

Elizabeth A. Baker

Project Title: STARS OF DIFFERENT HUES

Grant Number: 20.c.pr.800.623

Date Submitted: Friday, June 1, 2018

A. Cover Page Page 1 of 10

Guidelines

Please read the current Guidelines prior to starting the application: 2019-2020 Specific Cultural Project Grant Guidelines

Application Type

Proposal Type: Individual Artist

Funding Category: N/A

Discipline: N/A

Proposal Title: STARS OF DIFFERENT HUES

B. Contacts (Applicant Information) Page 2 of 10

1. Grant Contact *

First Name

Elizabeth

Last Name

Baker

Phone

727.771.5459

Email

elizabethbakermusic@gmail.com

2. Additional Contact *

First Name

Elizabeth

Last Name

Baker

Phone

727.771.5459

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elizabethbakermusic@gmail.com

3. Authorized Official *

First Name

Elizabeth

Last Name

Baker

Phone

727.771.5459

Email

elizabethbakermusic@gmail.com

4. National Endowment for the Arts Descriptors

Applicant Status

Individual

Institution Type

Individual Artist

Applicant Discipline

Music

5. Department Name

C. Eligibility Page 3 of 10

1. What is the legal status of the applicant? *

- Public Entity
- Nonprofit, Tax-Exempt
- Solo or Individual artists or unincorporated performing company
- Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *

- Yes (required for eligibility)
- No

3. Do proposed activities occur between 7/1/2019 - 6/30/2020? *

- Yes (required for eligibility)
- No

4. How many years of completed programming does the applicant have? *

- Less than 1 year
- 1-2 years
- 3 or more years (required minimum to request more than \$50,000 in GPS)

5. The following statements must be true for you to be eligible for Individual Artist Project funding. Check all that apply. *

- I have been a Florida resident for at least one (1) year.
- I am at least 18 years of age.
- I am not enrolled in a degree or certificate program.

D. Excellence Page 4 of 10

1. Applicant Mission Statement - (Maximum characters 500.) *

Solo or Individual artists: Provide a brief artist statement in lieu of a mission statement.

Eschewing conventional titles, I am a “New Renaissance Artist” that embraces a constant stream of change and rebirth in practice, which expands into a variety of media, chiefly an exploration of how the sonic and spatial worlds can be manipulated to personify a variety of philosophies and principles tangible as well as intangible.

As an artist, I do not seek to tell people what to think, but rather create works that open up a dialogue between the artist and the audience, each audience member and their inner selves, as well as an exchange amongst community members beyond performances of my work.

2. Proposal Description

Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

Goals, Objectives, and Activities - (Maximum characters 5000.)

Goals: Broad statements that are usually general, abstract, issue oriented with realistic priorities. Goals are a long-term end to which programs and activities are developed and should reflect the organization’s mission statement. Goals can be listed in priority order and ranked.

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress towards achieving goals.

Activities: These are the specific activities that achieve the objectives.

The primary goals for this project are to broaden the exposure of K-12 students to avant-garde music and by so doing increase their perspectives of the world around them. By presenting these unique performance art pieces for the students in context (how did I achieve that sound) and without initial pretense (allowing the students to first experience the piece, depending on their age writing or drawing their first impressions of the work as they listen or watch, and then giving them the space to share their initial impressions if they wish with their peers) before I explain to them what the piece means to me and how major elements in the composition feel conceptually tied to my expression of the theme of the work. On the university level, the fundamental focus is on artistic entrepreneurship, and how to promote your individual artistic vision without compromising your voice by creating a self-sustaining independent career. College music majors may submit works for my performance consideration that may be used in concerts throughout the state and perhaps accompany my standard repertoire in international performances.

While music and the presentation of art are inherently subjective, which makes measurable outcomes difficult to quantify, we will create a short survey for the students to complete before each presentation

and one for them to complete following the presentation. These comment cards will be collected and evaluated, with the primary scale being an awareness of various experimental music making principles and key people in modern concert music; the secondary measurement will simply ask based on the programming they experienced, would they be interested in finding out more about music outside the traditional concert band/orchestra curriculum that they have in school. All questions will be multiple choice, to speed up the process and younger groups such as Kindergartners will only face the question of have they heard music made in a different way before, with the follow up of whether or not they may want to listen to this music again.

Solo Performance & Workshops

The amazing thing about experimental music is that a single artist can fill up an acoustic space, comparable to a chamber orchestra. I will perform works from my solo repertoire, including works that use interactive technology to turn the body into a living synthesizer through dance. Following the performance, I will field questions from the students but also, give them the a chance to play some of my instruments including: theremin, toy piano, synthesizers, and PureData-based coded instruments.

Collaborative Performances & Workshops

In addition to demonstrating how a solo artist can create vast sonic landscapes and captivating performances on their own, it is important for students to understand that collaboration is a huge part of being a successful working artist. To that end, I have invited colleagues to participate in performing with me or depending on their location in the world they will speak to the children via Skype. At least one of my performances/workshops with the students will include a live-coding music performance where I will collaborate remotely with another artist such as my colleagues Nathan Corder and Benjamin Whiting using platforms such as SuperCollider or PureData, which will expose students to algorithmic music composition. An emphasis on cross-disciplinary collaboration and inspiration will be emphasized by workshops that integrate the work of Florida-based visual artists such as Cassia Kite, as well as special exhibitions and permanent collections at the Museum of Fine Arts in St. Petersburg, FL.

Creation of a new “Experimental Concerto”

A crucial artistic part of the residency will be composing and then performing a new concerto (16-25 minutes) for experimental instruments with the traditional orchestra that the students have at school. The work created will be tailored for the present strengths of the school ensembles at the start of the project, based on an initial meeting with the orchestra director. There is a possibility for it to morph into a double concerto, featuring a guest collaborator using extended techniques on a traditional instrument, meanwhile my setup will include but not be limited to: toy piano, Indian harmonium, interactive electronics, found objects and amplified water. In all situations, I will be the primary soloist working with the students. Through learning this new piece students will encounter modern music notation techniques such as text and graphic notation, which will broaden their horizons and prepare high school seniors for prestigious music schools throughout the world that are employing these new techniques.

Specialized One-Week Residency Workshop

As part of a focused rehearsal time with the performing arts high school involved, I will spend one week in both Naples, preparing the new concerto work with the students. In addition to rehearsals, I will work with the orchestral director to present workshops to all of their students on topics that they are particularly interested in exploring with their students. Examples of topics might include: toy piano history and composition, analog synthesis, live-coded electronic music, contemporary music history, entrepreneurial skills for performers and composer, etc.

Performances of “Experimental Concerto”

There will be no less than two performances of the new concerto. It will be professionally recorded and available for the students to use for auditions, etc. at no cost. Due to the fact that school year events vary from year to year, additional public performances outside of school will be scheduled within the grant period. The opportunity to present artistic work outside of school is invaluable to a young artist and unique experiences such as this one set them apart from the pack in college admission applications to prestigious institutions. Recordings of the experimental concerto will be presented to other schools throughout Florida.

Partnerships & Collaborations - (Maximum characters 2000.)

Describe any partnerships and/or collaborations with organizations directly related to the Specific Cultural Project (SCP) or General Programming (GPS). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

Jordan Lamb (Orchestra Director - Barron Collier High School) - Naples, FL

Sam Jones (Trumpeter/Composer) - NYC, NY

Nathan Anthony Corder (Composer/Guitarist) - Oakland, CA

Gahlord Dewald (Bassist/Electronic Musician/Improvisor) - Burlington, VT

Benjamin D. Whiting (Electronic Musician/Live Coding) - Deltona, FL

Cassia Kite (Visual Artist - IMG Academy) - Sarasota, FL

Museum of Fine Arts (Public Programs) - Saint Petersburg, FL

Kay HE (Multimedia Artist/Composer) - Austin, TX

Bahareh Khoshooee (Digital Media Artist) - NYC, NY

Miguel Hajar (Flutist) - Columbia, SC

Olivia Kieffer (Percussionist/Composer) - Milwaukee, WI

Gabriel Cerberville (Multimedia Artist/Composer) - Indianapolis, IN

Grace Ma (Pianist/Composer) - Austin, TX

Brittany Green (Composer) - Greenville, NC

Kate Outterbridge (Violinist) - Los Angeles, CA

Carl Alexander (Countertenor) - Chicago, IL

Leo Suarez (Drums/Improvisation) - Philadelphia, PA

Sarah Morrison (Violinist) - Orlando, FL

Claire Cuny (Dancer/Choreographer) - NYC, NY

Monte Weber (Electronic Music/Programmer/Interactive Technology) - NYC, NY

Partnerships with these individuals will include platforms for presenting workshops throughout the state, assistance with funding for the program, as well as collaborating with me to create original content for performance workshops/instrument petting zoos with students. (Some of the listed collaborators have already created original content for me to perform at the schools.) To streamline the program, most of my collaborative artists will record short videos explaining what they do, and these will be shown to the students as part of workshop presentations. If available on presentation days, some of these artist

collaborators will answer questions from the students via Skype. The collaborators listed above are from a wide variety of demographics from age to gender to racial ethnicity to socioeconomic status, and as such clearly demonstrate to students the great variety of people who make up the art world.

Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

July 2019 - Meeting with orchestra director at Barron Collier High School to get an idea of the current state of their ensembles heading into the new school year.

Mid-July 2019 - Beginning of composition of experimental concerto for the two performing arts high schools

August 2019 - Reach out to elementary and middle schools throughout the state to pinpoint specific dates for workshop/performances based on each school's individual calendar.

September 2019 - Rehearsal schedule decided for high school orchestras based on school calendar. Open call for college music students to submit a new creative work begins.

October-November 2019 - Solo/Collaborative performances and workshops at schools throughout the state.

January-April 2020 - One week residency at Barron Collier High School to work with their orchestra program and conduct specialized composition workshops.

March 2020 - Open call for college students ends, and submitted works are reviewed. If a work is chosen for performance, an official announcement will be made at this time.

March-May 2020 - Solo/Collaborative performances and workshops at schools throughout the state.

April-May 2020 - Performances of the new experimental concerto with high schools, including school auditoriums, libraries across the state, and other child appropriate venues that can be found and agreed upon by the school administration and orchestral director. Solo workshops at schools around the state, showcasing the recordings of the experimental concerto and the process of creation. If a work has been chosen from the open call for compositions, it will be performed during this time period, likely programmed on the same concert as the experimental concerto.

3. Artist Project - (Maximum characters 5250.)

What makes your project artistically strong? What is your motivation for this project, how will it advance your career and creative practice? What is the artistic context of this project to your creative practice?

Artistically, any time that I can share my practice with a new audience, I learn something new about myself and the pieces that I am presenting. The challenge of writing for a high school ensemble and then performing with them definitely pushes my compositional work to new heights because a high school orchestra (even ones at high-levels of proficiency) cannot perform the same literature as a professional orchestra; by creating solutions for interesting timbres outside of extended techniques that would be common for more mature players, I'm breaking new ground for myself. A concerto, such as the one that I will compose has not been made before with the planned instrumentation and the fact that I am working with high school students to premiere it will speak to my versatility and collaborative qualities beyond the typical professional world.

I believe that the high-levels of innovative performance art that are available in major metropolises such as San Francisco, New York City, London, Paris, Darmstadt, and other beacons of art, should be accessible to all people of all ages. I believe that high-art challenges us and that without access to alternative creative experiences the future John Cage, LaMonte Young, Martha Graham, and countless others will be harder and harder to find because they will have spent life discouraged from thinking outside the box of conventionality.

My motivation for this project comes from the fact that as a child growing up in Pinellas County, Florida, if it had not been for the fact that my mum is a British national, and access to the arts beyond the traditional is a normal part of child rearing in Europe, I would not have known that music could sound like Stravinsky's *Rite of Spring* or that countertechnique is a trend in modern dance or that nonrepresentational art was a valid form of expression in all mediums. If it wasn't for my mother, who encouraged deductive reasoning, who allowed me to read books on philosophy and then question my elders about the things that I read from an early age, I would not be the artist or conceptual thinker that I am today. Unfortunately, in a land of testing and benchmarks it is near impossible for an music, art, or dance teacher in the K-12 system to be a highly active practitioner of their art in a boundary pushing form. I firmly believe that kids need access to cultural experiences that are engaging and unusual. They need to be encouraged to think outside the distracting fodder that often leads them down paths of deviant behavior and other troubles. I don't believe that economic barriers such as concert ticket prices should keep children from experiencing things that challenge their minds and I believe that by engaging the public school music classes as a guest presenter, something that was formerly a luxury is now accessible to all.

Working as a substitute teacher in Pinellas County Schools for four years, spending many days in dropout prevention programs as well as traditional schools as a substitute, doing guest presentations around the country, and the fact that I am still fingerprinted and have had a background check by PCS, and a working acquaintanceship with many music and visual art teachers throughout the state makes me the perfect candidate to facilitate these activities since, in addition to my extensive experience as a professional performer and composer, I meet the general requirements to be a guest speaker in any school in any county in the State.

As an artist, I do not seek to tell people what to think, but rather create works that open up a dialogue between the artist and the audience, each individual audience member and their inner selves, as well as an exchange amongst community members beyond performances of my work. This project pushes my fundamental artistic questions to the forefront, whilst simultaneously engaging a wide range of communities within the state.

My primary artistic questions are:

1) How can art explore the fundamental issues of human existence and venture into topics outside of traditional understanding?

2) Can art act as a catalyst to inspire deeper thought?

3) If access to thought provoking art is made universal, will that cause youth in lower socioeconomic situations a vehicle out of the cycle of poverty that has plagued their communities for generations by increasing their understandings of the possibilities in the world. Furthermore, can the success of these youth be a catalyst for revitalization of communities from within as they accrue wealth and culture to provide for their families and neighbors?

4) If love and sound are universal phenomenon that evolve in every culture across the globe, how can they be joined to promote peace and cross-cultural dialogue throughout the world?

E. Impact Page 5 of 10

Instructions

Do not count individuals reached through TV, radio, cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefitting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefitting should be one (1).

1. What is the estimated number of proposal events? *

10

2. What is the estimated number of opportunities for public participation? *

25

3. How many Adults will be engaged? *

250

4. How many school based youth will be engaged? *

4,500

5. How many non-school based youth will be engaged? *

200

6. How many artists will be directly involved? *

25

Total number of individuals who will be engaged?

7. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

Children/Youth (0-18 years)

8. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

Black/African American

Hispanic/Latino

White

9. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the impact/participation numbers.

The format that I have been using to facilitate these workshops in beta testing, is to spend a single day at a school with art and music classes combined. By combining specials for a single day, I am able to see almost every single student in the school as the presentations (particularly in elementary schools) are divided by grade-level. The numbers taper off a little when visiting middle schools and high schools, where student schedules differ; however, I am able to see a large group of students through combining orchestra, chorus, and band classes together for each period of the day.

10. In what counties will the project/program actually take place?

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county. *State Service Organization* applicants: Select all counties that will be served by your programming.

Brevard

Broward

Citrus

Collier

Flagler

Hernando

Hillsborough

Manatee

Osceola

Pasco

Pinellas

Polk

Sarasota

11. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

Solo Artists: Include any positive social elements and community engagement anticipated from the project.

As an African-American experimental artist, my presence in the classroom performing in my own boundary defiant genre, breaks down the stereotype that black women have to be rappers or R&B singers. For young children the social implications of coming into contact with someone who's very existence is contrary to what they have seen can be life changing, because their perception of what it means to be a certain way based on the color of one's skin is turned on its head.

Beyond the cultural component, the prevalence of collaboration as displayed by myself and various duo partners in a professional sense teaches children that to be successful in any artistic industry, one has to learn how to work with others and compromise effectively.

The students who are working with me on the concerto, will learn about the process of completing a major composition from beginning to end; what it is like to work with a composer who is writing a work specifically for a group of performers and how their feedback is taken into account in the drafting process; as well as what it is like to work with a professional artist.

Students who are exposed to the live-coding aspect of new music creation learn that music and math are interlinked, that perhaps if one does not have the physical ability to play an instrument at a virtuosic level, that they can still participate in the world of music in other ways. For students that are particular logic obsessed and normally find issue with artistic classes, the computer music aspect, which is incredibly logic-based acts as a bridge to bring them into a new understanding of music that crumbles previous walls of resistance.

By allowing students to write or draw during their initial experiences of performances, their young minds are challenged to think beyond just the sonic and visual palette in front of them. A secondary benefit arises when students are invited to share their impressions with their peers because they quickly see that while everyone heard the same piece at the same time, there can be profound differences in how each child interpreted the work. The acceptance that can all exist in the same place and have different ideas is crucial to the development of a peaceful world. Furthermore, the concept that it is okay to have individual ideas as long as one can explain why they hold those tenants to be true is another benefit of this style of music presentation.

12. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

While many of the proposed activities are for Florida students at their schools, the performances of the new concerto with the performing arts high schools will be open to the general public. Because each school district has restrictions and policies about how they market their events, I will have to follow the proper protocol and likely press releases, etc. will come from the school/district rather than me personally.

I will however, work with the booster club and orchestral directors to crowd raise the additional funds to help cover the cost of residencies, etc. I will use social media and contact local music critics on the professional end, while still remaining respectful of district protocol.

In the beta testing of this program, there have been many schools that have graciously allowed me to photograph their students for promotional purposes. In addition, video and audio recordings of rehearsals for the experimental concerto will be publicly available via social media and my professional website prior to the performance. Music and art teachers involved in assisting me with this program have had parents sign media waivers to allow me to take photos and video of the students participating in the program.

13. Artist Project *

Please identify Division Goals addressed by your project (check all that apply)

- Enhancing education through arts and culture
- Advancing a sense of place and identity

F. Management and Operating Budget Page 6 of 10

1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

Describe your ability to complete the proposed project. Include examples of successfully completed projects.

I am highly organized and currently maintain an active career as a performer/composer. I have been planning my own tours, organizing all of my travel, and keeping track of all of my business expenses for years. Since I made the decision to walk away from a career in nonprofit arts administration, I have more time and resources to devote to my solo career as well as this project. The evidence of my ability to complete projects can be seen in the photos from my beta test school visits, as well as my extensive catalogue of compositions and discography.

Due to the fact that I am already well acquainted with many of the art and music teachers across the state, I am able to schedule workshops and school visits quickly and efficiently. As I have created a general proposal and keep my updated CV on hand, it is not very difficult for me to get approval for a classroom visit from the administration at various schools throughout the state.

I am fully committed to giving back to my home state, and to the values of togetherness that are an integral part of my artistic practice. Recently, I worked with the MFA in St. Petersburg to present a modified version of my program in tandem with the Magnetic Fields special exhibition, which highlights the work of African-American women in abstract visual art, I visited schools and began the dialogue about sonic abstraction. I was able to visit several schools in the span of a few short weeks within both Pinellas and Polk county, the MFA graciously funded my school visits. I have also done instrument petting zoos as a part of the Accidental Music Festival presented by the Timucua Arts Foundation in Orlando. In working with these and other organizations, I am able to cover many of the rudimentary costs to make my site visits possible. I am actively looking into working with other organizations and colleges throughout the state to make this program sustainable moving into the future.

2. Evaluation Plan - (Maximum characters 1750.) *

Describe the expected outcomes of the project. How will you determine the success of the project?

The success of this project will be determined through exit statements from students and teachers at the close of the grant period. While it is difficult to measure the aesthetic impact that a performance or workshop has made in metrics, individual statements from the population exposed to this program can be compiled and made publicly accessible via my website. Students' names and identifying factors other than grade levels will be removed from any statements that are put online for the public. In addition, the recording of the experimental concerto will be placed on my professional website for the public to stream for free.

G. Management and Proposal Budget Page 7 of 10

1. Rural Economic Development Initiative (REDI) Waiver *

Yes

No

2. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.florida-arts.org/grants/guidelines/2017-2018.gps.guidelines.cfm#budget>.

Personnel: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Elizabeth A. Baker - Performance, Composition, Presentation Fees	\$2,500	\$1,500	\$2,500	\$6,500
2	Composer & Visual Artist Fees - Collaborative Content & Workshop Fees	\$1,500	\$500	\$1,500	\$3,500
Totals:		\$4,000	\$2,000	\$4,000	\$10,000

Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Professional Audio Engineer for Recording of Experimental Concerto	\$500	\$400	\$500	\$1,400
Totals:		\$500	\$400	\$500	\$1,400

Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	Petrol - Travel to/from Florida Schools	\$1,500	\$0	\$1,500
Totals:		\$1,500	\$0	\$1,500

Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
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#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Sanitizing Supplies for Instrument Petting Zoos	\$100	\$150	\$200	\$450
2	Printing Scores & Parts for Performances	\$0	\$0	\$500	\$500
3	Printing of Workshop Worksheets & Other Classroom Handouts	\$0	\$0	\$500	\$500
Totals:		\$100	\$150	\$1,200	\$1,450

Amount of Grant Funding Requested:

\$4,600

Cash Match:

\$4,050

In-Kind Match:

\$5,700

Match Amount:

\$9,750

Total Project Cost:

\$14,350

3. Proposal Budget Income:

Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget income must equal the Proposal Budget expenses.

Revenue: Admissions *

#	Description	Cash Match	Total
1	General Admission to Experimental Concerto Premiere Concert	\$500	\$500
Totals:		\$0	\$500

Revenue: Other *

#	Description	Cash Match	Total
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#	Description	Cash Match	Total
1	Crowdfunding	\$2,000	\$2,000
Totals:		\$0	\$2,000

Private Support: Other *

#	Description	Cash Match	Total
1	Donations from Private Sponsors	\$550	\$550
Totals:		\$0	\$550

Applicant Cash *

#	Description	Cash Match	Total
1	Personal Income	\$1,000	\$1,000
Totals:		\$0	\$1,000

Total Project Income:

\$14,350

Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$4,600	\$4,600	32%
B.	Cash Match	\$4,050	\$4,050	28%
	Total Cash	\$8,650	\$8,650	60%
C.	In-Kind	\$5,700	\$5,700	40%
	Total Proposal Budget	\$14,350	\$14,350	100%

4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

I have more in-kind funding than I can include in the proposal as several people have agreed to house me during residencies and presentations.

To foster the future sustainability of this program, I am actively seeking more partnerships with art museums and orchestral ensembles throughout the state.

H. Accessibility Page 8 of 10

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. - (Maximum characters 2500.) *

For example, explain use of accessibility symbols in marketing materials, accessibility of facilities and programming and/or target population. You can find resources on accessibility at <http://dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility/>. We encourage all applicants to include images in the support materials showing the use of accessibility symbols in marketing materials.

As the facilities, planned for use in this proposal are government owned buildings and this will take place as a part of school sponsored activities, while I am not directly responsible for the buildings or marketing because I have to defer to school county policy; I will make every attempt in the logistic planning meetings to make sure that the activities are accessible to all people. Regarding instrument the instrument petting zoo part of my presentations, many of the instruments that I use in my performance can be easily interacted with regardless of ability or disabilities that one might have.

In beta testing this program over the last year, I have found that students requiring special accommodations because they are EBD or on the spectrum for example, flourish in smaller groups. As a result of this observation, I plan to discuss with each school the feasibility of small and large workshop sizes based on the needs of their diverse populations.

I. Attachments and Support Materials Page 9 of 10

Complete the support materials list using the following definitions.

- **Title:** A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description:** (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DCA credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

Content Type	Format/extension	Maximum size
Images	.jpg or .gif	5 MB
documents	.pdf or .txt	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
EAB_SubstituteW9.pdf	33 [KB]	6/1/2018 1:02:59 PM	View file

Work Sample *

File Name	File Size	Uploaded On	View (opens in new window)
On the Other Side 24-48k.mp3	20122 [KB]	6/1/2018 1:38:47 PM	View file

Resumes of Significant Personnel *

File Name	File Size	Uploaded On	View (opens in new window)
EAB - CV - Updated April 2018.pdf	360 [KB]	6/1/2018 1:07:51 PM	View file

Florida Residency Documentation *

File Name	File Size	Uploaded On	View (opens in new window)
IMG_9182.jpg	859 [KB]	6/1/2018 2:08:19 PM	View file

2. Support materials (Optional)

File	Title	Description	Size	Type	View (opens in new window)
EAB - Letters of Recommendation.pdf	Letters of Recommendation		276 [KB]		View file
Stars of Different Hues - Beta Test Visits 2018.pages	Stars of Different Hues - Beta Test Visits 2018	Photographic Evidence of Site Visits to Schools	3092 [KB]		View file
Regression to the Mean.pdf	Regression to the Mean - Score	Score for Flute, Electronics, & Movement	566 [KB]		View file
Elizabeth A Baker Press.pdf	Selected Press & Reviews	Selected Press & Reviews	1054 [KB]		View file
EAB_SelectedWorkSamples-Links.pdf	Selected Work Sample Links	Due to the size of live performance videos and high-resolution recordings, links and descriptions of each work have been included in this PDF.	422 [KB]		View file
Four Planes (for solo piano).pdf	Four Planes	This work was commissioned for presentation and studied in a doctoral piano literature class at USC Thornton School of Music.	916 [KB]		View file
meditation for water, wind, and metal.pdf	meditation for water, wind, and metal - Score	Text-based score for a work included in the selected work samples document.	241 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
Practice with Leo 10-07-15.mp3	Rehearsal of New Work for Toy Piano & Drums	Rehearsal Recording of a Suite for Toy Piano & Drums - In Progress	56848 [KB]		View file

J. Review & Submit Page 10 of 10

1. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Elizabeth A. Baker and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program as outlined under section , Florida Statutes 265.286 and 1T-1.036, Florida Administrative Code.

Signature (Enter first and last name)

Elizabeth Ann Baker

