



Community Music Partnership

The Oregon Symphony is currently accepting applications for the 2007-2009 Community Music Partnership (CMP). The deadline for all applications is Wednesday, May 16, 2007.

What is it?

The Community Music Partnership is an intensive two-year music residency program designed specifically to serve rural or remote communities in the state of Oregon with populations of 30,000 or less. Partner communities are selected through a competitive application process. The Symphony awards one CMP grant annually to undertake the residency activities at no cost to the participating community (currently valued at \$350,000).

Who can apply?

Communities located **east of the Cascade Mountains** with a **population of 30,000 or less** are eligible to apply for the 2007-2009 Community Music Partnership. Additional requirements are outlined in Section C of the Request for Proposals (RFP).

Partnership in action

Our 2006-2008 partners are the Estacada School District 108 and Estacada Together. Highlights from year-one of the partnership include:

- Extensive residency planning at the community and individual school level involving all schools of the Estacada School District;
- Coordination and development of 300+ musician residency activities benefiting students in kindergarten through high school and the broader community, with each activity specifically designed to address the goals and outcomes identified by the partner community;
- Three chamber music concerts, two full-orchestra Youth Concert performances and a full-orchestra Community Concert showcasing Estacada students and community members;
- Intensive evaluation and assessment of the partnership's first year; and
- Development of long-term sustainability plans with each of the partner schools.

Helping partnership communities strengthen existing relationships and create new ones with local arts resources is central to any long term sustainability. To that end, year-two of the partnership provides financial incentives to promote local partnership development and ongoing professional development for K-12 teachers.

Who should I contact?

Questions may be directed to Oregon Symphony Education & Community Engagement at 503-228-4294 or at educate@orsymphony.org.



OREGON SYMPHONY
CARLOS KALMAR, MUSIC DIRECTOR

Request for Proposals
2007-2009
Community Music Partnership

Applications Due: May 16, 2007

**THE COMMUNITY MUSIC PARTNERSHIP IS MADE POSSIBLE BY THE GENEROUS SUPPORT OF THE
FOLLOWING:**

FORD FAMILY FOUNDATION, NATIONAL ENDOWMENT FOR THE ARTS, OREGON ARTS COMMISSION,
PACIFICORP FOUNDATION FOR LEARNING

Community Music Partnership Request for Proposals

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REQUEST FOR PROPOSAL INFORMATION

**THE ORIGINAL AND TWO COPIES OF THE COMPLETED APPLICATION
MUST BE RECEIVED AT THE OREGON SYMPHONY
NO LATER THAN 5:00 P.M. MAY 16, 2007**

Address your application packets to:

2007-2009 Community Music Partnership
Oregon Symphony
921 SW Washington, Suite 200
Portland, OR 97205

For assistance related to this application, please contact:

Emilia Smith
Director of Education & Community Engagement
Oregon Symphony
503.228.4294
esmith@orsymphony.org

BECAUSE OF THE POSSIBILITY OF ELECTRONIC MESSAGING FAILURE, FAXED OR E-MAILED APPLICATIONS CANNOT BE ACCEPTED

- Applications which use less than a 12 pt. font or have margins less than 1 inch will not be reviewed.
- Do not use spiral binding.
- Faxed, e-mailed, late, or incomplete applications will be neither accepted nor reviewed.

SECTION A: PROGRAM DESCRIPTION

The Oregon Symphony's **Community Music Partnership (CMP)** is a music residency program designed specifically to serve rural or remote communities in the state of Oregon with populations of 30,000 or less.

The CMP targets one Oregon community for a two-year partnership. The two-year timeframe allows for the significant investment of Symphony resources in the first year, followed by sufficient time to both evaluate and document partnership outcomes, and for the community to develop its sustainability plan through year two. The Symphony takes a community-centric approach and provides services in the areas of staff development for teachers; K-12 and community-centered activities; and full-orchestra performances as determined by the community steering committee. This local "ownership" and sustained interaction is central to ensuring the success and enduring outcomes of the CMP.

Partner communities are selected through this competitive application process, which ensures equal access to interested communities that meet the eligibility criteria. The Symphony awards one CMP grant yearly to undertake the residency activities at no cost to a participating community (up to \$350,000). Applicants are asked to meet a set of requirements demonstrating their readiness to partner with the Symphony.

What are the Oregon Symphony's goals for the Community Music Partnership program?

The goals of the Community Music Partnership are:

1. To enhance the capacity of a community to identify and address arts development needs and aspirations in their schools and community;
2. Provide high quality, frequent, ongoing staff development focused on implementing and meeting local/state arts standards;
3. Through a partnership of community members, school staff and symphony musicians, develop, teach and assess experiences (K-12) that promote equal access to high quality music education as part of the overall (core) curriculum; and
4. To document and disseminate examples of best practices learned through our partnerships.

How much grant money is available and how may it be used?

The selected community will receive up to \$350,000 of services from the Oregon Symphony resource list over the course of the 2007-2009 partnership. The Oregon Symphony will serve as the grant's financial manager.

Allocation of the grant funds will be determined using a cost-per-pupil formula (\$55 for the 2006-2008 partnership) excluding fixed costs associated with full-orchestra concerts, and administrative costs. The project budget will be weighted to provide the greatest amount of support at the K-5 levels (over 75% of the overall budget in 2006-2008).

Upon notification of funding, Oregon Symphony staff will work with the partnership steering committee and school leadership teams to develop a budget that best supports community goals.

What resources are available from the Oregon Symphony through a CMP?

Below is a list of Oregon Symphony resources. Applicants identify the components deemed most valuable to the community's educational, cultural, and community development needs in the Narrative section of the application. Applicants are asked to consider which activity(s) will best help them meet their specific goals. Resources are divided into three sections: I) Staff development opportunities, II) K-12/community activities that involve small groups of musicians, and III) full-orchestra options for schools and community.

I. STAFF DEVELOPMENT OPPORTUNITIES

Music Is, Music Feels, Music Speaks (K-12 generalists/music specialists, comm.)

Symphony staff and project consultant Annie Painter

A 2 credit graduate-level course offered through Portland State University in year-two of the partnership, *Music Is, Music Feels, Music Speaks* offers teachers and community volunteers the opportunity to develop curricula and further strengthen partnership connections critical for building the region's capacity to:

- Value and include musicians and cultural resources in school & community life;
- Sustain and build on school accomplishments, in particular, the development of an integrated curriculum based on state and local benchmarks and cultural partnerships – after the grant is completed;
- Integrate basic music lessons with other subjects such as social studies or math (participants will receive CDs and curriculum guides from the Oregon Symphony with hands on training to be shared with your students and colleagues); and
- Explore and learn more about local community resources that can be partners in sustainability.

Planning for and Presenting New Work (K-12 school staff)

1+ musician

There are no limits to this planning, coaching, teaching, speaking, presenting, performing and/or co-teaching project. This open-ended opportunity is designed for staff to use their own creative juices to develop new programs or works with help from partnership resources, and could include, but is not limited to: designing a staff in-service program with a school arts team; helping a visual art or drama teacher add music to a performance or show; working on an assessment project; developing a new curriculum that uses musician's skills to meet school goals; or, wrestling with new methods for reaching and teaching a certain age level or theme.

II. K-12/COMMUNITY ACTIVITIES (INVOLVING SMALL GROUPS OF MUSICIANS)

Ensemble performances (grades K-12)

4-5 musicians

Ensemble performances provide an intimate introduction to the instrument families of the orchestra: strings, woodwinds, brass, and percussion. Performances emphasize active participation from the audience, include narration, and vary in length (30 minutes at the K-5 level and 45-50 minutes at the secondary level) and content, depending on the ages of the audience.

Instrument Petting Zoos (grades K-6, adults)

1-4 musicians

Have you ever wondered what it's like to play a bassoon, tuba or viola? Students get a chance to strike, blow, and pluck real instruments with the help of Oregon Symphony musicians and community volunteers. The four orchestral families—strings, woodwinds, brass and percussion—may be represented for events at schools, libraries, and community centers. Petting Zoos also serve as an excellent recruiting tool for beginning instrumental music programs.

Informances (grades K-12, adults/seniors)

typically 1, up to 4 musicians

Informal performance and discussion bring together musicians, students and adults in smaller classroom or community settings. Symphony staff and musicians work with partnership teachers in advance of their visit to develop informances that support specific goals for their school/classroom including music goals and often times include connections to other content areas. Informances provide an opportunity for schools to tap into various musicians' specialty areas and give students

the chance to ask questions and get to know individual musicians on a more personal level. Informances last 30-60 minutes.

Clinics/Coachings/Masterclasses (grades 6-12, community / university orchestras/ bands)

1+ musician

Symphony musicians provide group lessons on fundamental technique/musicianship for like instruments, work with students in small groups of like instruments on music chosen by their teacher, and give students and adults the opportunity to perform prepared solos/etudes and receive feedback. Musicians work with music teachers/conductors to determine the content for each activity.

Speaker/Music Advocacy (community)

1+ musician/staff

Oregon Symphony musicians and/or staff speak to community leaders at area Rotaries, Kiwanis clubs, and other locations about the importance of music education and arts in the community.

Chamber Concerts (community)

small chamber groups

Members of the Oregon Symphony present monthly chamber music concerts in preparation for the full orchestra community concert. Emphasis is placed on identifying venues that will attract new audiences to live chamber music.

III. FULL ORCHESTRA OPTIONS

Youth Concert (grades K-12)

full orchestra

The four families of instruments come together for these full orchestra performances. Symphony staff work with area teachers and administrators to design programs that are interdisciplinary in nature and help teachers meet multiple common curricular goals of the state content standards.

Community Concert (community)

full orchestra

The full orchestra travels to the partner community to celebrate a year's worth of work for this concert. It includes an open rehearsal on the road, giving community members additional access to a professional orchestra; and the inclusion of local performing organizations/young local talent, showcasing the talent of the host community.

SECTION B - RATIONALE

The nation's schools are being challenged to make sure "no child is left behind" as they strive to help all students reach the level of achievement essential for success in school, work, and life in the 21st century. Two major research reports released in the past eight years, *Champions of Change: The Impact of the Arts on Learning*¹ and *Critical Links: Learning in the Arts and Student Academic and Social Development*² have provided renewed evidence of what supporters of the arts in education have known for some time:

- Critical links exist between learning in the arts and academic and social skills and motivations;
- Quality arts education programs have a greater likelihood of being a part of the school curriculum when school and community leaders come together to make that goal a reality; and,
- The arts can provide a way to engage youth who are not being reached through traditional schooling.

I. The Critical Links

Studies reviewed point to critical links between learning in the arts and academic and social skills and motivations in the following six major areas:

Reading and Language Development:

Basic Reading Skills: Certain forms of arts instruction enhance and complement basic reading instruction aimed at helping children “break the phonetic code” that unlocks written language by associating letters, words and phrases with sounds, sentences and meanings. Since we do not “read reading” but rather texts of various kinds in search of meaning, it is important that forms of arts instruction promote both basic reading skills and the achievement motivation that engages young learners in the reading experience.

Literacy: Young children who engage in dramatic enactments of stories and text improve their reading comprehension, story understanding and ability to read new materials they have not seen before. The effects are even more significant for children from economically disadvantaged circumstances and those with reading difficulties in the early and middle grades.

Writing: Spatial reasoning skills inherent in learning music are needed for planning and producing writing. Dramatic enactments by young children also are shown to produce more effective writing. Other arts learning experiences - in dance and drama, for instance – develop expressive and reflective skills that enhance writing proficiency.

Mathematics: Certain music instruction, including comprehensive instruction that includes training in keyboard skills, develops spatial reasoning and spatial-temporal reasoning skills that are fundamental to understanding and using mathematical ideas and concepts.

Fundamental Cognitive Skills and Capacities: Learning in individual art forms as well as in multi-arts experiences engages and strengthens such fundamental cognitive capacities as spatial reasoning (the capacity for organizing and sequencing ideas); conditional reasoning (theorizing about outcomes and consequences); problem solving; and the components of creative thinking (originality, elaboration, flexibility).

Motivations to Learn: Motivation and the attitudes and dispositions to pursue and sustain learning are essential to achievement. Learning in the arts nurtures these capacities, including active engagement, disciplined and sustained attention, persistence, and risk-taking, and increases attendance and educational aspirations.

Effective Social Behavior: Studies of student learning experiences in drama, music, dance and multi-arts activities show student growth in self-confidence, self-control, self-identity, conflict resolution, collaboration, empathy and social tolerance.

School Environment: It is critical that a school provide a positive context for learning. Studies in the Compendium show that the arts help to create the kind of learning environment that is conducive to teacher and student success by fostering teacher innovation, a positive professional culture, community engagement, increased student attendance and retention, effective instructional practice, and school identity.

II. Critical Factors: Implementing and Sustaining Comprehensive Arts Education Programs

Another report, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*², identified thirteen critical factors that must be in place to implement and sustain comprehensive arts education programs. The factors were identified through a process which examined 91 school districts from across the country that were recognized for the quality of their arts education programs in their schools. These thirteen factors are described in summary as follows:

Six Factors Addressing the Importance of “Informed Leadership”

The School Board: School districts with strong arts education programs generally have boards of education that provide a supportive policy framework and environment for the arts.

The Superintendent: Superintendents who regularly articulate a vision for arts education are critically important to its successful implementation and stability.

A Cadre of Principals: School principals who collectively support the policy of arts education for all students often are instrumental in the policy’s successful district-wide implementation.

The District Arts Coordinator: District arts coordinators facilitate program implementation throughout a school system and maintain an environment of support for arts education.

Parent/Public Relations: School leaders in districts with strong, system-wide arts education seize opportunities to make their programs known throughout the community in order to secure support and funding for them.

Continuity in Leadership: There is enough continuity in the school and community leadership to implement comprehensive arts education.

Six Factors Addressing the Importance of “Educational Content”

Planning: School leaders in this study advise the adoption of a comprehensive vision and plan for arts education but recommend incremental implementation.

An Elementary Foundation: Strong arts programs in the elementary school years are the foundation for strong system-wide programs.

Opportunities for High Levels of Achievement: School leaders in these districts provide specialized arts programs as part of their broad strategy for securing and sustaining community support for the district’s overall educational goals.

The Teacher as Artist: Effective teachers of the arts are allowed to – indeed are encouraged to – continue to learn and grow in mastery of their art form as well as in their teaching competence.

National, State, and Other Outside Forces: Many districts in this study employ state or national policies and programs to advance arts education.

Continuous Improvement: School districts that succeed in advancing arts education promote reflective practices at all levels of the schools to improve quality.

One Factor Addressing the Importance of “Community Connections”

The Community: In districts with strong arts education, the community – broadly defined as parents and families, artists, arts organizations, businesses, local civic and cultural leaders and institutions – is actively engaged in the arts politics and instructional programs of the district.

The report found that “the single most critical factor in sustaining arts education in (their) schools is the active involvement of influential segments of the community in shaping and implementing the policies and programs of the district.”

RESOURCES

¹ ***Champions of Change: The Impact of the Arts on Learning***, edited by Edward B. Fiske, was published by the Arts Education Partnership and the President's Committee on the Arts and the Humanities in 1999. The report documents seven research studies examining learning in the arts, the relationship to other learning and the impact on student learning and development, funded by The GE Fund and The John D. and Catherine T. MacArthur Foundation. The report is accessible on-line at ArtsEdge at <http://artsedge.kennedycenter.org/champions>. A copy of the press release is available at <http://aep-arts.org>. Print copies of the full report (\$5 plus \$3 shipping per copy) and an Executive Summary (\$1 per copy plus \$1 shipping per copy) are available through the Arts Education Partnership, c/o CCSSO, One Massachusetts Avenue, NW, Suite 700, Washington, D.C. 20001-1431, 202-336-7065

² ***Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education***, was published by The President's Committee on the Arts and the Humanities and the Arts Education Partnership in 1999. The report documents case studies and profiles of 91 school districts throughout the United States that are recognized for offering arts education throughout their schools. Critical factors that must be in place to implement and sustain comprehensive arts education are defined. The report also stresses the essential role of community involvement and partnerships. Funded by The GE Fund, The John D. and Catherine T. MacArthur Foundation, and Binney & Smith with additional support provided by the National Endowment for the Arts, the U.S. Department of Education, and the White House Millennium Council. The report is accessible on-line from the President's Committee on the Arts and the Humanities and the Arts Education Partnership at <http://www.pcah.gov/gaa> or <http://aep-arts.org>. The full report is available for \$10 plus \$4 for shipping per copy. A companion brochure, *Why Your Child Needs the Arts Advantage and How You Can Gain It*, is also available.

³ ***Critical Links: Learning in the Arts and Student Academic and Social Development***, was published by the Arts Education Partnership (AEP). Critical Links is a compendium reviewing 62 studies of arts learning in dance, drama, music, multiple arts, and visual arts. Interpretive essays examine the implications of the body of studies in each of these areas, and an overview essay explores the issue of the transfer of learning from the arts to other academic and social outcomes. AEP is a national coalition of arts, education, business, philanthropic, and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. The partnership includes more than 100 organizations that are national in scope and impact. It also includes state and local partnerships focused on influencing education policies and practices to promote quality arts education. *Critical Links* is available in a PDF on the AEP Web site (www.aep-arts.org). To order printed copies, contact CCSSO Publications at (202) 336-7016.

SECTION C: APPLICATION INFORMATION

Who is eligible? To be eligible, communities must meet the two criteria below:

1. The community must be located **East of the Cascade Mountains** to receive funding for the 2007-2009 partnership; and,
2. The community must have a population of **30,000 or less**.

What are the requirements of a CMP community? Eligible communities must:

1. Identify which **school district and schools** will participate in the CMP. Eligible communities may identify up to 2 school districts with Oregon Symphony approval.
2. Identify a **steering committee** that is representative of the community. A steering committee representing key stakeholders within the community is asked to work with the Symphony on all aspects of the partnership. The committee's responsibilities include:
 - Submitting a proposal that meets all of the stated CMP requirements including: articulating the goals and desired outcomes of the partnership as they relate to the needs of schools and the broader community; describing their readiness to support teacher training and ability to produce community events; matching Oregon Symphony resources to stated goals and outcomes; and networking within the community to involve all constituencies such as schools, artists, community groups and libraries, in shaping the residency, and;
 - In consultation with Symphony staff, develop a partnership budget that supports project goals/outcomes; craft a schedule for in-school activities and concerts; help to incorporate local artists into residency activities; provide volunteer assistance; facilitate community appearances by Symphony staff as necessary; participate directly in the evaluation and development of a sustainability plan that will build on the accomplishments of the partnership.

At the minimum, each steering committee must be comprised of:

- One school administrator
- One school board member
- One elementary principal
- One secondary principal or vice-principal
- One district arts coordinator*
- One elementary music specialist*
- One secondary music specialist*
- One representative from the presenting organization
- Two representatives from a local arts council/arts organization
- Two business leaders

* Schools that do not have one or more of the following – a district arts coordinator, elementary music specialist, or secondary music specialist – may substitute additional K-12 teachers or community members who provide support for music instruction.

3. Identify a **presenting organization/individual** that has demonstrated experience in presenting successful community events. Responsibilities include securing a venue for a Community Concert that meets the needs of the Oregon Symphony as outlined in our agreement and technical rider (see pages 15-17). Symphony staff will be available to provide technical support to the presenter in the areas of marketing and public relations.
4. Commit to **staff development** for teachers at the elementary level. Staff development opportunities may be added for secondary teachers, if desired, only if commitment at the elementary level is in place. Symphony staff and arts educator/consultant Annie Painter will work with district personnel to develop and test curriculum that support local/state benchmarks in the arts and other content areas (see description of course on page 4).

5. Develop **leadership teams** at the individual school site level. At the minimum, each leadership team must:
- Include the principal, music specialist or equivalent, 2 generalists, and a parent volunteer.
 - Commit to one day of planning in the early fall to develop a site plan/budget to be reviewed by Symphony staff and partnership steering committee (grant will cover substitute pay for this day at the agreed upon district rate);
 - Work directly with Symphony staff/musicians to plan and coordinate all musician visits in their building; and
 - Commit to evaluation/assessment throughout the lifetime of the partnership, including one day of evaluation in the spring as directed by Symphony staff (grant will cover substitute pay for this day at the agreed upon district rate).

2007-2009 PLANNING TIMELINE

3/07-6/07	<p>Program announcement/technical assistance workshops</p> <p>Proposals submitted by interested communities</p> <p>Review of proposals/site visits</p> <p>2007-2009 CMP community announcement</p>
8/07-12/07	<p>Partnership development/planning:</p> <ul style="list-style-type: none"> • Principal/teacher meetings • School leadership teams identified, site proposals developed/submitted • Professional development begins • Finalize musician/orchestra residency activities • Identify community performers/organizations that will perform in the community concert
1/08-4/08	<p>Musician/orchestra residency begins</p> <p>Symphony staff provide follow-up technical assistance to:</p> <ul style="list-style-type: none"> • Other community members/organizations
5/08-6/08	<p>Full Orchestra</p> <ul style="list-style-type: none"> • 2 Youth Concerts • Community Concert <p>Evaluation/assessment of year-one of the partnership</p> <p>Development of sustainability plans</p> <ul style="list-style-type: none"> • Including commitment to graduate course, <i>Music is, Music feels, Music speaks</i>
07/08-06/09	<p>Implementation of sustainability plans</p> <ul style="list-style-type: none"> • Ongoing technical assistance in sustaining community and district goals utilizing local resources • Continuing professional development through graduate course, <i>Music is, Music feels, Music speaks</i> • Mini-grant cycle

SECTION D: CONTENTS OF PROPOSAL

The community's response to this Request for Proposals should demonstrate the community's understanding of, need for, and commitment to the Oregon Symphony's Community Music Partnership.

Proposals must be no more than 8 pages (not including community information and statement of assurances) using a 12 point font (or greater), single-spaced, and unbound. Telefacsimilies (faxes) or electronic (e-mail) documents will not be accepted. Please submit three (3) copies of your completed proposal.

What should be included in a complete application?

- Community Information
- Statement of Assurance(s)
- Narrative
- Additional Attachments: District(s) Improvement Plan, K-12 District(s) Music Curriculum



OREGON SYMPHONY
CARLOS KALMAR, MUSIC DIRECTOR

COMMUNITY MUSIC PARTNERSHIP
Community Application Cover Page and Statement of Assurances

PART I

Name of city or town		Total Population
Community Contact		
Mailing Address		
City	State	Zip
Phone () -	Fax () -	
E-mail		
Partner School District(s)		
District Contact(s) (if different from above)		
Mailing Address		
City	State	Zip
Phone () -	Fax() -	
E-mail		
Summer phone number (if different) () -		
Summer E-mail address (if different)		
Presenting organization		
Contact		
Mailing Address		
City	State	Zip
Phone () -	Fax () -	
E-mail		

Steering Committee

Name	Position
	School Administrator
	School Board Member
	Elementary Principal
	Secondary Principal
	District Arts Coordinator*
	Elementary Music Specialist*
	Secondary Music Specialist*
	Presenter
	Local Arts Council/Teaching Artist
	Local Arts Council/Teaching Artist
	Business Leader
	Business Leader
	Other:

* Schools that do not have one or more of the following – a district arts coordinator, elementary music specialist, or secondary music specialist – may substitute additional K-12 teachers or community members who provide support for music instruction.

PART II

Statement of Assurances School District Statement of Assurances

- The Community/Partner School District assures participation in all aspects of evaluation/assessment in partnership with OSA staff and arts educator/consultant Annie Painter.
- The District assures participation in staff development as outlined in Section C, number 4 to include, but not be limited to, teachers at the elementary level.
- The District assures that participating schools will establish a leadership team of five teachers that will be responsible for working with OSA staff and members of the steering committee during all phases of staff development, including, but not limited to, planning/design, testing/implementation, and assessment/evaluation.

Continuation of funds contingent on compliance with above assurances

Signature of Community contact: _____ Date:

Print or type Community contact's name:

Signature of District contact: _____ Date:

Print or type District contact's name:

PART III: Narrative

Please follow the outline below and address the questions in the order presented.

I. Community Arts Profile

- A. Describe the role that the arts currently play within the overall fabric of your community.
 - 1. What are your current cultural resources in the arts? (please list them by name, e.g., arts council, community center, teaching artists etc.)
 - 2. How will existing cultural resources in the community be utilized in this project?
 - 3. What are the short-term and long-term needs for the arts in your community?

II. K-12 Music Education Profile

- A. Describe the participating School District's K-12 Music Education program.
 - 1. Describe your music education offerings at the elementary, middle, and high school levels, including contact time, FTE, and types of programs offered.
 - 2. Describe the vertical alignment of your K-12 music curriculum including: i) how you measure progress, ii) outcomes, and iii) when mandated instruction begins and ends.
 - 3. Describe existing partnerships within your K-12 music education program (both internal and external).
 - 4. What are your short-term and long-term needs in K-12 music education?

III. Staff Development Needs

- A. Describe the role staff development will play in this project.
 - 1. Describe how schools and participating teachers will be identified.
 - 2. What are your short-term/long-term needs in staff development?

IV. Project Goals/Desired Outcomes

- A. Describe your goals/desired outcomes as they relate to your answers for items I, II, and III.
 - 1. Which Oregon Symphony resources will be utilized to help you meet your goals/desired outcomes? Please make a direct connection between the goal and respective OSA resource(s).
 - 2. Describe additional resources needed to reach stated goals/outcomes.
 - 3. How will goals/outcomes be tracked and evaluated?

**AGREEMENT
WITH TECHNICAL RIDER**

AGREEMENT made this _____ day of _____, 20__

by and between the **OREGON SYMPHONY ASSOCIATION** (herein referred to as "Association"), furnishing the services of the OREGON SYMPHONY ORCHESTRA (herein referred to as "Orchestra"), conductor TBA, and the _____ (herein referred to as "Local Presenter")
c/o _____.

Local Presenter hereby engages Association, and Association accepts such engagement, subject to the following terms:

<u># of Performances</u>	<u>Day</u>	<u>Date</u>	<u>Time</u>	<u>Location</u>
<u># of Rehearsals</u>	<u>Day</u>	<u>Date</u>	<u>Time</u>	<u>Location</u>

Program: Classical

1. Local Presenter agrees to furnish at its sole cost and expense: said place(s) of performance(s) on the date(s) and time(s) above mentioned (for which Local Presenter warrants and represents it has a valid and effective lease), properly heated, ventilated, lighted, clean and in good order, all other items (except those items which Association herein specifically agrees to furnish and/or pay for), including but not limited to electricians, stagehands (according to local Union requirements), ushers, ticket-sellers and any other box office employees required for advance and single sales, ticket-takers, truck loaders and un-loaders (according to local Union requirements), all licenses, fees, bill posting, mailing and distribution of publicity matter, newspaper advertising in the principal newspapers in the area, publicity services of every type required, all lights and sound equipment, facilities and other materials, including items described in the attached Technical Rider, which is hereby made a part of this Agreement.
2. **Local Presenter agrees that temperature in place(s) of performance(s) shall be maintained between 68 degrees and 76 degrees Fahrenheit and shall be free of drafts. FAILURE TO MAINTAIN TEMPERATURES WITHIN THIS RANGE MAY RESULT IN TERMINATION OF THE CONCERT.** Such termination will be at the discretion of Association, as per the terms of the Master Agreement between the Oregon Symphony Association and Musicians Mutual Association, Local 99, A. F. of M. Association shall be reimbursed for rental of additional heaters when used to maintain said temperature. Local Presenter shall be liable for any and all instrument damage and/or financial claims made by the musicians related to non-compliance to the conditions as stated in this Agreement. Should the temperature not be maintained within the range described above, Local Presenter shall be liable for penalty payment to Association in the amount of FIVE HUNDRED AND NO/100 (\$500.00).
3. Additional terms and conditions as listed in the attached pages and in the attached Tech Rider shall carry the same force as if they were listed on the face of this Agreement.
4. Association shall provide musicians, conductor, soloist, music rental, music stands and chairs, and music stand lights.
5. Local Presenter agrees to supply one security guard for the backstage/orchestra lounge area to guard instrument cases and equipment.
6. Technical director must be available in the backstage area for the entire duration of the performance(s) from load-in until load-out is completed.
7. No audience seats are to be placed on stage and/or pit of the place(s) of performance(s) on the day(s) of performance(s) without prior written consent of Association.
8. Local Presenter to provide and pay for, on request of Association as musical program indicates, one (1) Steinway Concert Grand, Model "D" Piano, or one (1) Baldwin 9-foot Concert Grand, Sd-10.

For programs using piano within orchestra, Local Presenter will provide and pay for piano as mutually agreed with Association. Piano must be tuned on day of performance(s) to concert pitch A440 at Local Presenter's expense.

9. Association reserves the right to proof and sign off on all program book copy. As space allows, the biographical information included should be (in order of priority): conductor(s) biography(ies); soloist biography; Oregon Symphony narrative; and orchestra roster.
10. Local Presenter agrees to return to the Association all promotional banners supplied to Local Presenter for use in promoting the concert. Banners are to be returned within two weeks following the concert.
11. It is mutually agreed that in the event all or part of the Oregon Symphony Association season is canceled, such cancellation affecting the performance(s) of this engagement, this Agreement will then be considered null and void.
12. In the event that the conductor named above is unable to conduct due to ill health, physical disability or any reason beyond his control, or the control of Association, Association may furnish a substitute conductor. Local Presenter agrees that Association shall in no event be liable for the failure of the herein-named conductor to conduct.
13. Provided Orchestra is ready, willing and able to perform, Local Presenter agrees to fully compensate Association in accordance with the terms hereof, if concert is canceled for any other reason than is stated in the preceding paragraphs.
14. Association and/or Conductor shall be under no liability for failure to perform the obligations of this agreement if failure is caused by or due to acts or regulations of public authorities, delay in transportation, labor difficulties, civil tumult, strike, epidemic, act of God, or any other similar or dissimilar cause beyond the control of Association.
15. It is understood that in the event of labor difficulties beyond the control of Association, as a result of which Association determines, in its sole discretion, that the presentation of any concerts hereunder would be detrimental to Association's labor relations, Association shall be relieved of its obligations hereunder to the full extent.
16. No radio apparatus or transmitting or recording devices, including television shall be used during the performance(s) in any manner or form as to reproduce Orchestra's performance(s).
17. In the event that Association is held liable under any of its agreements with musicians, performers, or conductors for such unauthorized recording, reproduction or transmission of performances or pictures of performances, Local Presenter will fully indemnify Association for such liability, including costs, expenses, and attorney fees incurred by Association in the defense of such claims.
18. Local Presenter agrees to include the following in the printed program: "TAKING OF PICTURES OR USE OF VIDEO OR RECORDING DEVICES PROHIBITED."
19. Local Presenter agrees that engagement shall not be a joint performance nor shall any assisting artist(s) or organization(s) perform without prior written permission of Association.
20. This Agreement cannot be assigned or transferred without consent of Association. It contains the complete understanding of the Parties hereto and may not be amended, supplemented, varied or discharged, except by an instrument in writing. This Agreement shall be governed by the laws of the State of Oregon, regardless of the place of performance(s).
21. In the event Local Presenter refuses or neglects to provide any of the items herein stated and/or fails to make any of the payments as provided herein, Association shall have the right to refuse to

perform this contract, shall retain any amounts theretofore paid to Association by Local Presenter, and Local Presenter shall remain liable to Association for the agreed price herein set forth. If the financial standing or credit of Local Presenter has been impaired or is in Association's opinion unsatisfactory, Association shall have the right to demand the payment of the guaranteed compensation forthwith. If Local Presenter fails or refuses to make such payment forthwith, Association shall have the right to cancel this engagement by notices to Local Presenter to that effect.

22. Local Presenter agrees to provide Association with ten (10) complimentary tickets for the performance(s) in a prime location in the hall.