facilities	875	875
Donated supplies	629	750
Total	\$9,452	\$8,625

9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name Mary C. Langsdorf Title President, Board of Directors

Signature  Date September 16, 2013

**Orange County Women's Chorus
Board of Directors**

The following persons are members of the Board of Directors, serving terms expiring June 30:

Class I directors, serving three-year terms expiring 2014:

Allison Hieger (Chorus Connections)
Home address: 175 Stanford Court, Irvine, CA 92612
Cell phone: (917) 309-0603
Email: allisonhieger@gmail.com or allison@ocwomenschorus.org

Joe Hines (Marketing)
President, A³ Marketing Services
5753 E. Santa Ana Canyon Road, Ste. G-263
Anaheim Hills, CA 92807
Cell phone: (714) 872-0561
Home address : 2907 Wellesley Court, Fullerton, CA 92831
E-mail: joe@acubedmarketing.com or joe@ocwomenschorus.org

Class II directors, serving three-year terms expiring 2015:

Kathryn J. Baldasari (Chief Financial Officer of OCWC)
Retired Manager, Engineering
ThalesRaytheonSystems US
Home address: 31 Yorktown, Irvine, CA 92620
Telephone: (949) 552-1789
E-mail: kjbaldasari@cox.net or kathy@ocwomenschorus.org

Janet Bratton (Operations)
Retired Senior Manager, Software Engineering
Raytheon
Home address: 2020 Augusta Court, La Habra, CA 90631
Cell phone: (714) 307-3630
E-mail: BrattonJA@aol.com or janet@ocwomenschorus.org

Joelle Casteix (Public Relations)
Western Regional Director, SNAP (Survivors Network of those Abused by Priests)
Home address: 18 Starfish Court, Newport Beach, CA 92663
Cell phone: (949) 322-7434
Email: jcasteix@gmail.com or joelle@ocwomenschorus.org

**Orange County Women's Chorus
Board of Directors**

Class III directors, serving three-year terms expiring 2016:

Deborah Kennedy (Fundraising)
Founder/Producer, Providence Entertainment Group
Home address: 23408 El Reposo, Aliso Viejo, CA 92656
Cell phone: (951) 202-6775
E-mail: deborahannkennedy@gmail.com or deborah@ocwomenschorus.org

Mary C. Langsdorf (President of the Board of OCWC)
Retired Senior Vice President of Finance, PacifiCare Health Systems, Inc.
Home address: 1 Mansfield Drive, Irvine, CA 92620
Telephone: (714)731-5414
Cell phone: (714) 323-5581
E-mail: mclsings@cox.net or mary@ocwomenschorus.org

Laurie Soderberg (Volunteer Management)
Perioperative Educator
Kaiser Permanente Medical Center
Home address: 48 Vista del Mar, Dana Point, CA 92629
Telephone: (949) 248-9880
Cell phone: (949) 230-0148
E-mail: lauriesoderberg@yahoo.com or laurie@ocwomenschorus.org

Other Officers:

Eliza Rubenstein, Artistic Director
Director of Choral and Vocal Activities and Music Department Chair, Orange Coast College
Home address: 2377 Fordham, Costa Mesa, CA 92626
Telephone: (714) 662-5402
E-mail: eliza@ocwomenschorus.org or dogsong@msn.com

Orange County Women's Chorus

Individuals, Corporations and Foundations Providing Organizational Support

Anonymous (corporation)	Anonymous (individual)
Baldasari, Kathy and Nick	Beale, Marjorie
Berkel, Susan and Jeffrey	Boeing Corporation
Boyd, Carolyn and Frank Bean	Bratton, Janet and Tom Nichols
Brill, Alex	Bruce, Dave
Canham, Michael & Susan	Carpenter, Mary Jo
Carver, Kate	Casteix, Joelle
City of Irvine	Claborne, Lisa and Bob
Cowan, Libby	Dooley, Braddie and David
Feja, Laura	Gardner, Merrilee
Gaskill, Andria	Geerdes, Beverly
Geifman, Michael	George, Richard and Patricia
Guthrie, Betty	Hieger, Allison
James, Faith and Steven	Kennedy, Deborah
Langsdorf, Mary & Bill	Lenord, Christiane
Lyttle, Kathy	McLean, Jennifer
Mintzer, Carole	Morgan, Patricia
Neuscheler, Michael and Joan	Orange County Community Foundation, Robert J. and Doreen D. Marshall Fund for Dramatic Arts and Classical Music
Osajima, Amy	Platt, Dolly
Quandahl, Ellen & Larry Wheeler	Rhodes, Kent & Bob Gunn
Roetzel, Calvin and Caroline	Roetzel, Lisa & Alan Terricciano
Sandorff, Paul	Sawyer, Louise
Seaman, Krista	Soderberg, Kristen
Soderberg, Leurie	Sosta, Rachel & Joe
Stevenson, Dr. Sharon	Stoneman, David and Claire
van Gaasbeek, Barbara and James	Vo, Rachel
Watson, Mary	Wilson, Robert
Yurk, Meghan	

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

Date: OCT 26 2004

ORANGE COUNTY WOMENS CHORUS
1 MANSFIELD DR
IRVINE, CA 92620-0000

DEPARTMENT OF THE TREASURY

Employer Identification Number:
93-0895635

DLN:
17053276710004

Contact Person:
ERIC J BERTELSEN ID#: 31323

Contact Telephone Number;
(877) 829-5500

Public Charity Status:
509 (a) (2)

Dear Applicant:

Our letter dated NOVEMBER 2000, stated you would be exempt from Federal income tax under section 501 (c) (3) of the Internal Revenue Code, and you would be treated as a public charity, rather than as a private foundation, during an advance ruling period.

Based on the information you submitted, you are classified as a public charity under the Code section listed in the heading of this letter. Since your exempt status was not under consideration, you continue to be classified as an organization exempt from Federal income tax under section 501(c) (3) of the Code.

Publication 557, Tax-Exempt Status for Your Organization, provides detailed information about your rights and responsibilities as an exempt organization. You may request a copy by calling the toll-free number for forms, (800) 829-3676. Information is also available on our Internet Web Site at www.irs.gov.

If you have general questions about exempt organizations, please call our toll-free number shown in the heading between 8:00 a.m. - 6:30 p.m. Eastern time.

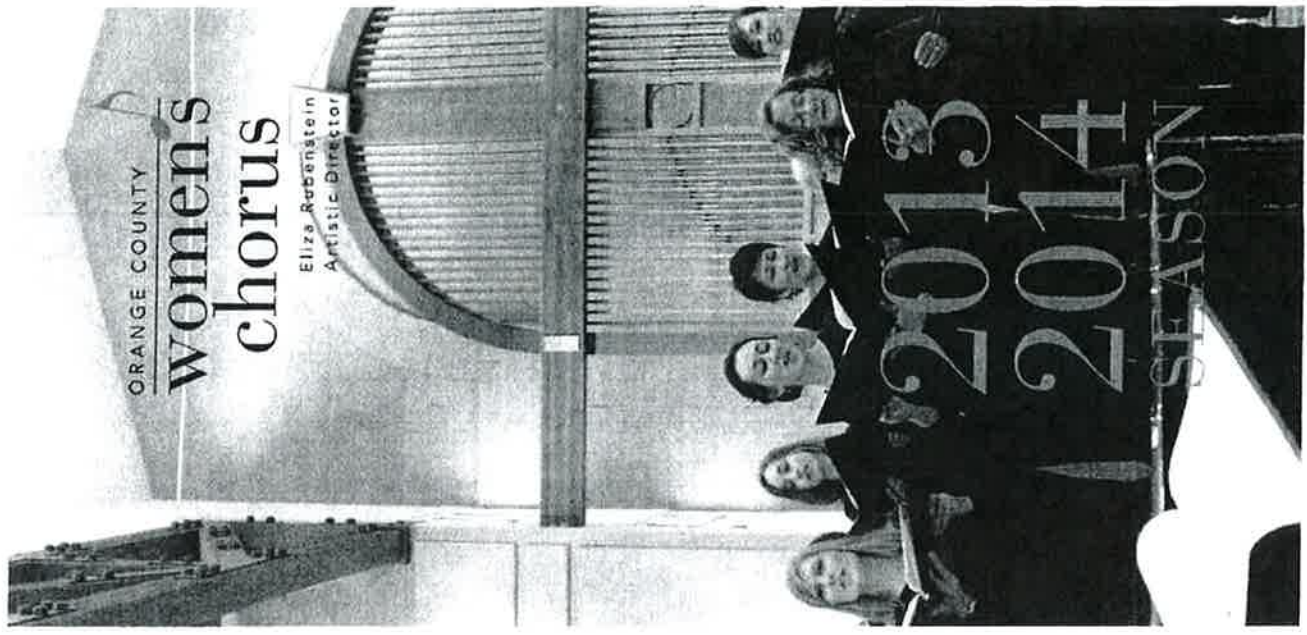
Please keep this letter in your permanent records.

Sincerely yours,



Lois G. Lerner
Director, Exempt Organizations
Rulings and Agreements

Letter 1050 (DO/CG)



ORANGE COUNTY
women's
chorus

Eliza Rubenstein
 Artistic Director

2013
 2014
 SEASON

NONPROFIT
 ORGANIZATION
 US POSTAGE
PAID
 NEWBURGH, NY 10950
 PERMIT NO. 219

www.ocwc.org

73807 Avenida de la Cartota, Laguna Hills, CA 92653

ORANGE COUNTY
women's
chorus



Our 16th season is
 jam-packed with musical
 gems! From the
 compilation of genres
 American music to a Latin
 American sensory
 we have it all. Don't miss
 out on the best season
 of the best women's
 choral group in Southern
 California. Reserve your
 seats now!

ORANGE COUNTY WOMEN'S CHORUS
ELIZA RUBENSTEIN, ARTISTIC DIRECTOR
SARAH HUGHES, ASSISTANT DIRECTOR

Dancing in the Isles: Britain, and Beyond

Let us when you bring in the British, celebrating holiday
season! We're celebrating Benjamin Britten's 100th
birthday with a performance of the famous and
beloved "A Ceremony of Carols" plus a variety of
carols and songs from Ireland, Wales, and more, plus
the OCWC for our "Dancing Day" and debut in a
host of high treats following each performance!

December 7, 2013 at 7:00 p.m.

Newport Harbor Lutheran Church
798 Dover Drive, Newport Beach

December 8, 2013 at 3:00 p.m.

St. Willard of York Episcopal Church
13631 Chapel Lane, Huntington Beach

Adults: \$20

Seniors (65+): \$15

Students (with ID): \$10



www.britten100.org

"Beautifully informed
singing... intelligent
and heartfelt"

THE MARGEN SULLOWAY
CONDUCTOR

Order online at
www.ocwomenschorus.org

Visit us on Facebook:
www.facebook.com/ocwomenschorus

Photo of Benjamin Britten by Marc Vohr

I Hear America Singing

Reimagined traditional Carole King - called a "guitar"
and a "blow-trumpet" by the Orange County Register -
is our special guest as we explore the sounds and
spirit of America past and present. Hear everything
from post-Revolutionary hymns to favorite folk songs.
Go down to gospel - with a chance for you to join in
the singing! After the concert, stick around for the
meal. A meal of sweets, arted cream social with
the performers.

March 15, 2014 at 7:00 p.m.

St. Willard of York Episcopal Church
13631 Chapel Lane, Huntington Beach

March 16, 2014 at 3:00 p.m.

Newport Harbor Lutheran Church
798 Dover Drive, Newport Beach

Adults: \$25

Seniors (65+): \$20

Students (with ID): \$10

Mujeres Muy Musicales

After our magical journey to Britain and home again,
we'll wrap up our season with a journey south of the
border! We'll begin with some of the existing music
and taste food and drinks you've enjoyed at our last
two sell-out, and of your performances. This time,
we're adding a Latin flavor! Special guest artists will
spice up the fun!

May 31, 2014, 5:00 p.m.

at Benito Hall
51 Orange Episcopal Church and Academy
28802 Avenida de la Carlota, Laguna Hills

Adults: \$25

Seniors (65+): \$20

Students (with ID): \$10



Dancing in the Isles: Britain, and Beyond is made
possible, in part, by a generous grant from the Robert J. and
Dorothy D. Marshall Fund for Dramatic Arts and Classical Music
of the Orange County Community Foundation.

ORANGE COUNTY WOMEN'S CHORUS 2013-2014 SEASON

SEASON TICKETS - SAVE 20% OR MORE!

Purchase your season tickets and save! Adult admission for all THREE
concerts is \$35; seniors pay \$40 and students pay just \$24 for all three
performances! Place your order by October 31 and receive one free ticket
to a December concert for each subscription purchased.

SEASON TICKETS	Adult	Senior	Student	Total
December: Dancing in the Isles: Britain, Britain and Beyond	\$55.00	\$40.00	\$24.00	
Dec 7, 7:00 p.m., Newport Beach				
Dec 8, 3:00 p.m., Huntington Beach				
March: I Hear America Singing				
Mar 15, 7:00 p.m., Huntington Beach				
Mar 16, 3:00 p.m., Newport Beach				
May: Mujeres Muy Musicales				
May 31, 5:00 p.m., Laguna Hills				
Total, Season Tickets				
INDIVIDUAL TICKETS	Adult	Senior	Student	Total
December: Dancing in the Isles: Britain, Britain and Beyond	\$50.00	\$35.00	\$16.00	
Dec 7, 7:00 p.m., Newport Beach				
Dec 8, 3:00 p.m., Huntington Beach				
March: I Hear America Singing	\$25.00	\$20.00	\$10.00	
Mar 15, 7:00 p.m., Huntington Beach				
Mar 16, 3:00 p.m., Newport Beach				
May: Mujeres Muy Musicales	\$25.00	\$20.00	\$10.00	
May 31, 5:00 p.m., Laguna Hills				
Total, Individual Tickets				
I would like to make an additional tax-deductible donation to the OCWC				
TOTAL AMOUNT ENCLOSED				
(make check payable to the Orange County Women's Chorus)				

Name _____

Billing address _____

Telephone (_____) _____

(in case we have questions about your order)

E-mail address _____

(Optional - may we add you to our e-mail list?)

Please mail this completed form with your payment to:
Orange County Women's Chorus
28802 Avenida de la Carlota, Laguna Hills, CA 92653

You may also purchase tickets online at www.ocwomenschorus.org

Contact us at (949) 451-8590 for information about group discounts

THANK YOU FOR YOUR SUPPORT!

Seaside Musical Theater

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

Seaside Musical Theater

Popular Name of Organization

Temple Bat Yahm

95-2875578

Legal Name (if different)

Federal Tax ID No.

1011 Camelback Street

Mailing Address

Newport Beach

92660

City

Zip

Bill shane, Excecutive Director

949/644-1999

Contact Name

Telephone

949/644-9810

bshane@tby.org

www.tby.org

FAX

e-mail

Web Site

Orange County

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? **NO** If so, when? _____

Year organization was founded **1973** Number of paid staff **37** # of active volunteers **200**

Total amount requested: (from request line of project budget) \$ **10,750.00**

Estimated number of people in Newport Beach that the proposed project(s) will serve:

Anticipated 2013-14 attendance: **1,800**

CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

Seaside Musical Theater introduces young people to the performing arts. As a teaching theater, Seaside Musical Theater will produce quality shows by children and teens, for audiences of all ages.

Our professional team works to each child's strength to create a positive atmosphere, which bolsters self-esteem, teamwork, and a love for the theater. Our season consists of three performances annually-Fall, Spring and Summer.

2. Identify and describe why there is a need in the Newport Beach Community for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the best organization for the proposed project/program.

Due to budgetary constraints, many performing arts programs have been dropped from Orange County's elementary, middle and high schools, creating a lack of theatrical opportunity for young people. We are not aware of similar programs being offered in Newport Beach.

Furthermore, because Temple Bat Yahm is providing the facilities at no cost, our program will offer a high quality production experience at an extremely affordable cost.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications

of your organization and key personnel to be involved in the program. Remember: the City funds only projects and programs- not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.

Is this a new X or existing _____ project/program?

Seaside Musical Theater at Temple Bat Yahm will provide Newport Beach community members, particularly children ages 7-17, with the opportunity to be part of a unique, high quality theatrical experience.

Seaside Musical Theater's first production will be "It's Broadway, Baby!", a dynamic and fast paced Broadway Revue featuring approximately 35 cast members ages 7-17.

Auditions will be held October 6 and October 8, 2013, followed by 12 weeks of rehearsals. The cast will receive instruction in voice, acting and dance, followed by four performances in January, 2014.

The second production will be an "all-ages" show, with auditions in February, 2014, followed by 12 weeks of rehearsals and four performances in June, 2014.

Seaside Musical Theater's creative director, Elizabeth Kent, has 20 years of experience teaching and directing youth theater in Orange County.

Choreographer Nora Brennan has been a professional dancer and choreographer for 29 years.

Publicity regarding the auditions has been appearing regularly in the local Newport Beach press for the past four weeks.

4. Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

The first quantifiable measure of program outcome will be the number of participants in the cast, easily and quantifiably measured by participation.

Each of the cast members will receive 60 hours of instruction in acting, singing and dancing, as measured by roll-sheets and logs of instructors. Following the four 90-minute performances, evaluation forms, with empirical measurements of satisfaction, will be distributed, collected and evaluated, providing direct feedback of program results.

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
- A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
- If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
- **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.

8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET – For fiscal Year ending June 30, 2013 and June 30, 2014

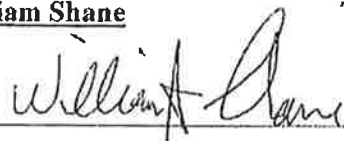
	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)	2,911,136	2,937,623
Contributed	2,910,786	2,936,023
Earned	350	1,600
Total Income	2,911,136	2,937,623
II. Expenses	3,031,803	3,052,974
Program		
General and Administrative	1,610,488	1,573,111
Marketing and Development	93,000	100,000
Total Expenses	3,031,803	3,052,974
III. Operating Surplus/Deficit (Income minus Expenses)	(120,667)	(115,351)
IV. Fund Balance at Beginning of Year	1,610,480	1,505,965
V. Accumulated Surplus (Deficit) (Add lines III and IV)		
VI. In-Kind Contributions (attach schedule if greater than 10% of total income)	~280,000	~300,000

9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name: William Shane

Title: Executive Director

Signature



Date

9-27-13

Temple Bat Yahm
Board of Trustees 2013-2014

OFFICERS:

President	Janice Newfield
1st Vice President	Scott Selgel
2nd Vice President	Patty Seyburn
Treasurer	Scott Sussman
Secretary	David Siegel
Past President	Steve Price
Parliamentarian	Sally Spiro

TRUSTEES:

Administrative and IT	Jeffrey Menkes
Caring	Barbara Pissetsky
Education:	
Adult	Miki Sholkoff
Preschool	Julie Kramer
Religious School	Susan Miller
	Erin Schoenbaum
Facilities	Jay Myers
Marketing	David Smith
Membership	Julla Demlow
	Steven Fink
Programming	Adrienne Moore
Religious Life	Adrienne Cohen
	Harvey Kuncewiecki
Social Action	Donna Spector
Strategic Planning	Kenneth Freed
Ways & Means	Ian Felgelman
	Henry Kraft
WTBY	Helene Jacobs
	Sherrill Lief
	Nancy Marcus
TRUSTEES-AT-LARGE	Amy De Leon
	Heather Ignatin

A recent list of individuals, corporations and foundations that provide organizational support-
not to exceed one page.

TEMPLE BAT YAHM'S INDIVIDUAL DONORS:

Mr. & Mrs. Phillip Binder
Mr. Neal Cohen
Mr. & Mrs. Steven Davis
Mrs. & Mr. Carrie Duarte
Mr. & Mrs. Frank Edelstein
Dr. & Mrs. Robert Greenfield
Mr. & Mrs. Kenneth Grody
Mr. & Mrs. William Klein
Mr. & Mrs. Jon Kline
Mr. & Mrs. Gary Lobel
Mrs. Phyllis Lorig
Mr. & Mrs. Joel Moskowitz
Mr. & Mrs. Jay Moss
Mr. & Mrs. Robert Penner
Mr. & Mrs. Richard Polonsky
Mr. & Mrs. Steve Price
Dr. & Mrs. Jacob Rabinovich
Mrs. & Mr. Beverly Raker
Ms. & Mr. Stacey Schneider
Mr. & Mrs. Scott Seigel
Mr. & Hon. Ygal Sonenshine
Dr. & Dr. Gerald Spear
Mr. & Mrs. Mark Surfas
Mr. & Mrs. Robert Warsaw
Mrs. Bernice Watkin
Mr. & Mrs. Arthur Yelsey
Mr. & Mrs. Steven Edwards
Mr. & Mrs. Jeffrey Margolis
Mr. & Mrs. Richard Packard
Mr. William Witte & Ms. P.Keiko Sakamoto-Witte

Internal Revenue Service

Department of the Treasury

District
Director

P.O. Box 2350 Los Angeles, Calif. 90053

▷ TEMPLE BAT YAHM OF
NEWPORT BEACH
1011 CAMELBACK
NEWPORT BEACH, CA 92660-3297

Person to Contact: **Monika Butcher,**
Actg. Chief, Customer Service Section
Telephone Number:
(213) 894-2336
Refer Reply to:
EO(08-07-91)
Date:
August 07, 1991

RE: 95-2875578
TEMPLE BAT YAHM OF NEWPORT BEACH

• GENTLEMEN:

This is in response to your request for a determination letter of the above-named organization.

A review of our records indicate that the above-named organization was recognized to be exempt from Federal income tax in June 1973, as an organization described in Internal Revenue Code section 501(c)(3). It is further classified as an organization that is not a private foundation as defined in section 509(a) of the code, because it is an organization described in section 170(b)(1)(A)(i).

This letter verifies your exempt status, and the fact that the original determination letter issued in June 1973 continues to be in effect.

If you are in need of further assistance, please feel free to contact me at the above address.

We appreciate your cooperation in this regard.

Sincerely,



Monika Butcher
Acting, Chief, Customer Service Section

Seaside Community Theater presents

It's Broadway, Baby!

Directed by Elizabeth Kent

Auditions for Ages 7-17

AUDITIONS:

Sunday, October 6

2:30 - 5:30 pm

Tuesday, October 8

7:00 pm

PERFORMANCES:

January 23, 26 & 30, 2014

February 1, 2014

"It's Broadway, Baby!"

is a fast paced Broadway revue featuring musical excerpts
from the hit Broadway productions of :

- ◆ Annie
- ◆ Oliver
- ◆ Seussical, the Musical
- ◆ Lion King
- ◆ Shrek
- ◆ Aladdin
- ◆ A Chorus Line
- ◆ Guys And Dolls
- ◆ and many more
Broadway classics



TEMPLE BAT YAHM

Strength of Tradition, Warmth of Community

1011 Camelback Street, Newport Beach, CA 92660

Tel.949.644.1999

www.tby.org

See you on stage!

South Coast Repertory

**CITY OF NEWPORT BEACH ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

SOUTH COAST REPERTORY (SCR)

Popular Name of Organization

SOUTH COAST REPERTORY

95-6122708

Legal Name (if different)

Federal Tax ID No.

655 TOWN CENTER DRIVE, P.O. BOX 2197

Mailing Address

COSTA MESA

92628-2197

City

Zip

JIM GOSS

(714) 708-5521

Contact Name

Telephone

(714) 708-5529

jim@scr.org

www.scr.org

FAX

e-mail

Web Site

Orange County

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? yes If so, when? 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012

Year organization was founded 1964 Number of paid staff 78 # of active volunteers 392

Total amount requested: (from request line of project budget) \$ 5,000

Estimated number of people in Newport Beach that the proposed project(s) will serve: 1,000

CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

Purpose: 1) Present plays that meet the highest standards of artistic and literary excellence. SCR offers thirteen plays on two stages, including the Theatre for Young Audiences series and performances of *A Christmas Carol* during the holiday period. Both stages present classic and modern repertoires as well as premieres by America's finest playwrights. 2) Serve the Orange County community by providing education and outreach programs that bring the vitality and magic of professional theatre to all children, especially those in underserved areas.

Mission & Goals: South Coast Repertory was founded in the belief that theatre is an art form with a unique power to illuminate the human experience. We commit ourselves to exploring the most urgent human and social issues of our time, and to merging literature, design, and performance in ways that test the bounds of theatre's artistic possibilities. We undertake to advance the art of theatre in the service of our community, and aim to extend that service through educational, intercultural and outreach programs that harmonize with our artistic mission.

2. Identify and describe why there is a need **in the Newport Beach Community** for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

California's fiscal challenges have contributed substantially to inadequate funds for arts education over the past two decades, with preferential status given to "STEM" disciplines such as math and science. It is therefore virtually impossible for public school children to receive any meaningful instruction in the arts. Despite these funding challenges, recent surveys have underscored that local residents are nearly unanimous in wanting their children to experience learning in the arts.

More than 97 percent of Orange County residents surveyed responded that "arts are critical for the education and development of children," yet the level of arts instruction in the schools continues to be worse than ever. Approximately 10 percent of elementary pupils received classroom instruction in theatre and the ratio of arts specialists in Orange County's elementary schools was only 1 for nearly every 1,200 students.

SCR's Theatre for Young Audiences (TYA) program is the only professional youth-oriented theatre company in Orange County. The program serves the community by providing educators with an opportunity to introduce students to the wonder of live professional theatre in an academically significant way at no cost to the schools. Since it was launched in 2003, the community need for this type of program has dramatically grown as schools struggle to cope with budgetary restraints on a state and local level.

SCR's decades-long partnership with the Orange County Department of Education has been critical for students to receive arts education and meet the Performing Arts Content Standards adopted by the California Department of Education in 2001. SCR has met this need with TYA's free weekday matinees that have served nearly 80,000 children from hundreds of schools.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs - not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new _____ or existing X project/program?

The funding is for Theatre for Young Audiences (TYA), an annual series of three professionally produced plays created especially for children. Initiated by SCR in 2003, TYA extends the range of the theatre's offerings and makes available to the community original, SCR-commissioned world premieres and existing adaptations of popular and classic children's literature. As the only professional youth-oriented theatre company in Orange County, TYA's main purpose is to introduce the vitality and magic of professional theatre to all Orange County children, especially those in underserved areas.

TYA is also a valuable tool in helping school districts meet the California Department of Education content standards for the Visual and Performing Arts and English-Language Arts at little or no cost to the schools. Every student receives a specially created program booklet. The booklet contains biographical information about the playwright, actors and production professionals and also includes educational games and stimulating activities based on the play's central themes. In addition, SCR offers educators a more focused and comprehensive TYA Playgoer's Guide online that offers specific lesson ideas and exercises for teachers to use before and after the visit to the theatre.

Timeline for the 2013-2014 TYA season:

August 2013 - week-long workshops for each 2013-2014 TYA Production

October 2013 - rehearsals begin for *Ivy & Bean, the Musical*

November 2013 - performances of *Ivy & Bean, the Musical*

January 2014 - rehearsals begin for *James and the Giant Peach*

February 2014 - performances of *James and the Giant Peach*

April 2014 - rehearsals begin for *The Stinky Cheese Man and Other Fairly Stupid Tales*

May - June 2014 - performances of *The Stinky Cheese Man and Other Fairly Stupid Tales*

The following plays will be produced during the 2013-2014 TYA Season:

Ivy & Bean, The Musical (Nov. 8-Nov. 24, 2013)

based on the "Ivy + Bean" series of books by Annie Barrows
book, music and lyrics by Scott Elmegreen

James and the Giant Peach (February 7-23, 2014)

adapted for the stage by David Wood
based on the book by Roald Dahl

The Stinky Cheese Man and Other Fairly Stupid Tales (May 23 - June 8, 2014)

adapted by John Glone
from the book by Jon Scieszka and Lane Smith

Staffing Plan for TYA

SCR's Artistic Director, Marc Masterson, will oversee the 2013-2014 Theatre for Young Audiences season. John Glore, Associate Artistic Director, is responsible for dramaturgy and literary leadership. John was the Literary Manager at SCR from 1985 through 2000, and was also the Dramaturg for Center Theatre Group of Los Angeles. In collaboration with Marc, John has helped to create the 2013-2014 TYA season, which will include casting decisions and thoughtful attention to the highest production values.

Administration of the program is under the supervision of our Conservatory and Educational Programs Director, Hisa Takakuwa, a seasoned educator and theatre professional with more than 20 years of experience at SCR. Her credentials include a degree in theatre and government from Smith College and an M.F.A. from the California Institute of the Arts. Scheduling of school visits is the responsibility of our Educational Programs Associate, Janis Morrisette, who has 16 years of experience at SCR working with Orange County school districts in scheduling SCR's in-school programs.

4. Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

A \$5,000 grant from the Newport Beach Arts Commission will help offset the cost of providing approximately 1,000 Newport Beach school children with the experience of seeing a weekday matinee performance of *Ivy & Bean, the Musical* which is based on the "Ivy & Bean" series of books by Annie Barrows, with music and lyrics by Scott Elmgreen. The performance will be presented in SCR's state-of-the-art Julianne Argyros Theatre in November 2013.

5. Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET

**Funding from the
City of Newport Beach**

**Funding from
Other Sources**

EXPENSES-Personnel

Artistic	\$5,000	\$191,000
Marketing / Administrative		\$ 67,000
General & Administrative		\$ 46,000
Technical Production		\$208,000

EXPENSES-Operating

Facility Expense/Space Rental		\$ N/A
Marketing		\$ 46,000
Production/Exhibition Expense		\$ 90,000
Touring/Presentation Expense		\$ 17,000
Educational Materials		\$
Transportation		\$ 15,000 *
Equipment		\$
Other (if greater than 10%, annotate below)		\$107,000**
GRAND TOTAL	\$5,000	\$787,000

* Bus transportation subsidies for Title I schools. ** Ticket subsidies to provide free tickets for weekday matinees.

6. Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

SCR will present a live, professionally-staged musical play at SCR's state-of-the-art Argyros Theatre for as many as 1,000 elementary school children from among Newport Beach area elementary schools.

The following outcomes are expected

- ◆ provide a meaningful introduction to the theatrical arts for school children through an engaging live theatre experience
- ◆ incorporate theatre into the educational experience of elementary school children with an entertaining, thematically-appropriate play with subject matter supported by on-line theatre guides
- ◆ expand the range of educational tools available to teachers through an intellectually stimulating musical play which can act as a reinforcing supplement to classroom instruction.

South Coast Repertory collects the following qualitative and quantitative feedback to help evaluate each TYA production:

- the number of students attending free weekday school matinees
- letters from students and teachers who attended the free matinees
- written surveys to teachers from participating schools
- number of subscriptions and single tickets sold for each public performance

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
- A recent list of individuals, corporations and foundations that provide organizational support - not to exceed one page.
- If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
- **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.

8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2012/13 Budget (current)*	2013/14 Budget (projected)
I. Income (cash only)		
Contributed	\$ 3,050,000	\$ 3,225,000
Earned	\$ 6,408,000	\$ 5,136,000
Total Income	\$ 9,458,000	\$10,467,000

II. Expenses		
Program	\$ 792,000	\$ 792,000
General and Administrative	\$ 1,389,000	\$ 1,474,000
Marketing and Development	\$ 862,000	\$ 854,000
Total Expenses	\$ 9,458,000	\$10,467,000 **

III. Operating Surplus/Deficit (Income minus Expenses)	\$ 0	\$ 0
IV. Fund Balance at Beginning of Year	\$ 0	\$ 0
V. Accumulated Surplus (Deficit) (Add lines III and IV)	\$ 0	\$ 0

VI. In-Kind Contributions (attach schedule if greater than 10% of total income)	Not Budgeted	Not Budgeted
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* Our Fiscal year ended 8/31, so we are now in our 2013-2014 budget year.

** Includes endowment income and release of multi-year gifts

9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name: Jim Goss Title: Associate Director of Development

Signature  Date September 26, 2013

**SOUTH COAST REPERTORY
BOARD OF TRUSTEES 2013-2014 SEASON**

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Jane Parkford Taylor	Community Leader, Newport Beach
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Barbara Tingley	Senior Vice President, Wells Fargo Private Bank, Newport Beach
Paula Tomei	Managing Director, SCR, Costa Mesa
William M. Weinberg	Attorney, Weinberg Law, Orange
Dean J. Zipser	Partner, KRUIZ Keller Rackaukas Umberg Zipser, LLP, Irvine

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Barbara Roberts
Thomas B. Rogers
Sue Stern
Mrs. DeLane J. Thyen
Socorro Vasquez
Elaine J. Weinberg

South Coast Repertory

CORPORATE AND FOUNDATION SUPPORTERS - 2012-2013 SEASON

CORPORATE

Abbott Medical Optics	\$25,000
Allergan	\$10,000
Angus Petroleum	\$ 2,500
Bank of America	\$55,000
California First National Bancorp	\$ 5,000
Canterbury Consulting	\$ 2,500
Capital Group Companies	\$27,500
Citizens Business Bank	\$ 5,000
City National Bank	\$ 5,000
Deloitte	\$ 7,500
Dishon & Block	\$ 2,500
Edison International	\$15,000
Edwards Lifesciences	\$ 5,000
Emulex	\$20,000
Fluid Research	\$ 5,000
Gibson, Dunn & Crutcher LLP	\$ 2,500
Haskell & White, LLP	\$28,000
IQ Risk Management	\$ 2,500
Keller Rakauckas Umberg Zipser LLP	\$ 2,500
Knightsbridge Asset Management	\$ 2,500
KPMG, LLP	\$ 5,000
Manatt, Phelps & Phillips LLP	\$ 2,500
Nordstrom	\$15,000
Pacific Life Insurance Company	\$20,000
Plaza Bank	\$ 5,000
SingerLewak LLP	\$ 5,000
Schweickert & Company	\$ 7,500
St. George & Carnegie	\$ 2,500
Stradling, Yocca, Carlson & Rauth	\$ 2,500
Target Corporation	\$15,000
The Alcon Foundation	\$10,000
Union Bank	\$15,000
U.S. Bank	\$30,000
USI Insurance Services	\$ 2,500
Wells Fargo	\$10,000

FOUNDATION

Anonymous	\$ 5,000
Birches Foundation	\$ 5,000
Charles & Mildred Schnurmacher	\$ 3,500
Elizabeth George Foundation	\$ 30,000
Erteszek Foundation	\$ 3,000
Harold and Mimi Steinberg Trust	\$ 50,000
Millstream Fund	\$ 5,000
Orange County Community Fnd.	\$ 2,500
O.L. Halsell Foundation	\$ 5,000
Phileo Foundation	\$ 2,500
Segerstrom Foundation	\$100,000
Shubert Foundation	\$300,000
The Fletcher Jones Foundation	\$ 5,000
The Nicholas Endowment	\$150,000
William Gillespie Foundation	\$ 5,000
WWW Foundation	\$ 5,000



Internal Revenue Service

Department of the Treasury
P. O. Box 2508
Cincinnati, OH 45201

Date: April 11, 2006

SOUTH COAST REPERTORY INC
655 TOWN CENTER DR
COSTA MESA CA 92626-1918 556

Person to Contact:
Carol Kraft - #31-08206
Customer Service Specialist
Toll Free Telephone Number:
877-829-5500
Federal Identification Number:
95-6122708

Dear Sir or Madam:

This is in response to your request of April 11, 2006, regarding your organization's tax-exempt status.

In December 1965 we issued a determination letter that recognized your organization as exempt from federal income tax. Our records indicate that your organization is currently exempt under section 501(c)(3) of the Internal Revenue Code.

Our records indicate that your organization is also classified as a school under sections 509(a)(1) and 170(b)(1)(A)(ii) of the Internal Revenue Code.

Our records indicate that contributions to your organization are deductible under section 170 of the Code, and that you are qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Internal Revenue Code.

If you have any questions, please call us at the telephone number shown in the heading of this letter.

Sincerely,

Janna K. Skufca, Director, TE/GE
Customer Account Services

NEWPORT BEACH CITY ARTS COMMISSION

CULTURAL ARTS GRANT PROJECT COMPLETION REPORT

(Please type report)
DUE by September 27, 2013

Name of Organization South Coast Repertory

Mailing Address 655 Town Center Drive, Costa Mesa, CA 92626

Telephone 714-708-5500 Fax 714-708-5529

Person preparing report Jim Goss Phone 714-708-5521

Grant Project(s) Funded Theatre for Young Audiences

Effective Dates of Grant September 2012 – August 2013

Period covered in this Report September 2012 – August 2013

1. Please describe the effectiveness of your organization's grant project(s), in terms of:
 - The size and composition of the target group reached
 - Conformity to the planned time framework
 - The theme of the project
 - The allocation of funds to date
 - The kinds of educational services provided by this project
 - The composition of the professional staff rendering these services
2. Please describe how the program was evaluated. Include information on measures your organization has initiated to improve the project in the future.
3. Please add any other comments you feel are appropriate.
4. Please attach relevant press clippings, brochures, photos, etc. that demonstrate how the project was completed or is in process.

Please limit your narrative to no more than two (2) pages. The Completion Report must be received by the Arts Commission by **September 27, 2013 at 4:00 pm**. **This report must be submitted in order to be eligible for future Arts Commission funding. If the project has not yet been presented, please complete the report with your progress to date.**

Mail or Deliver To:

Tim Hetheron, Library Services Manager
Arts and Cultural Services Division
1000 Avocado Avenue
Newport Beach, CA 92660
949-717-3870

South Coast Repertory

PROJECT COMPLETION REPORT 2012-2013 THEATRE FOR YOUNG AUDIENCES PROGRAM

In September of 2012, the City of Newport Beach granted \$2,000 to South Coast Repertory (SCR) in support of Newport Beach students attending weekday matinees of SCR's Theatre for Young Audiences program (TYA) for 2012-2013. In all, 614 Newport Beach elementary school students and educators were among the 9,134 who experienced a free weekday matinee performance. The project timeframe and allocation of funds were as expected and within budget for all shows.

The season program featured productions of *Robin Hood*, *Anastasia Krupnik*, and *The Night Fairy*. All three productions were presented at the highest level of artistic excellence to excited young audiences from five Orange County school districts - Newport Mesa, Savannah, Orange, Ocean View, and Santa Ana. Many of the participating schools had Title I (low-income) status. Average matinee performance attendance was 94% of capacity. Public performances on weekends were also well attended with more than 85% of the available seats filled with children and families from Newport Beach and throughout Orange County.

SCR's Artistic Director, Marc Masterson, oversaw the 2012-2013 TYA season. Our Associate Artistic Director, John Glore, was responsible for dramaturgy and literary leadership. In collaboration with Marc, John helped to create the 2012-2013 TYA season, which included casting decisions and thoughtful attention to the highest production values.

Administration of the program was under the supervision of our Conservatory and Educational Programs Director, Hisa Takakuwa, a seasoned educator and theatre professional with more than 20 years of experience at SCR. Scheduling of school visits was the responsibility of our Educational Programs Associate, Janis Morrissette, who has 15+ years of experience at SCR working with Orange County school districts in scheduling SCR's in-school programs.

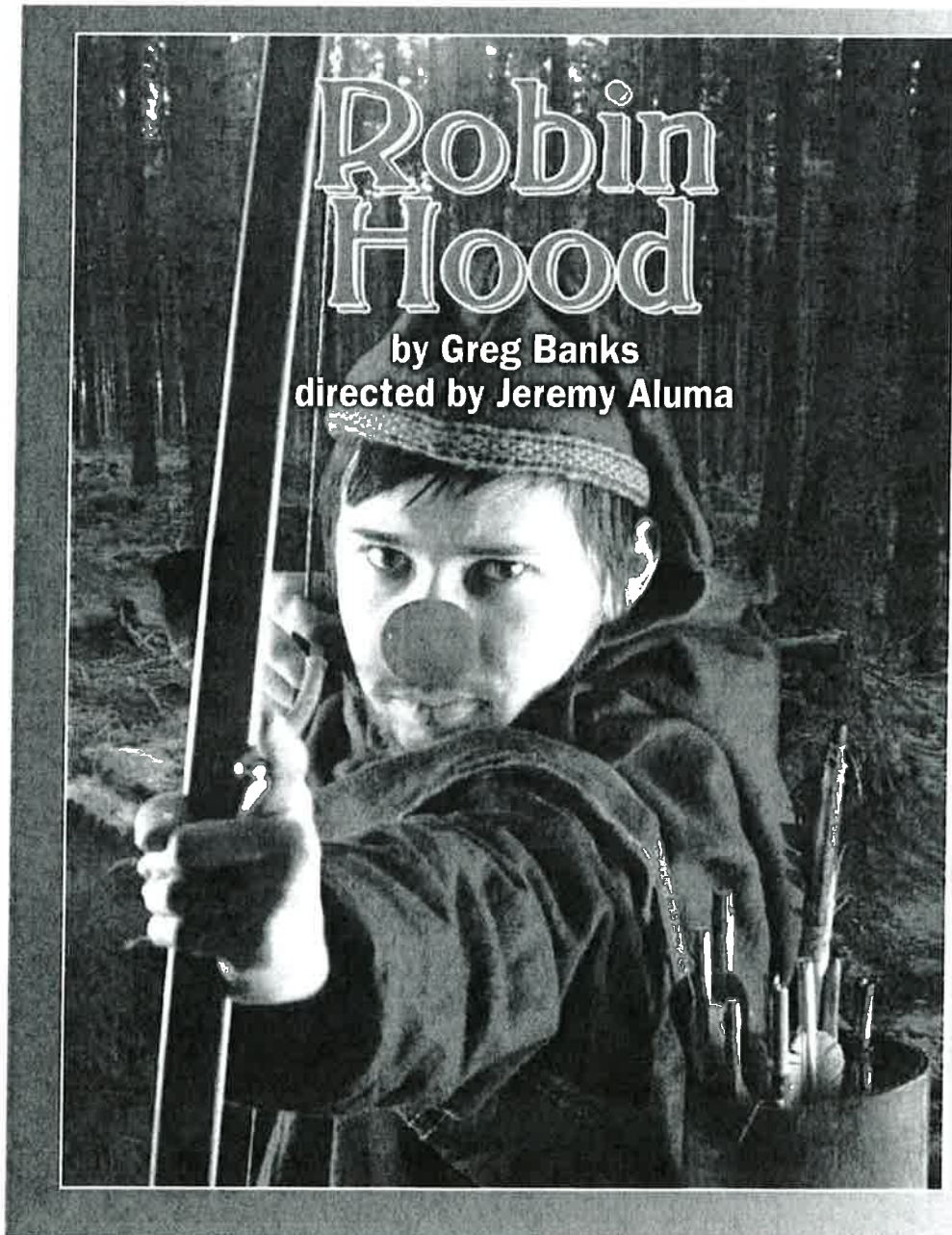
Evaluation of TYA is carried out on several levels. First of all, SCR's Artistic Director oversees all aspects of SCR's productions, including TYA. Together with Associate Artistic Director John Glore, they evaluate the overall artistic, production and literary content at the close of every production. Conservatory and Educational Programs Director, Hisa Takakuwa, supervises the TYA outreach to the schools and directs outreach evaluation. Participation and engagement of the family paid performance audience is tracked by SCR's Marketing Department. SCR's Education and Outreach Committee, a volunteer group of Trustees, community leaders and local educators, also provides evaluative guidance. This committee reviews all of our education and outreach programs and provides us with constructive suggestions.

In addition to the evaluation methods described above, teacher surveys were used to collect qualitative and quantitative feedback to rate aspects of the program and the use of educational materials. In the latest survey, teachers indicated they were extremely satisfied with SCR, as summarized below.

- 100% rated the "quality of production" at the highest level
- 93% rated the "educational materials" either a 4 or 5 out of 5
- 91% rated "student reaction" at the highest level

South Coast Repertory
Theatre for Young Audiences

2012/13 SEASON • JULIANNE ARGYROS STAGE



South Coast Repertory Theatre for Young Audiences

Julianne Argyros Stage • November 2 - 18, 2012

Robin Hood

BY **GREG BANKS**

SET DESIGN
FRED KINNEY

FIGHT DIRECTOR
BRIAN DANNER

COSTUME DESIGN
LEAH PIEHL

PRODUCTION MANAGER
JACKIE S. HILL

LIGHTING DESIGN
JEREMY PIVNICK

STAGE MANAGER
JENNIFER ELLEN BUTLER*

DIRECTED BY
JEREMY ALUMA



TARGET

Corporate Honorary Producer of *Robin Hood*

**VISIT SCR ONLINE!
WWW.SCR.ORG**

Be sure to check out our website for the study guide to *Robin Hood*, which features additional information about the play, plus a variety of other educational resources.

The Cast

- Actor 1 **AMIR LEVI***
 (The Sheriff, King Richard)
- Actor 2 **RAYMOND LEE***
 (Prince John, Will Scarlett, Soldier,
 Little John, Friar Tuck)
- Actor 3 **ALEXIS JONES***
 (Archie, Maid Marian)
- Actor 4 **KEVIN KLEIN***
 (Robin Hood)
- Musician 1 **DANIEL HOPKINS**
 (Aluch's Dad, Alan, Duo, Soldier 2, Archer 2)
- Musician 2 **JULIA DAVIS***
 (Nan the Weaver, Maid, Soldier 3, Archer 3, Henchman)

For Your Information

NO BABES IN ARMS ALLOWED. Everyone must have a ticket; no children under age four for Theatre for Young Audiences performances.

To cause the least disruption, SCR patrons who have not entered the theatre when the performance begins will be asked to watch the monitors in the lobby until an appropriate break in the performance. Latecomers, as well as those who leave the theatre anytime during the performance, may be assisted to alternate seats by the House Manager at an appropriate interval and may take their assigned seats at intermission. SCR accepts no liability for inconvenience.

Special seating arrangements can be made for disabled patrons in advance by calling South Coast Repertory's Ticket Services Department at (714) 708-5555.

As a courtesy to all patrons, please turn off all cellular phones, pagers and watch alarms or switch them to non-audible mode before the performance begins. If doctors or parents expect calls during a performance, please leave your name and seat number with the House Manager, who can be reached at (714) 708-5500, ext. 5442.

The videotaping or audio recording of this performance is strictly prohibited.

Produced by permission of
 Children's Theatre Company
 Minneapolis, MN

Produced by special arrangement with
 Plays for Young Audiences

A partnership of Seattle Children's Theatre and Children's Theatre Company-Minneapolis



* denotes members of Actors' Equity Association, the union of professional actors and stage managers.

14

The Legend of Robin Hood

The legend of Robin Hood is one of the most popular outlaw tales of all time. The character of Robin first appeared in 1450 in the story *Robin Hood and the Monk*. His legend can be traced back to England during the Middle Ages—and tells the story of an outlaw who defended the people of Nottingham against the evil Prince John. With his band of Merry Men, Robin stole from the rich to give to the poor—and inspired generations of future stories, songs and films. One of the most popular Robin Hood interpretations is the 1880 novel *The Merry Adventures of Robin Hood* by Howard Pyle, which later inspired playwright Greg Banks to write this stage version!



An illustration of Little John knocking Robin Hood into the cold stream by Howard Pyle



Illustration of Robin Hood and Maid Marian by Howard Pyle

Robin Hood and the Men of Greenwood by NC Wyeth

South Coast Repertory

MARC MASTERTSON
Artistic Director

DAVID EMMES & MARTIN BENSON
Founding Artistic Directors

JOHN GLORE
Associate Artistic Director

BIL SCHROEDER
Marketing & Communications Director

SUSAN C. REEDER
Development Director

LORI MONNIER
General Manager

JOSHUA MARCHESI
Production Manager

These folks are helping run the show backstage

Joanne DeNaut, CSA
Casting Director

Kelly L. Miller
Dramaturg

Skyler Gray
Literary Assistant

Julie Renfro
Production Assistant

Turner Munch
Assistant Director

Amanda Stuart, Jessica Wiebel
Assistant Scenic Designers

Danielle Hollows
Assistant to the Scenic Designer

Natalie Figaredo & Ari Y. Wartell
Stage Management Interns

Summer Elsworth
Light Board Operator

Victor Mouldoux
Automation Operator

Deona Offield
Dresser

Gieselle Blair
Wig & Makeup Technician

Amanda Avila, Pauline Good,
Debra Green, Deona Offield
Additional Costume Staff

And these folks helped get it ready for you

THESE FOLKS BUILT THE SCENERY

Jon Lagerquist, Technical Director

John Gaddis IV, Assistant Technical Director

Amanda Horak, Master Carpenter

Jeff Castellano, David Soewert,
Scenic Carpenters

Victor Mouldoux, Automation Technician

Judy Allen, Lead Scenic Artist

Nathan Brackney, Chris Holmes,
Scenic Artists

THESE PEOPLE CREATED THE PROPS

Lynn Downey, Props Master

Byron Bacon,
Assistant Property Shop Manager/Buyer

Jeffery G. Rocky, Andrea Bullock,
Properties Artisans

THE FOLLOWING MADE THE COSTUMES

Amy L. Hutto, Costume Shop Manager

Catherine J. Esera, Cutter/Draper

Laurie Donati, Full Change Costumer

Laura Caponera, Wig and Makeup Supervisor

Gieselle Blair, Wig and Makeup Technician

Bert Henert, Wardrobe Supervisor

THIS GROUP DEALS WITH LIGHTS & SOUND

Lois Bryan, Master Electrician

Aaron Shetland, Summer Elsworth
Stage Electricians

Sam Lerner, Audio Engineer

GW Rodriguez, Audio Technician

Outlaw Heroes

Robin Hood is the most famous outlaw hero of all time. An outlaw is a fugitive from the law, or a person who does not follow the rules. A hero is a person who has courageously risked his life for the sake of someone else. So how can you be both? Robin Hood is a great example of a person who disobeyed the law in order to help others. Robin even lived by the phrase "steal from the rich to give to the poor." Can you match the outlaw description from the list of famous outlaws below?



This outlaw, whose name in Spanish means "fox," wore a mask and protected the people of California from the greed of the government.

answer: _____

This Lost Boy flew around Neverland evading age and the rules of parents.

answer: _____

This Wild West outlaw was only a teenager when he was wanted by the law for his devious acts.

answer: _____

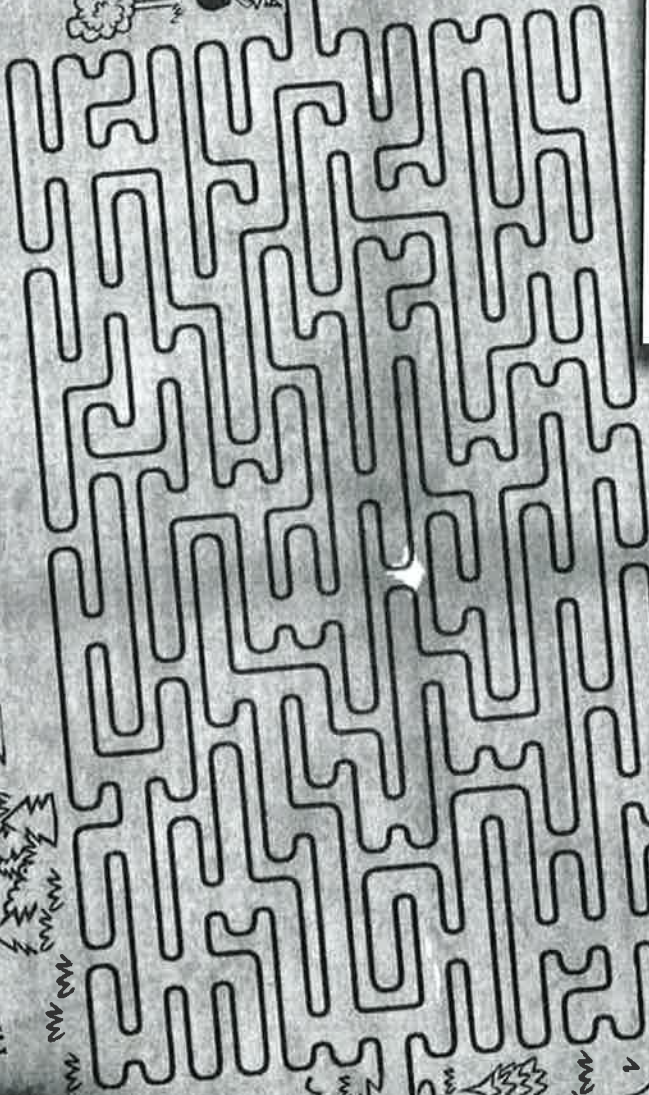
CHOICES:

- A. Billy the Kid
- B. Zorro
- C. Iron Man
- D. Han Solo
- E. Peter Pan
- F. The Lone Ranger

The A-MAZE-ing Sherwood Forest

Help Robin Hood travel from Sherwood Forest to Nottingham Castle to rescue Maid Marian from the evil Sherriff.

The Merry Men Hideout



Archery Grounds



Sherwood Forest is a real forest in Nottinghamshire located in the East Midlands of England. Every year, Sherwood Forest hosts the Robin Hood Festival which includes jousting, archery and an appearance by Robin Hood himself.



Prince John (left) and Richard the Lionheart (right)

Brothers Of The Crown

Prince John and King Richard are not only characters in *Robin Hood*, but were actual kings in the late 1100s. Even though Richard was the king, Prince John led a rebellion while he was away fighting in the Third Crusade. It is also true that Richard was loved by the people and John was detested. Sadly, Prince John was crowned king in 1199 after Richard died from a war-related injury.



Nottingham Castle was home to countless kings during the Middle Ages, but was destroyed in 1651. A large manor was built on top of the castle grounds and it now serves as a Museum of Fine Art for the people of Nottingham.

Clowning Around With Robin Hood

This production of *Robin Hood* features actors who are all trained as professional clowns! The actors in this production use the art of improv and clowning to create their imaginative stories. Clowning is not just for red-nosed, big-haired entertainers; the art of clowning means to perform through jokes, antics and tricks. That means when you play you are clowning every day!



Who's Who



Julia Davis

Musician 2
(Nat the Weaver, Maid, Soldier 3,
Archer 2, Henchman)

Do you know why I love being in this production of *Robin Hood*? It's because I get to do two of my favorite things: acting and playing the flute. I have been doing both since I was a kid and I love them equally. I never wanted to have to choose between the two. It's like choosing only one ice cream flavor to eat for the rest of your life! But shows like *Robin Hood* let me do both. I have been able to do both in other shows too; last summer I was in a show at The Getty Villa where I got to play a bird who knows how to play the flute. That may sound silly, but it really is a lot of fun! As long as you do everything that you love, you will be a very happy person. Try it!

In the Cast

Alexis Jones

Actor 3
(Much, Maid Marian)

I grew up watching a lot of television and films. I knew that what the actors did on those screens looked like so much fun but I didn't know what I could do to accomplish my dream of becoming an actress. Finally, my 5th grade drama class had auditions for *The Gingerbread Man*, and even though I was scared, I tried out for the play. I was very nervous, but lo, and behold, I got a role! And not just any role, I was cast as the Gingerbread Man himself! It was the most fun I had ever had and I just wanted to continue having that much fun. Since then I've been in many more stage shows, have gone to clown school and even had the chance to clown on "Dancing With The Stars!" This will be my first time at SCR, and I am very excited to perform for all of you!



Daniel Hopkins

Musician 1
(Much's Dad, Alan a Dale,
Soldier 2, Archer 2)

I was born with a musical ear. Okay, well, actually I was born with two musical ears (and they don't make music by themselves, unfortunately). When I was in 4th grade I started playing trumpet in my school's band, and from that point on I just started grabbing any instrument I could find and attempting to make decent sounds come out of it. I play music every day, not because anyone is telling me to, but because I love it that much! I've also always loved to act, and over the last decade I've been putting music and acting together for vaudeville and variety shows all across the country. My sister lives in New York City and is also an actor and singer, and I think that's just about the coolest thing ever! Anyway, I hope you have as much fun watching *Robin Hood* as I do playing in it!



Kevin Klein

Actor 1
(Robin Hood)

When I was in 5th grade, I volunteered to play Scrooge in *A Christmas Carol* by Charles Dickens. It was scary to volunteer at the time, but playing this role when I was 10 years old turned out to be one of the best things I ever did! It inspired a passion for performing that still burns bright inside me even to this day. Out of all the different styles of theatre in which I have trained, I particularly love being a clown. Clowning is great because I can be funny and free. I have performed as a clown all over the country with my friends. As an artist, I am inspired by many things. Family, friends, teachers, and nature fuel my body and mind with material that I use in performances. This is the first production you will see me in at SCR. I hope you enjoy my portrayal of the character Robin Hood. I hope I can inspire you like I have been inspired many times throughout my life.





Raymond Lee

Actor 2
(Prince John, Will Scarlett, Soldier
Lark John, Fun Truck)

When I was in 4th grade, my teacher put me in front of a hundred people and told me to sing a song. I was terrified and embarrassed. But after much encouragement, I began to sing. I don't remember singing the song but I do remember the embrace of the audience's applause. Since then, that is all I've been chasing, and it's been the most uplifting journey one could wish for. This is my third time performing here at SCR and I am overjoyed to be back. I've also traveled across America with my clown troupe, performing in such cities as Chicago, Minneapolis and Las Vegas. My favorite television roles include "How I Met Your Mother" and "Zach Stone Is Gonna Be Famous" and I've done films and commercials as well. Along with acting I love staying active in the outdoors and hanging with my best friends. theraymondlee.com, fourclowns.org

Amir Levi

Actor 1
(The Sheriff, King Richard)

As you read this, please know that I'm not as mean in real life as I am in the show. I actually like kids and teach theater in different schools! It's really exciting to be here at SCR for the first time because it's such a large stage, and I get to act with my friends (the actor who plays Robin Hood and I were once roommates). I've done some commercials and movies. My favorite commercial was where I got to act with a real wolf. I love to read in my free time and I have two awesome cats. theamirlevi.com

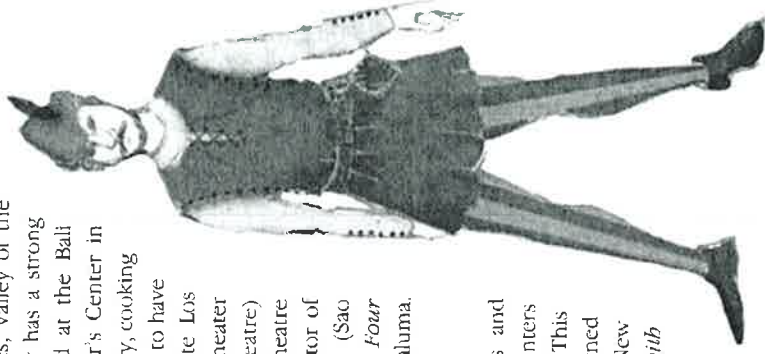


Artist Bios

PLAYWRIGHT GREG BANKS has been working as an actor, writer and director since 1979. His work has taken him from Singapore to Seattle via Moscow, New York and the Arctic Circle. Whilst building a reputation for making and touring new work in small scale venues throughout the UK in the '80s, his work has also been seen in the West End and at the New Victory on Broadway. Companies include The Bristol Old Vic, Plymouth Theatre Royal, The Unicorn, Polka, Minneapolis Childrens Theatre, Theatre Alibi, Travelling Light, M6, New Perspectives, Fair Game Theatre and Birmingham Stage. Scripts and adaptations which he has also directed, include *Tir-Na-Nog* from Jim Sheridan's film *Into the West*, *Why the Whales Came* from the novel by Michael Morpurgo and *Huck Finn*. His adaptations of *Robin Hood* and *Pinnocchio* are currently being produced in the United States where he has also directed and adapted promenade performances of *Antigone* and *Romeo and Juliet*.

DIRECTOR JEREMY ALUMA is an award-winning theatre director and producer. He has directed all over the country including The Big Apple, The Windy City, Sin City, The Twin Cities, Valley of the Sun and throughout The City of Angels. Jeremy has a strong background in mask and clown, having trained at the Bali Master Conservatory in Indonesia and the Actor's Center in New York City. He loves driving around the country, cooking new concoctions and climbing trees. His dream is to have 13 children and 1 monkey. Some of his favorite Los Angeles credits include *Crumble* (Sacred Fools Theater Company), *In Arabia We'd All Be Kings* (Alive Theatre) and *The Last Days of Judas Iscariot* (Urban Theatre Movement). He is the founder and artistic director of Four Clowns where he has directed *Sublimity* (Sao Paulo, Brazil), *Four Clowns: Romeo & Juliet* and *Four Clowns* (SCR and Long Beach Playhouse). jeremyaluma.com, fourclowns.org.

SET DESIGNER FRED KINNEY builds the models and creates the drawings that the carpenters and painters make into the scenery that you see on stage today. This is Fred's seventh production at SCR; he also designed The Elephant for *The Emperor's New Clothes*, New Duck City for *Lucky Duck*, a marsh for *A Year with Frog and Toad* and three worlds and an evil brain for *A Wrinkle in Time*. When he was



"Robin Hood" costume sketch by Leah Piehl.

just a small boy, he thought he might become a painter, sculptor or an architect. In high school, he started to design the school productions and really enjoyed it, and still does. He is the proud father of Kate and Gigi, who will be enjoying their first TYA show about three years from now.

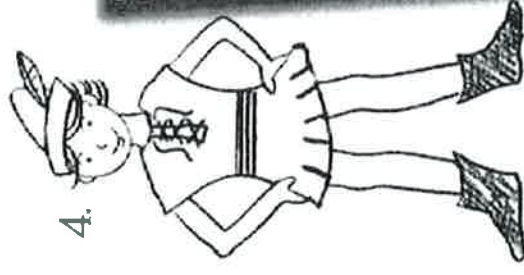
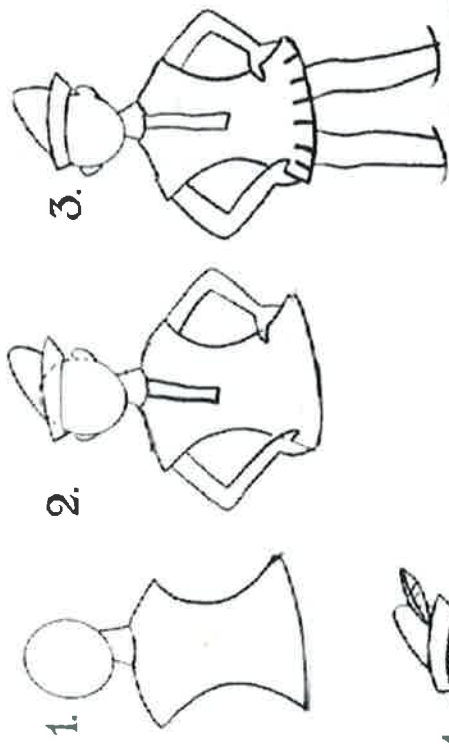
COSTUME DESIGNER LEAH PIEHL loves to play dress up. As a kid she used to create and sew outfits to look just like her favorite pop stars. She continued to dress up in costumes even when she grew up and decided that she would like to dress up other people, too! Leah went to the California Institute for the Arts to learn more about theatre and costume design. Her favorite part of her job is creating characters and telling stories through drawing and painting her designs. She designs costumes for many theatres around the country and for television and film as well. She recently designed *The Borrowers* at SCR. You can look at more of her work at leahpiehl.com

LIGHTING DESIGNER JEREMY PIVNICK is excited to be back for his second show at SCR. While Jeremy really likes hanging out in the woods, he doesn't look that great in tights. He works with clowns a lot and they are always fun and creative. It's pretty exciting to take a classic story and reimagine it in some new way that no one has seen. Jeremy designs shows all over the world, including in New York, San Francisco, Washington D.C., Scotland and Ireland. Thanks to everyone who made this show such fun to work on!

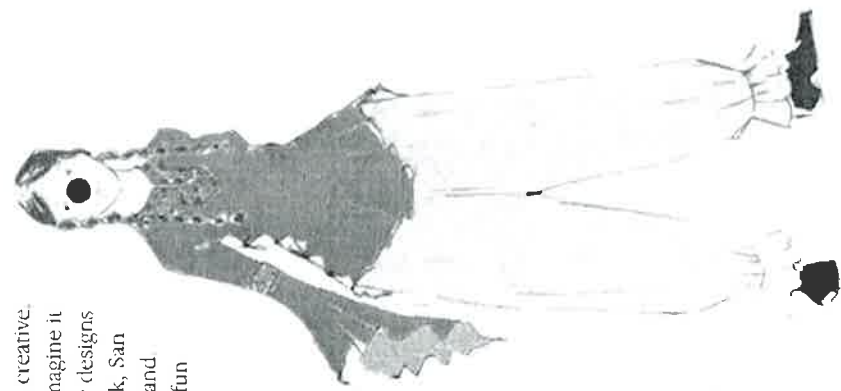
STAGE MANAGER JENNIFER ELLEN BUTLER

started doing theatre in the 5th grade, and she loved it so much she never stopped. She was an actor and crew member until she learned about the wonders of stage managing! She went to college and got a degree in theatre from the beautiful University of California, Santa Cruz, and now stage managing is her full-time job. Stage managers don't get to act crazy on stage, but they still have a lot of fun (yes, organizing and paperwork are fun). During the show, she sits behind you in the back of the theatre in a room called the booth and tells everyone what to do and makes sure the show goes smoothly.

Learn to Draw Robin Hood



Now you draw!

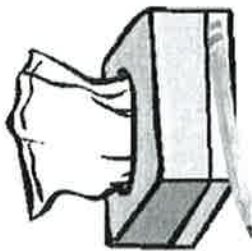


"Maid Marian" costume sketch by Leah Piehl.

How to be a Merry Man (or Woman)!

Robin Hood is looking for loyal and creative kids to join his band of Merry Men. Do you think you have what it takes to join Robin on his quest?

Complete the activities below to see if you make the cut!



1. Test of Creativity

Your first test is to create an instrument to join Robin's musical band. For this task you can only use recycled materials and your imagination!

To create a recycled guitar, you must have:

- a tissue box
- 4 rubber bands
- a pencil
- a ruler
- tape

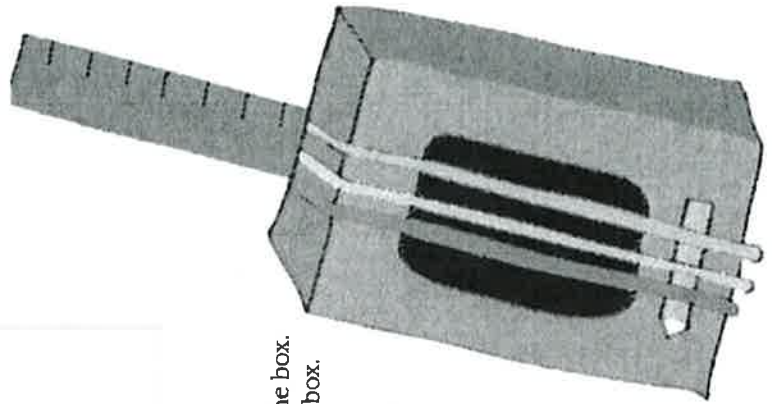
Step 1: Empty the tissue box.

Step 2: Stretch the rubber bands around the box. Make sure they go across the opening on the box.

Step 3: Place a pencil between the opening of the box and the rubber bands. This will allow the sound to resonate.

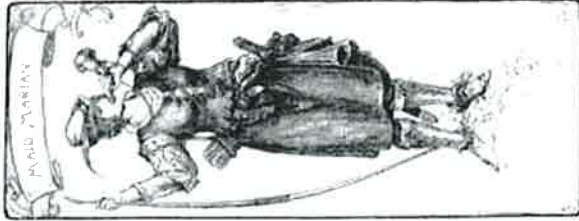
Step 4: Tape the ruler to the back of the tissue box for a handle.

Step 4: Pluck the rubber bands to create a musical masterpiece!



2. Test of Smarts: Marian's Match Game

For your next task, you must match each of the following words with the correct definition. (Answers below)



1. Merry _____ A. Faithful to a person or idea.
 2. Protect _____ B. A person who betrays another's trust.
 3. Loyal _____ C. To grab with sudden force.
 4. Seize _____ D. To shield from injury.
 5. Cunning _____ E. Cheerful and lively.
 6. Traitor _____ F. Craftiness or trickery.

3. Test of Character:

Lastly, to join Robin's band you must be a person of character. Answer each of the following questions with an example of something you can do!

1. How can you give back to the poor like Robin?

2. What does it mean to be a loyal friend?

4. Congratulations!

You are now one of Robin's Merry Men! It is time to christen yourself with a name, just like Much and Little John did. What would your name be as a Merry Man or Woman?

Your New Name: _____

Clothes Make the Character!



Green striped tights. Bright colors. That's what some of the actors are wearing today as costumes in Greg Banks' *Robin Hood*. Do you have any tights or leotards at home? Could you be a Merry Man or Merry Woman?

Costumes are fun! Walk into South Coast Repertory's Costume Shop during the season and you'll hear and see a lot: sewing machines hum, rolls of fabric and actors being fitted for their costumes! Last year, the shop created 240 costumes for all of SCR's regular performances and 140 costumes for *A Christmas Carol*. The summer kids and teens production of *Seussical* had 70 costumes!

"In *Seussical*, an actor added a hat with ears to be an elephant, a tutu to be a bird, or a tail to become the Cat in the Hat or monkey or kangaroo," says Hisa Takakuwa, director of SCR's educational programs and conservatory. "Many of the actors played more than one character or had their characters change or grow in some way; that was reflected in their costumes and helped the audience to understand the story."

You can create costumes—and then a story—at home using your imagination! Just look in the closets around your house:

- A vest could become the top of a suit of armor.
- A scarf could become superhero cape.
- A dress could be a princess' gown.
- A hat could be a space suit helmet.

Find some clothing pieces in closets and drawers or bins at home. What colors and patterns do you like?

Then, create in your mind the characters and their costumes and make up a story! You're well on your way to having a great home stage production!



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“ORANGE COUNTY'S MOST REGAL AND SUMPTUOUS THEATRICAL FEAST!”
—Orange County Register

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ADAPTED BY JERRY PATCH
DIRECTED BY JOHN-DAVID KELLER

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Theatre for Young Audiences

Share the magic of live theatre with your family! Ages 4 and up.



ANASTASIA KRUPNIK

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from the book by Lois Lowry
She's ten years old, growing up fast—and irresistible.

Feb 8 - 24, 2013



THE NIGHT FAIRY

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from the book by Laura Amy Schlitz
A magical story of a nighttime creature in a daylight world.

May 24 - June 9, 2013 Pending rights.

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THANK YOU

• Annual Support •

SCR gratefully acknowledges the following donors for generously providing special underwriting support during the 2012/13 Season of Theatre for Young Audiences and other educational programs.

The Nicholas Endowment • The Segerstrom Foundation
Bank of America Foundation

The Capital Group Companies • Abbott Medical Optics
Pacific Life Foundation • Emulex
Robert & LaDorna Eichenberg • Nordstrom •
D.L. Halsell Foundation • Target • The Alcon Foundation

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• Endowment Support •

The long-term development of Theatre for Young Audiences and other education programs at SCR is greatly assisted by the establishment of endowment funds. We deeply appreciate the following donors who have honored us with gifts:

Folino Family Education & Theatre for Young Audiences Endowment
General and Mrs. William Lyon Education & Outreach Endowment
Camille and Eric Durand Endowment
Pam & James Muzzy Endowment for Young Audiences
Sue & Ralph Stern Endowment for Young Audiences
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655 Town Center Drive, Costa Mesa, CA 92626 • (714) 708-5555 • scr.org

Southland Opera

**CITY OF NEWPORT BEACH ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

Popular Name of Organization

Southland Opera

Legal Name (if different)

Federal Tax ID No.

95-4652153

Mailing Address

450 Tocino Drive

City

Duarte, CA

Zip

91010

Contact Name

Ann Noriel

Telephone

626-357-9156

FAX

e-mail

Web Site

acnoriel@mac.com

www.southlandopera.org

Geographical Area Served: The area served will be within the city of Newport Beach.

Have you received a City of Newport Beach Cultural Arts Grant before? Yes If so, when?

We have been funded by City of Newport Beach every year since 1999 through the most current year 2013.

Year organization was founded 1997 Number of paid staff (artists) ten part- time performers and one office staff. Number of active volunteers 10

Total amount requested: (from request line of project budget) \$3,600- for a total of six performances of our two music education assemblies: **Adventures in Song and Story* and/or *Operetta! A World Tour* for Newport Beach elementary schools. The schools will choose which assembly they prefer.

*Please note: *Adventures in Song and Story* is also know as *Stories Come Alive* (the enclosed brochure refers to the program as *Stories Come Alive*.)

Other Options: In addition to our two music education assemblies above, we can also offer our Nutrition Musicals: *Mission Nutrition* and *Indy Jo and the Temple of Health* and our tobacco education musical *The Night Harry Stopped Smoking*. This will give the schools even more choice- though these shows have social themes; they are still musical assemblies and are presented with live piano accompaniment.

Estimated number of people in Newport Beach that the proposed project(s) will serve: approximately 2,000

1. Briefly describe below your organization's purpose, mission, and goals.

Established in 1997, Southland Opera is a creative organization using the arts to unlock potential in every life we reach. Our purpose is to bring opera, theatre, and vocal instruction into our Southern California classrooms and the community. Our highly trained teaching artists and professional cast performers are dedicated to providing our highly acclaimed residencies, professional development and performances to our community classrooms and audiences.

Our connection to Southern California communities is strong. Through extensive collaboration with schools, districts, cities and counties we adapt our program curriculum to insure the highest level of relevancy to each school's site specific academic goals enabling us to bring relevant learning and performance programs to schools and classrooms. Over 60% of our program delivery is directed to at-risk student populations where there is a need for arts education and arts enhanced curriculum learning.

Our goal is to provide relevant and responsive programming to our Southern California students, teachers and families, we have developed a dynamic collaboration with several California agencies (Ability First, California Arts Project, the Braille Institute, and VSA, to name a few) to not only continually improve our delivery models, but to also insure that our curriculum and assessment designs are up-to-date and meet Department of Education requirements. These collaborations have enabled us to align our programs with the California State Department of Education (CDE) VAPA standards and to integrate the CDE goals for Common Core and 21st Century learning initiatives through the California Arts Project. Through these partnerships, we continue to meet our goal to strengthen program delivery in not only the mainstream classrooms but also to Special Education campuses and facilities.

2. Identify and describe why there is a need in the Newport Beach Community for your proposed project/program. Include a quantitative description of the need and on what you based your findings; describe how you have determined that your organization is the best organization for the proposed project/program.

Each year, while on campus we dialogue with the teachers and administrators to determine how to best serve their school. We discuss the arts programming and the need to enhance what they already have. The students receive some instruction, but the sessions are short and not frequent enough.

Due to the massive budget cuts in the arts, organizations like Southland Opera have to fill the void in arts education. Even though there is ample evidence of the benefits of arts education, it is still the first to be cut whenever we have economic difficulties. "Careful analysis of student data and evaluation of arts education programs has shown that learning in the arts is strongly correlated with improved student behavior, attendance, engagement in school, critical thinking, problem solving, creativity, social development, and, yes, even test scores, said Nick Rabkin, principal investigator for the 2011 Teaching Artist Research study. —The positive effects are most significant for low-income students. Given the data, art education should not be a perpetual candidate for funding cuts, but a core element of education reform.

Southland Opera continues to be the best organization to deliver program to the City of Newport Beach, we have a consistent track record with the City and we continue to expand our programming and partnerships. We now offer five different assemblies and 6 to 14 week songwriting residencies throughout Orange and Los Angeles Counties. Our partnerships include: Network for a Healthy CA Los Angeles Unified, Long Beach Unified, ABC Unified, Newport Beach Unified, Hawthorn School District and several other school districts throughout Orange and Los Angeles County. We are also partnering with organizations that serve those with special needs: Braille Los Angeles and Orange County, VSA, Ability First and Arts and Services for Disabled.

Three years ago we launched the workshop series: My Story, My Voice: Poetry to Song with over 750 workshops in Duarte Unified in the last three years. The program was so popular that we have once again been funded to bring these workshops back into Duarte Unified and to expand the project into ABC Unified District, Los Angeles Unified and Several sites in Orange County. This program is funded by The Getty, Weingart Foundation, California Arts Council, Knabe, and Target. This strong backing that we continue to receive is a testament to the high quality of our programs and the financial stability of our company as well as our ability to consistently deliver strong programming.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented, and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program.

Is this a new__ or existing X project/program? **Existing program**

Southland Opera proposes to perform the music assemblies *Adventures in Song and Story* and/or *Operetta! A World Tour* in each of the six elementary schools in the city of Newport Beach. As for the timeline, once we are approved, the schools will be contacted immediately and dates will be set and confirmed. The elementary schools we will contact are: Andersen, Eastbluff, Mariners, Newport Coast, Newport, and Newport Heights. All performances will be completed before September 25, 2014.

Adventures in Song and Story is a literacy-based program that uses familiar fairy tales and stories as a way to introduce students to opera and musical theater. These stories include: *Cinderella, Romeo and Juliet, Little Red Riding Hood, The Sound of Music, The Mikado, and Hansel and Gretel.*

Operetta! A World Tour teaches students about operettas from different countries like: Spain, France, England, Austria, and America. This brightly costumed and highly interactive show is a great way to introduce students to a lighter form of opera that is very approachable and fun.

The performers involved are Ann Noriel and Carol Winston; they will be singing and narrating the performances. Both of these artists have extensive experience in musical performance for adult, student and family audiences, as well as many years experience teaching music to both adults and children. Carol Winston and Ann Noriel work extensively with Southland Opera's educational outreach, performing and teaching workshops. Ann Noriel works as a teaching artist, in addition to teaching over 300 workshops a year for Southland Opera, Ms. Noriel also teaches song writing workshops for VSA California, Arts and Services for Disabled and several other Southern California organizations. Both Ms. Noriel and Ms. Winston have performed with Los Angeles Opera, Opera Pacific, San Jose Ballet, Opera a la Carte and several other local arts organizations.

Southland Opera has a 17-year history of delivering program. Since 1997 we have delivered over 7,000 workshops and performances to over one and a half million people.

4. Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things, as age, location, numbers served, etc.

Southland Opera will serve elementary school students grades K-6 within the city of Newport Beach: Andersen, Eastbluff, Mariners, Newport Coast, Newport, and Newport Heights are the specific schools. Estimated number of students per school performance is 150 to 325 students per performance (depending on the size of the school auditorium). The \$3,600 grant will fund a total of six performances.

5. Complete the project budget form.

Performances of *Adventures in Song and Story/ Operetta! A World Tour*

PROJECT BUDGET	Funding from the	Funding from
Stories Come Alive shows	City of Newport Beach	Other Sources
EXPENSES-Personnel		
Artistic	3,000	
Administrative	0	300
Technical Production	300	
EXPENSES-Operating		
Facility Expense/Space Rental	0	
Marketing	0	50
Production/Exhibition Expense	0	200
Touring/Presentation Expense	0	
Educational Materials	0	100
Transportation	300	
Equipment	0	Set and costume repair 200
Other (if greater than 10%, annotate below)	0	
GRAND TOTAL	3,600	850

6. Describe the expected quantifiable outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors).

Teachers who attend the performances will be given an evaluation questionnaire at the end of the presentation, which will capture feedback about all of the outcomes. Through this questionnaire, teachers can assess such aspects as enjoyment, concentration and understanding of the performance, as seen by each child.

Teachers have access to the show information on our website at www.southlandopera.org. Teachers discuss the presentation in the classroom to elicit evaluation feedback on the program. This feedback promotes immediate interpersonal dialogue between the teacher and child and gives Southland Opera vital, valuable information that we use to refine our offerings.

Teachers are also encouraged to have their students write letters and the younger ones to draw pictures telling Southland Opera what they thought of the show. Questions asked are “What was your favorite part?” “ Was there anything you did not like, if so what was it?” and “What did you learn from this presentation?”

After each show the performers talk with the children. There is an extensive question and answer period in the show where the kids can ask questions. All through the performance there is constant interaction between the performers and the students. There are even sections in the show where students come on stage and perform with the actors. As the performers and children are interacting during the performance, adjustments are made to accommodate the children. For instance if there is a certain concept the kids don’t seem to understand, the performers will focus more time on that idea until they understand it.

7. Attachments requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
- A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
- If you are a 501(c)(3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
- **One** brochure and/**or one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.

8. Please complete this operating budget form for 2013-14 and 2014-15. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2013/2014 Budget (current)	2014/2015 (projected)
I. Income (cash only)		
Contributed	85,000	85000
Earned	100000	150000
Total Income	185,000	235,000

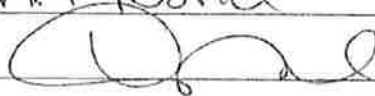
II. Expenses		
Program	120,000	170000
General and Administrative	30,000	30,000
Marketing and Development	30,000	30,000
Total Expenses	180,000	230,000

III. Operating Surplus/Deficit (Income minus Expenses)	5,000	5,000
IV. Fund Balance at Beginning of Year	**80,000	**85,000
V. Accumulated Surplus (Deficit) (Add lines III and IV)	0	0

VI. In-Kind Contributions (attach schedule if greater than 10% of total income)	6,000	6,000
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****Southland Opera must keep a 80,000 dollar cash balance to cover payroll expense. There is up to a six month turn over time before being paid by some school districts. This money enables Southland Opera to pay the artists right away.**

9. I verify that the information submitted in this application is true and correct to the best of my Knowledge.

Name Ann Noriel Title President
Signature  Date Sept 26, 2013

City of Newport Beach Arts Commission Cultural Arts Grant Project Completion Report

(Please type report)
DUE by September 27, 2013

Name of Organization: Southland Opera

Mailing Address: 450 Tocino Drive Duarte, CA 91010

Telephone: 626-357-9156 Fax:

Person Preparing Report: Ann Noriel Phone: 626-357-9156

Grant Project Funded: Five performances of *Adventures in Song and Story* in Newport Mesa School District. Three performances at Paularino Elementary on April 23, 2013 and two performances at Anderson Elementary on May 28, 2013.

Effective dates in this report: August 10-September 26th, 2013

Period covered in this report: August 10-September 26th, 2013

1. Please describe the effectiveness of your grant projects in terms of:

• The size and composition for the target group reached

Southland Opera was able to have five performances of *Adventures in Song and Story*. Three performances at Paularino and two performances at Anderson Elementary schools. For both schools the audience was K-3 for the first assembly and grades 4 – 5 for the second performance. Attendance at Paularino was 550 and Anderson was 350.

The third performance at Paularino was after school, we had students from Ability First Newport Mesa Center attend the performance.

Students from Ability First, Newport Mesa Center are made up of elementary age children with severe physical and learning disabilities. These issues include autism, down syndrome, cerebral palsy, and epilepsy. The students at Ability First were extremely excited to have their own after school performance. Many of the mainstream after school program students attended the third performance as well, even though they had already seen a performance earlier that day, they said they loved the show so much that they had to see it again.

• Conformity to the planned time framework: All work was completed by the end of the grant period. Special permission was granted by Jana Barbier to have the three performances at Paularino, Though Paularino is not within the city limits of Newport Beach, the school is part of the Newport Mesa School District and many of the students from Ability First Newport Mesa Center at Paularino are residents of the City of Newport Beach.

• The theme of the project

Adventures in Song and Story is a literacy-based program that uses familiar fairy tales and stories as a way to introduce students to opera and musical theater. These stories include:

Cinderella, Romeo and Juliet, Little Red Riding Hood, The Sound of Music, The Mikado, and Hansel and Gretel.

- **The allocation of funds to date:** All of the grant money was utilized in paying all artist fees, royalties, travel expense, and stage manager fees for these performances.
- **The kinds of educational services provided by this project:** The educational services provided are five highly interactive music education assemblies.
- **The composition of the professional staff rendering these services**

The performers involved are singers, Ann Noriel and Carol Winston. Both artists have extensive musical performing experience for adult and family audiences. In addition to their stage experience, they also have had many years of teaching music to both adults and children. Carol Winston, a long time member of the Southland Opera staff, has extensive educational outreach background through Southland Opera, Opera Pacific and Los Angeles Opera. Ann Noriel, President of Southland Opera, has over twenty years experience as a performer and as a teacher of music for elementary age students. She has worked with companies like Los Angeles Opera, Opera Pacific, and Music Center on Tour. Since the Southland Opera's inception in 1997, under Ms. Noriel's direction, Southland Opera has had over 7,500 workshops and performances for nearly one and a half million students and teachers.

2. Please describe how you evaluated the program, and what measures you have initiated to improve the project in the future. Teachers who attend the performances are given an evaluation questionnaire at the end of the presentation, which captures feedback about all of the outcomes. Through this questionnaire, we can assess such aspects as enjoyment, concentration and understanding of the performance, as seen by each child.

There is a question and answer period in the show where the kids can ask questions. The performers are able to assess their understanding by the questions they ask. All through the performance there is constant interaction between the performers and the students. There are even sections in the show where students come on stage and perform with the actors. As the performers and children are interacting during the performance, adjustments are made to accommodate the children, these include adjustments for age, learning ability, and English language learners, to name a few. We also assess our communication, if there is a certain concept the kids don't seem to understand, or that we need to explain differently, the performers will focus more time on that idea until the students understand the concept.

We also request that the children write us letters and draw pictures. We have available a list of questions for the teachers to ask the students. These questions will often times be the subject of the children's letters and drawings. The questions include "what did you like about the assembly" and "what was your favorite part?" We also talk with the teachers, administrators, and children after the show. Some of the best feedback has come from speaking directly with the students and teachers after the show. We implement many of the ideas we get from our audience, thus keeping the show alive, interesting and always growing. We remain sensitive to the audience's reaction to the show and make appropriate adjustments in order to ensure that we will reach as many audience members as possible and that the show always stays fresh and exciting,

3. Please add any other comments you feel are appropriate

We wish to thank the City of Newport Beach Arts Commission for your continuous support. You are one of Southland Opera's first funders; your faith in us has been an encouragement and an inspiration.

4. Please attach relevant press clippings, brochures, photos, etc. which demonstrate how your project was completed or is in process.

This is a picture of Sebastian- He is part of Ability First Newport Mesa
He played the prince in our Cinderella piece and did a dance with Cinderella.



Adventures in Song and Story

*A musical assembly presented by
Southland Opera*



Adventures in Song and Story is a musical assembly that uses familiar fairy tales and stories as a way to introduce children to operas, musicals and operetta. This two-person show is fully costumed, fast paced, engaging and educational.

Adventures in Song and Story acquaints children with three very popular vocal music art forms in an approachable, fun way.

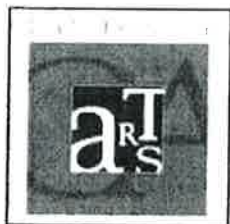
The show includes: costumes, two singers, set, sound system and recorded, instrumental accompaniment.

Southland Opera is dedicated to bringing excellent productions with high artistic standards to children and adults.

We also offer the musical assemblies: *Mission Nutrition, The Night Harry Stopped Smoking, and Indy Jo and the Temple of Health.*

In this live, musical performance, children will:

- Learn a dance with Hansel and Gretel
- Meet the Three Little Maids from *the Mikado*
- Lament with the dear, sweet, evil stepsisters because Cinderella stole their prince.
- Sing a song with Maria from *The Sound of Music*



Contact Ann Noriel or
Carol Winston

Southland Opera
450 Tocino Drive
Duarte, CA 91010

Website:

www.southlandopera.org
Email: acnoriel@mac.com



Phone: 626-357-9156

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: **NOV 25 2002**

SOUTHLAND OPERA
535 S FORESTDALE STE 100
GLENORA, CA 91741-0000

Employer Identification Number:
95-4652153
DLN:
17053250715012
Contact Person:
YVONNE LIGGETT ID# 31296
Contact Telephone Number:
(877) 829-5500
Our Letter Dated:
November 1997
Addendum Applies:
No

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization that is not a private foundation until the expiration of your advance ruling period.

Your exempt status under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3) is still in effect. Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Code because you are an organization of the type described in section 509(a)(2).

Grantors and contributors may rely on this determination unless the Internal Revenue Service publishes notice to the contrary. However, if you lose your section 509(a)(2) status, a grantor or contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act, or the substantial or material change on the part of the organization that resulted in your loss of such status, or if he or she acquired knowledge that the Internal Revenue Service had given notice that you would no longer be classified as a section 509(a)(2) organization.

You are required to make your annual information return, Form 990 or Form 990-EZ, available for public inspection for three years after the later of the due date of the return or the date the return is filed. You are also required to make available for public inspection your exemption application, any supporting documents, and your exemption letter. Copies of these documents are also required to be provided to any individual upon written or in person request without charge other than reasonable fees for copying and postage. You may fulfill this requirement by placing these documents on the Internet. Penalties may be imposed for failure to comply with these requirements. Additional information is available in Publication 557, Tax-Exempt Status for Your Organization, or you may call our toll free number shown above.

If we have indicated in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

LCCCT 1030 (8/9/99)

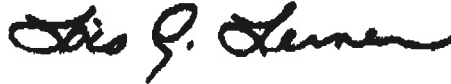
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SOUTHLAND OPERA

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,



Lois G. Lerner
Director, Exempt Organizations

Letter 1080 (DO/EO)

Southland Opera is a creative organization using the arts to unlock potential in every life we reach.

History

Established in 1997, Southland Opera is a growing and creative organization that believes in the value of arts enhanced learning. We are committed to bringing opera, musical theatre and vocal/theatrical instruction into the classroom and to the community. Our talented teaching artists and cast performers are dedicated to providing our highly acclaimed residencies, professional development and performances to Southern California classrooms and audiences.

Our connection to Southern California communities is strong. We not only bring relevant learning and performance programs into our schools, but also collaborate with school districts, cities and counties to design and implement curriculum and nutrition programs which are responsive to their specific demographic needs.

Our collaborative hands-on programs have been conducted with over 1.5 million students and teachers through the delivery of over seven thousand workshops and performances where students do not simply listen to the music, but become integral participants in the creation of their own musical masterpieces.

General Information

All of Southland Opera's workshop programs align with California VAPA and CTE educational standards and meet the metrics for State of California in-classroom vocal and theatre arts instruction.

Participating students demonstrate dynamic growth in areas of self-expression, self-confidence, arts discipline knowledge, and creative expression.



A special thanks to our funders:

Pacific Life

LA County Arts Commission

California Arts Council

Supervisor Don Knabe

Weingart Foundation

Target Foundation

626-357-9156

www.southlandopera.org

SOUTHLAND
Opera

We unlock potential
in every life we reach.

educate • create • inspire





SOUTHLAND

In Classroom Workshops

My Story, My Voice

Designed for the Special Needs learning environment, "My Story, My Voice" engages special needs students through the alternative and adaptive pathways of music and prose.

Poetry To Song

The core of the "Poetry to Song" program is the power of students' words, voices, and emotions as they are expressed through their original poetry, prose and music. The students learn that their singing and speaking voices are vehicles for creativity that they can refine and develop into instruments of expression and communication.

Teacher Professional Development

Participants learn tools and techniques to overcome obstacles when incorporating music and singing in the classroom. Teachers will use core curriculum concepts and learn how to compose lyrics that teach these concepts through the mnemonic device of music and rhythm.

HEALTH & NUTRITION Musical Performances

Our nutrition programs are approved by the Network for a Healthy California, and deliver up-to-date information that provides students with easy to remember tools, which they can use in making healthy food choices in their daily lives.

Mission Nutrition

An interactive musical assembly, the students help *Little Missy* learn how to use the USDA's "MyPlate" when making healthy food choices, how fruits and vegetables are important snack choices, how to read labels and identify the marketing ploys used in advertising, and the importance of daily physical activity.

Indy Jo And The Template Of Health

This musical focuses upon the importance of eating a healthy low-sugar breakfast. Students work with the characters *Otto Time*, *EZ Wayout* and *Unnaaware* who each represent different excuses we make for not eating a healthy breakfast. By working with the student audience, *Indy* and *Sugahfree* battle these characters by solving riddles, then gather the pieces and assemble the Template of Health.



Mission Nutrition

Indy Jo and the Template of Health

The Night Harry Stopped Smoking

The Night Harry Stopped Smoking

"The Night Harry Stopped Smoking" is the story of smoker, Harry McGlaughlin's dream where he wakes up inside of his own lung. While in his lung, Harry meets two nerve cells, two ciliary cells, and a group of alveoli (played by students selected from the audience). They explain to Harry that smoking has made it impossible for them to do their jobs. After swimming through his blood vessels to visit his heart, *Pumper*, Harry begins to realize that all the parts of his body work very hard to keep him healthy. He decides that it is his job to help them by never smoking another cigarette.

Music Education Assemblies

Stories Come Alive

Southland Opera uses familiar fairy tales and stories as a way to introduce students to opera and musical theatre. These stories include: *Cinderella*, *Romeo and Juliet*, *Little Red Riding Hood*, and *Hansel and Gretel*.

Operetta! A World Tour

Delightful and comic characters come alive in this elaborately costumed, multi-cultural revue. From the beautiful *Viennese Waltz* to the fiery *Spanish Zarzuela*, this high-spirited, light-hearted tour through the world of operetta is sure to enchant and spark the imagination of young audiences.

For more information, contact:

626-357-9156

www.southlandopera.org



Student performance from The Braille Institute, Los Angeles and Orange County, CA

The Magical Realism Foundation

**NEWPORT BEACH CITY ARTS COMMISSION
CULTURAL ARTS GRANT APPLICATION**

(Applications must be typed or word-processed- you may reformat on the computer as long as it appears the same: i.e. use Times New Roman 12 point and the same pagination.)

The Magical Realism Foundation

Popular Name of Organization

Lesetja Mohlabane

Legal Name (if different)

Federal Tax ID No.

15 Fallingstar

Mailing Address

Irvine

92614

City

Zip

Lesetja

Mohlabane

949.677.9315

Contact Name

Telephone

itslesetja@gmail.com

e-mail

www.lesetja.com FAX

Web Site

Orange County

Geographical Area Served

Have you received a City of Newport Beach Cultural Arts Grant before? No If so, when? _____

Year organization was founded 2012 Number of paid staff 7 # of active volunteers 3

Total amount requested: (from request line of project budget) \$ 20,000 / Season

Estimated number of people in Newport Beach that the proposed project(s) will serve: 20-100

CULTURAL ARTS GRANT APPLICATION

1. Briefly describe below your organization's purpose, mission, and goals.

The Magical Realism is built around teaching art and storytelling techniques to the people of Newport Beach to increase their critical understanding of the source material checked out from the libraries. With the help of the library resources the Magical Realism Foundation hopes to empower it's members with scholarship and sponsorship opportunities that aid in the creation of new art projects based upon their checkout habits.

2. Identify and describe why there is a need in the **Newport Beach Community** for your proposed project/program. Include a quantitative description of the need and on what you based your findings (i.e. "Based on a study done by the PTA, there are one hundred children in the 4th-6th grades at Newport Elementary who have had no training with musical instruments.") Describe how you have determined that your organization is the *best* organization for the proposed project/program.

Based on a basic summary of empirical research I've gathered that the majority of college students are able to tell stories and enjoy reading stories yet lack a more in depth understanding of how the two can be linked. For the case of cinema and media studies most students have studied films yet don't have any applicable experience shooting or creating a film. When asked if students were interested in writing reports on articles or books that they've read all seem to be less interested and more interested in the social media art forms available on cell phones and personal computers.

Since the libraries will be accommodating for more than just college students the level of intensity of created work should mirror the the complexity of reading material. This will be administered by the jurors hired by the Magical Realism Foundation or the Newport Beach Cultural Arts Center.

3. Describe the specific project/program that will be funded by a cultural grant. Include how the proposed project/program will be implemented and outline a schedule or project timeline, with planned dates and locations. Identify individuals and groups involved, particularly artists and performers, and describe their roles and responsibilities. Describe the background and qualifications of your organization and key personnel to be involved in the program. *Remember: the City funds only projects and programs- not operating expenses. These projects and programs must promote community involvement and awareness of the arts in Newport Beach.*

Is this a new NEW or existing _____ project/program?

While shooting initial Library locations the setting for numerous stories and inspired projects will be showcased by a sequence of video work. Each setting will be shot in a way where the location and contents of the scenes may be utilized for new stories as well as retellings of old. Whether the stories are comprised of library source material or simply written on the library grounds, The Magical Realism Foundation wishes to create a setting that gives potential artists the framework for exposing new ideas and philosophies.

4. Define or describe the segment of the population in Newport Beach that you intend to serve by your project/program. Include such things as age, location, numbers served, etc.

All library users who wish to join for story contests hosted by the Magical Realism Foundation will have a chance to apply for scholarships and prize packages for creative worked based on library resources. If participants from colleges become available I'm looking to select 15-50 new students depending on the marketing and prize packaging for specific location shooting. The formality of storytelling accepted is the main concern when gaging the amount of participants each season. Prizes will vary based on creativity and comprehension.

5. Complete the project budget form. Address *only the budget for the specific project*, not your annual operating budget. For multi-project proposals, please duplicate and fill out a budget for each project. Please annotate the budget at the bottom if there are details (such as a breakdown of personnel or a marketing budget) critical to the proposal.

PROJECT BUDGET	Funding from the City of Newport Beach	Funding from Other Sources
EXPENSES-Personnel		
Artistic	\$1,000	N/A
Administrative	\$1,500	N/A

Technical Production	\$2,000	N/A
EXPENSES-Operating		
Facility Expense/Space Rental	\$0	N/A
Marketing	\$500	N/A
Production/Exhibition Expense	\$11,000	\$0-7000 (KickStarter)
Touring/Presentation Expense	0	N/A
Educational Materials	\$100	N/A
Transportation	\$200	N/A
Equipment	\$7,000	N/A
Other (if greater than 10%, annotate below)	\$1,200	N/A
GRAND TOTAL	\$23,500	

6. Describe the expected **quantifiable** outcomes of your project/program and how you will evaluate the results. Be very specific in addressing the ways that you will determine that your project/program met the needs that you identified and accomplishes the goals you set out to achieve (i.e. you provide 50 hours of musical instruction and instruments to the 100 children at Newport Elementary school as measured by music store rental receipts and logs of instructors.)

The first step to completing the Magical Realism Foundation's objective is showing how the settings shot can work along with the story elements that come into play from library material. As students find various story elements investing these concepts can be applied to new stories and sponsorships will be given based on how the student or participant places in their desired field of study. For instance if someone has checked out a book on Dali and aims to materialize their own work based on his surrealist work their will be a set of judges who can visit an analyze the similarities and differences in the work to provide all surrealist contestants with a standard for endorsements. Whether these endorsements are granted by the library, outside sponsorships, or an organized scholarship is up to discussion for the Magical Realism and the Newport Beach Public Library. As each piece of art, story or story element is added to the locations, various rewards will be granted based on a seasonal basis. Overall participants should expect to gain a social and literary comprehension of library resources.

1. Instruct Magical Realism Foundation Candidates of all the locations available for the first set of competitions.
2. Let the participants apply for their creative project based off check out library materials (Season based)
3. Judge finished projects
4. Grant sponsorship prizes

7. Attachments Requested

Please do not send material in excess of what is requested; it will not be seen by the Arts Commission.

- A list of Board Members and their affiliations
- A recent list of individuals, corporations and foundations that provide organizational support- not to exceed one page.
- If you are a 501(c) (3) organization attach a copy of your IRS determination letter (or your fiscal agent's) indicating tax exempt status.
- **One** brochure and/or **one** press clipping. Do not send photos, videos, CDs or any other extraneous material. It will not be presented to the Arts Commission.

8. Please complete this operating budget form for 2012/13 and 2013/14. This is not the project/program budget for which you are applying, but your overall organizational budget. You may annotate at the bottom if there are details critical to the proposal.

OPERATING BUDGET

	2012/13 Budget (current)	2013/14 Budget (projected)
I. Income (cash only)	\$1800	\$2,100
Contributed	\$1800	\$0
Earned	\$300	2,100
Total Income	\$2100	2,100

II. Expenses		
Program	\$4,000	11,000
General and Administrative	\$2,000	\$2,000
Marketing and Development	\$0	\$500

Total Expenses	\$6000	\$13,500
III. Operating Surplus/Deficit (Income minus Expenses)	-\$3900	-\$11,400
IV. Fund Balance at Beginning of Year	\$0	\$0
V. Accumulated Surplus (Deficit) (Add lines III and IV)	\$-3900	-\$11,400
VI. In-Kind Contributions (attach schedule if greater than 10% of total income)	N/A	\$7,000

9. I verify that the information submitted in this application is true and correct to the best of my knowledge.

Name Lesetja Mohlabane Title The Magical Realism Foundation

Signature _____ Date _____