

# INSIDEOUT:

## OVERCOMING VIOLENCE AND ABUSE TO TRANSFORM THE COMMUNITY

*Young people who are involved in making something beautiful today are less likely to turn to acts of violence and destruction tomorrow. —Janet Reno, Attorney General*

### I. APPLICANT ORGANIZATION

Art for a Child's Safe America (ArtSafe) was incorporated in March 1995 to provide an innovative art-based forum through which individuals, families, communities, government agencies, and service organizations can work together toward solutions to social issues that affect the well-being of our children. Art is the language through which we share and explore the most intimate and most profoundly moving aspects of the human spirit—including anger and violence. ArtSafe is dedicated to fostering a positive quality of life for children and youth in the communities that it serves.

ArtSafe is the lead organization for *InSideOut: Overcoming Violence and Abuse to Transform the Community* project, which will provide an 18-month artists-in-residency program for the community of youths ages 14-17 incarcerated in the Madison (Ohio) Correctional Institution. Through oral histories, personal journals, visual art, and photography, *InSideOut* will allow participants to express and shape their circumstances as an affinity community, giving each participant substantive roles in planning and developing a public memorial and accompanying book focused on a theme developed by the participants. *InSideOut* has three overarching goals:

1. To produce an artistic memorial on a theme which affects the lives of the participants;
2. To publish a book which documents and extends the reach of the memorial; and
3. To assist in the prevention of juvenile crime and violence.

ArtSafe is well prepared to take the lead role in this project. Its director, Stephen Canneto, is a widely renowned artist and sculptor with a commitment to assisting at-risk youth. Through years of community involvement, Mr. Canneto realized the therapeutic and life-skills building power that lies

within the arts. ArtSafe's highly acclaimed *Memorial to Our Lost Children* exhibit (see IX. Supporting Materials) has toured more than 36 communities and touched the lives of over 40,000 visitors.

ArtSafe's *Annual Report* and a copy of its IRS letter of determination of nonprofit status may be found in section IX. Supporting Materials, which starts on page 13.

## **II. PROJECT PARTICIPANTS AND PARTNERS**

The *InSideOut* project is a partnership between ArtSafe, community artists, and other community organizations. ArtSafe's director, Stephen Canneto, will serve as a lead artist; other artists include Ms. Marilyn McKinley, a photographer who is documenting ArtSafe's *Memorial to Our Lost Children* program, and Ms. Susan Schmidt, president of Children Writing for Children, Inc., a nonprofit organization providing writing workshops and publication opportunities for children (see IX. Supporting Materials for the artists' resumes and samples). Mr. Canneto, Ms. McKinley, and Ms. Schmidt will participate in the program planning, will each provide at least monthly studio workshops (visual arts and writing) for the participants, and will participate in the production and evaluation of the resulting memorial and book. Each will also take part in a once a month, all-participant team studio session.

Community organizations participating in the project include the following:

- Children Writing for Children, Inc. (CWC)
- Survivors Outreach Services (SOS)
- Ohio Department of Rehabilitation and Correction, Madison Correctional Institution (MaCI)
- The Ohio State University Center for Folklore Studies (CFS)

Each organization will participate in the planning of the *InSideOut* program during a strategic retreat to be held during the first month of the funding period and subsequent planning meetings as needed. Each organization also brings unique elements and activities to the project implementation:

- ArtSafe will provide project management and administration as well as assist MaCI staff, run visual arts studios, assisting in recruiting home-community, and assist participants with the production and tour of the memorial;
- CWC will run writing studios, guide participants through the editing and prepress process, and publish the resulting manuscript;
- SOS will provide survivors' perspectives at 3 workshops: the first to assist program participants in developing the program theme; the second to provide survivors of violence as

subjects for the oral history component; the third to participate in the evaluation process at the end of the program;

- MaCI will provide the time and space for all studio workshops, will help identify participants, and will provide staff time for pre/post assessment of attitudes, values, beliefs, propensity toward aggression, development of empathy, etc. in participants; MaCI will also assist in connecting youth participants with artists in their home communities; and
- CFS will provide graduate students trained in oral history methodology to record and compile participants' life stories as documentary background to the process.

All organizations similarly collaborate in the ongoing program evaluation process as both audience and co-creators with community participants. Participant organizations and individual artists will be surveyed at the end of the project (see V. Evaluation Plan) to provide valuable feedback in order to develop new community-building opportunities for future participants.

### **III. RESPONSE TO CONDITIONS**

Incarcerated male youth at the adult Madison Correctional Institution (MaCI) comprise an identifiable “community of affinity.” They are geographically bound together because of their imprisonment but also share social backgrounds of absentee fathers, poor early childhood supervision, disrupted education, exposure to high levels of community/family violence, prevalent drug use or exposure, and inadequate health care.<sup>1</sup> Their reading level averages at grade 7. At MaCI, 43% of all disciplinary infractions (April – November 1999) were committed by juveniles, even though juveniles represent only 17% of its total prison population.<sup>2</sup> Aggression and criminal thinking have replaced social and moral restraints ordinarily characterizing social interaction with authority figures or peers for this community. Lack of program planning and insufficient activities also contribute to their challenges. This participant community contains young men whose criminal activities as juveniles have resulted in their incarceration at the adult facility, but they are not adults: MaCI adolescents can expect to be returned to their communities of origin after serving an average of six years, usually during their early

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<sup>1</sup> “MaCI Juvenile Offenders Program Proposal,” report proposal prepared by Errol S. Bueche, LISW, for the MaCI Juvenile Offenders Program, p. 1.

<sup>2</sup> “MaCI Juvenile Offenders Program Proposal,” p. 1.

20's. Therefore, it is imperative to help prepare these young men for a successful return to the larger society.

This affinity community needs structured programs that develop socially appropriate interactions and constructive skills. The participants especially need arts-based programs to promote the development of affirming responses to the world around them. *InSideOut* will assist the development of empathic, socialized behaviors by providing an opportunity for participants to know each other and themselves in new ways, through storytelling and creative endeavors shared in studio workshops and culminating in publicly accessible artistic productions. Their artistic projects may become a basis for restitution, in their collaborative creation of resources for community groups, school programs, and parents concerned with the prevention of juvenile crime and violence.

The findings of a joint project evaluation (YouthARTS) carried out by the U.S. Department of Justice's Office of Juvenile Justice and Delinquency Prevention, the National Endowment for the Arts, and Americans for the Arts shows that art programs developed for at-risk and court-involved youth can positively alter the course of their lives.<sup>3</sup> Arts programs for at-risk youth can

- Decrease involvement in delinquent behavior,
- Increase academic achievement and the ability to work on tasks from start to finish, and
- Improve attitudes toward school, self-esteem, and self-efficacy.<sup>4</sup>

Arts-based programs such as *InSideOut* are not about coddling or simply entertaining the members of this community. Planning and painting a 12-foot mural, developing a story's plot and characters, or building an elaborate multimedia installation require long hours of focus, perseverance, and critical thinking—skills of self-discipline lacking in this population. But these are young people that *can* change and grow. This is a community whose lives *can* be recovered.

*InSideOut* will engage participants in recognizing and understanding their own conditions and challenges by providing writing and arts studio workshops for offenders to make meaningful cultural

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<sup>3</sup> Reported on the OJJDP web site: [www.ojjdp.ncjrs.org/about/99juvjust/990507b.html](http://www.ojjdp.ncjrs.org/about/99juvjust/990507b.html).

<sup>4</sup> Reported on the Americans for the Arts web site: [www.artsusa.org/education/youth.html](http://www.artsusa.org/education/youth.html).

products that can be shared with their community of peers at MaCI as well as members of their communities of origin. The tangible outcome of this program will be the publication of a book and the creation of a traveling memorial focused on an issue concerning this community, such as juvenile violence. Participants will not only create the materials—the essays, stories, oral histories, murals, videos, sculptures, paintings, or multimedia texts—but also will take on the responsibility for developing the program theme, producing the memorial and book, and evaluating the components as well as the entire program.

Participants thus have substantive, collaborative, and reciprocal roles in the project. They help to shape its methods, define its aims, and evaluate its results. The project will develop participants' capacity to act on their affinity community's needs by providing forums and materials to allow those needs to be articulated, examined, and evaluated: the participants themselves decide as a community which needs should become the thematic focus of the memorial and book. They will directly contribute to larger social change by collaborating in the creation of two public arts-based resources addressing the issue of adolescent violence or crime. Participation in *InSideOut* will allow participants to build a bridge back to their home communities—through meaningful contact with artists there, through the memorial's tour, and by means of the book's distribution to schools—that will result in positive social change for the participants and for at-risk youth deriving important lessons from the artistic resources produced.

Transformation begins in an environment that does not condemn but supports, challenges, and attempts to heal. The chances for recidivism of some of our court-involved youth are much higher when sufficient education is not achieved, and individual talent, abilities, and aspirations have not been affirmed. Arts programming can help these youth identify their anger and aggression for what it may be, the mask of fear and hopelessness. Discovering a talent for writing—enabling an eye for visual design—practicing new skills in project planning and development—these are counterbalances to the participant community's fatalistic perception that their futures only contain continued patterns of violence and aggression.



#### IV. THE ARTS AND CULTURE

ArtSafe's *Memorial to Our Lost Children* has shown that an artistic response to social issues can attract audiences—to date reaching more than 40,000 people—and contribute toward their sense of personal responsibility. Visitors to the *Memorial* report, in surveys given before and after their viewing

- A 47% change in encouraging attitudes toward avoidance of handling weapons, and
- A 42% positive shift in children's attitudes—from feeling as though they could not make a difference to making affirmative commitments toward involvement in nonviolence.<sup>5</sup>

Programs accompanying the *Memorial* tour sites include community violence prevention coalition building; in-service training for groups such as law enforcement officials, school counselors, social workers, and youth volunteer groups; hands-on art projects in schools; forums for young people to meet survivors and perpetrators of violence; and community arts-based activities that engage individuals and organizations in collaborative healing projects. Stephen Canneto, director of ArtSafe, along with his staff and Marilyn McKinley, work to make the *Memorial* successful. All have proven experience in leading community arts-based efforts. Ms. Schmidt has also worked with young people since 1993, publishing their work at Raspberry Publications and Children Writing for Children, Inc. In addition, Ms. Schmidt runs monthly writing groups at the Columbus Public Library for budding novelists, poets, and essayists. In addition, she collaborates with ArtSafe and the Orient (Ohio) Correctional Institution on a current writers' workshop project, *Restoring the Faith*. Documentation attesting to the experiences and skills of each of the artists may be found in section IX. Supporting Materials.

ArtSafe will also recruit other artists for the *InSideOut* project to assist in the studio workshops at MaCI. Once the youth participants have committed to the project, ArtSafe and MaCI personnel will contact artists from their home communities to ask that they provide at least one workshop during the project and that they participate in the evaluation of the book and memorial. Home community artists will receive a small stipend for their professional services. More importantly, they will provide a positive social bridge from the juvenile back to his home community.

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<sup>5</sup> The *Memorial* and accompanying materials may be viewed online at [www.hec.ohio-state.edu/memorial](http://www.hec.ohio-state.edu/memorial).

Professional artists will be involved in every step of the project, but the locus of *InSideOut* is to empower the participant community of youths at the Madison Correctional Institution to determine the nature and shape of the project. The MaCI incarcerated youth community participants will themselves create and evaluate individual artistic endeavors, develop the theme, and manage the production of the final public products in collaboration with the program leaders.

The process by which the artistic focus will unfold is thus the following. In the planning stages, all participants—artists, youth participants, and program directors—will come together for a team-building and brainstorming retreat. After this introduction, participants will be focusing on the generation, in writing and arts studios, of a variety of materials—oral histories, written personal journals, visual and audio representations, and other metaphoric constructions—to begin the creative process of both expressing and examining the needs of their community. Next, participants and artist leaders will, in a series of meetings, achieve consensus on the thematic focus of the program by scrutinizing the materials produced and brainstorming possible thematic links between them. Representatives from Survivors Outreach Service (SOS) will hold their first workshop at this point to provide survivor perspectives that will allow participants to consider other perspectives on the proposed theme and its affect on survivor-audiences. Subsequently, artistic creations will be refined, revised, and evaluated for their contribution toward conveying the theme: participants become both creators and critics in an ongoing process of self-reflection and dialogue about the best ways to convey their themes to potential audiences. The memorial design (form, media, elements, etc.) will also be determined and participants will produce a prototype memorial to present to the larger MaCI juvenile offender community. Participants will go on to revise and refine the memorial at the same time that they determine the look and contents of the accompanying book. Finally, the artistic process culminates in the production of the final memorial, the publishing of the book, and the scheduling of memorial tours. Participants can, at the end of the artistic process, build related life skills and knowledge such as project planning, collaborative problem-solving, book publishing, and perhaps even arts marketing.



## V. EVALUATION PLAN

The overarching goals of the *InSideOut* program are to

1. **Produce an artistic memorial on an agreed-upon theme which affects the lives of the participants;**
2. **Produce a book to document and extend the reach of the memorial; and**
3. **Assist in the prevention of juvenile crime and violence.**

The success of the program as a whole is easily measured by the completion of the two public arts projects. At every step, community participants and artists participate in the evaluation of the artistic products, process of production, and the completion of project milestones.

At the same time, evaluations of the participants and surveys of the visitors to these arts projects will demonstrate that arts-based programs with this affinity community can and will have an impact on one of our most thorny contemporary problems: juvenile crime and violence.

Please see the success criteria, documentation plan, and evaluation personnel grid outlined below:

<b>Planning Activities</b>	<b>Success Criteria</b>	<b>Documentation/Evaluation</b>	<b>Evaluators</b>
1. Team building retreat with artists, participants	Partner participation	Sign-in sheets show 90% attendance	ArtSafe administrators and all retreat participants
2. Concept development	Project concepts established	Written concept document produced and distributed	All participants will review and respond
<b>Project Activities</b>	<b>Success Criteria</b>	<b>Documentation/Evaluation</b>	<b>Evaluators</b>
3. Participant recruitment	Flyer produced and at least 50 youth contacted	Letters of commitment received from 20 youths	ArtSafe administrators
4. Individual assessments of participants (baseline assessment pre-test)	Each participant assessed by MaCI personnel	Confidential assessment form for each participant completed	MaCI personnel
5. Program design	Program goals outlined	Written outline produced	All participants
6. Program development and implementation	Participants and artists begin studios, meetings	Studio workshops scheduled	All participants

<b>Project Activities, continued</b>	<b>Success Criteria</b>	<b>Documentation/Evaluation</b>	<b>Evaluators</b>
7. Contact with artists in participants' cities of origin	At least 10 artists contacted	Sample letter and list of recipients	ArtSafe administrators
8. Generation of initial documentation (e.g., journals)	At least 80% of participants contribute journals	Journals	Participants and artists
9. SOS program delivery	3 programs delivered with at least 95% attendance	Sign-in sheets	SOS administrators and participants
10. Determination of theme	Theme determined	Written explanation of theme	All participants
11. Writing studios	At least 80% participation	Sign-in sheets	ArtSafe and artists
12. Oral history studios	At least 95% participation	Sign-in sheets	OSU Folklore Studies
13. Visual arts studios	At least 80% participation	Sign-in sheets	ArtSafe and artists
14. Design of memorial determined	Design determined	Visual or written representation of the design	All participants, artists, and program officers
15. Memorial production	Memorial produced according to design	Memorial	All participants, artists, and program officers
16. Memorial "rough draft" presented to participant community	Presentation scheduled and announced at MaCI	Announcement flyer and visitor responses	All participants and visitors
17. Memorial created and promoted	Memorial completed	Memorial PSA's and press releases	All participants, artists, and program officers
18. Design of accompanying book determined	Design determined	Visual and written representation of contents	All participants, artists, and program officers
19. Book production	Book produced	Page proofs	CWC, Inc. and participants
20. Book published and promoted	Book published	Bound, printed book	All participants, artists, and program officers
21. Tour schedule of memorial	At least 2 sites scheduled	Letters of interest from sites	ArtSafe administrators
22. Distribution of book to schools, youth organizations, corrections facilities	At least 5000 books distributed	Distribution lists	CWC, Dept. of Rehabilitation and Corrections

<b>Evaluation Activities</b>	<b>Success Criteria</b>	<b>Documentation/Evaluation</b>	<b>Evaluators</b>
23. Survey of memorial tour visitors (participant community)	At least 20 surveys collected	Surveys	All participants review surveys
24. “Graduation” and survey of community participants (post-test)	Assessments collected from 90% of participants	Surveys	MaCI personnel, ArtSafe administrators
25. Survey of participant artists and organizations	At least 50% of complete surveys	Surveys	All participants
26. Survey of memorial tour visitors (home communities)	Surveys collected show 80% positive responses	Surveys	All participants
27. Comparison of participants’ pre- and post-program assessments	Participants’ levels of anger decrease; levels of hope and motivation increase	Documented comparison of assessment scoring on key questions	MaCI personnel, ArtSafe administrators
28. Comparison of participants’ pre- and post-program rates of disciplinary infractions	Reduce the level of disciplinary infractions by participants by 40%	Documented comparison of pre- and post-program rates	MaCI personnel, ArtSafe administrators
29. Professional evaluation of program		Evaluator’s report	ArtSafe, MaCI

Evaluation tools and results will be compiled and retained by the administrators of the project at ArtSafe Foundation, Inc. Participants and artists will have ongoing dialogue during the creative process; studio time will allow participants one-on-one opportunities with artists to evaluate and reflect on work in process. Participants will be involved in reviewing all surveys (except self-surveys, which will be kept confidential) in order to make recommendations for future projects. The results of all evaluations will assist in the development of future arts-based programming with similar communities of affinity, incarcerated juvenile offenders and MaCI and in other institutions. Although we cannot predict the ways in which this project may unfold thematically, since participants’ needs and ideas will shape its direction and scope, we anticipate that the results of the program will be distributed to other juvenile offenders through the Ohio Department of Rehabilitation and Corrections’ institutions. It will also be made available to organizations under the jurisdiction of the Department of Youth Services.

## **VI. LETTERS OF SUPPORT**

Please refer to section IX. Supporting Materials.

## **VII. PROJECT TIMELINE (DECEMBER 1, 2000 – MAY 30, 2002)**

### **Planning Activities**

1. Partnership team building retreat
2. Concept development

### **Dates**

Dec. 2000  
Dec. 2000 – Feb. 2001

### **Project Activities**

3. Participant recruitment (Letters of commitment due)
4. Individual assessments of participants (pre-testing)
5. Program design
6. Program development
7. Contact with artists in participants' cities of origin
8. Generation of initial documentation (e.g., journals)
9. Oral history studios
10. SOS program delivery (survivor oral histories)

### **Dates**

Dec. 2000  
Dec. 2000  
Dec. 2000 – March 2001  
March 2001 – Jan. 2002  
Dec. 2000  
Dec. 2000 – May 2001  
March 2001 – May 2001  
May 2001

11. Determination of theme
12. Writing studios
13. Visual arts studios
14. SOS program delivery (survivor perspectives)
15. Design of memorial determined
16. Memorial production
17. Memorial "rough draft" presented to participant community
18. Memorial created and promoted
19. Design of accompanying book determined
20. Book production
21. SOS program delivery (evaluative)
22. Book published and promoted
23. Tour schedule of memorial
24. Distribution of book

May 2001  
May 2001  
March 2001 – Dec. 2001  
March 2001 – Dec. 2001  
Aug. 2001  
Sept. 2001  
Sept. 2001 – Feb. 2002  
Dec. 2001  
Feb. 2002  
Dec. 2001  
Dec. 2001 – Feb. 2002  
Feb. 2002  
March 2002  
March 2002 – May 2002  
March 2002 – May 2002

### **Evaluation Activities**

25. Survey of memorial tour visitors (participant community)
26. "Graduation" and survey of community participants (post-testing)
27. Survey of participant artists and organizations
28. Survey of memorial tour visitors (home communities)
29. Comparison of participants' pre- and post-program assessments
30. Comparison of participants' pre- and post- disciplinary rates

### **Dates**

Dec. 2001  
March 2002  
May 2002  
March 2002 – May 2002  
May 2002  
May 2002

## VIII. PROJECT BUDGET

For more information about budget items, please see IX. Supporting Materials for a detailed budget narrative.

Budget Item	Anticipated Total Cost	Funding Sources <sup>6</sup>				In-kind contributions	PACT Request
		OAC	OHC	Corp.	DRC		
<b>Personnel</b>							
Artist planning meeting stipends	\$900.00						
Artists stipends for workshops	\$19,800.00	\$9508					
Home community artists stipends	\$1500.00						
Development Consultant fee	\$800.00						
Program Coordinator	\$27,000						
Parent stipends	\$900.00						
Retreat Consultant	\$1500.00						
Program Consultant	\$3000.00						
Artist planning/concept development	\$1500.00						
Oral history studio and transcriptionist	\$9000.00		\$9000				
Professional evaluator	\$5000.00						
<b>Travel</b>							
Planning meeting	\$108.00						
Reimbursement for home community artists' travel	\$2160.00						
<b>Administrative Overhead</b>	\$7000.00						
<b>Program Supplies</b>							
Oral history tapes and supplies	\$1000.00						
Photographic supplies	\$2000.00						
Writers workshop studio supplies	\$2140.00						
General art supplies	\$1100.00						
Memorial production supplies	\$5000.00						
<b>Publishing and Printing</b>							
Prepress production	\$5000.00						
Printing	\$15,000.00				\$15000		\$0
<b>Advertising and Marketing</b>							
Memorial tour	\$3000.00						
<b>TOTAL COSTS</b>	<b>\$114,348.00</b>				<b>\$15000</b>	<b>\$8700</b>	<b>\$75,000</b>

<sup>6</sup> Funders include the following: OAC=Ohio Arts Council, anticipated; OHC=Ohio Humanities Council, anticipated; Corp.=Corporate and private donations, anticipated; DRC=Ohio Dept. of Rehabilitation and Corrections, committed

## **IX. SUPPORTING MATERIALS**

The following information is located in this section in the following order:

- 1) *ArtSafe Annual Report*
- 2) ArtSafe IRS letter of determination of nonprofit status
- 3) Resume and sample slides from Mr. Stephen Canneto
- 4) Resume and portfolio from Ms. Marilyn McKinley
- 5) Resume, course outline, and two book samples from Ms. Susan Schmidt
- 6) Letter of Reference from
- 7) Letter of Reference from
- 8) Letter of Reference from
- 9) Letter of Commitment from Partner Children Writing for Children, Inc.
- 10) Letter of Commitment from Partner Survivors Outreach Services
- 11) Letter of Commitment from Partner Ohio Department of Rehabilitation and Correction, Madison  
Correctional Institution
- 12) Letter of Commitment from Partner The Ohio State University Center for Folklore Studies
- 13) Budget Narrative
- 14) ArtSafe's *Memorial to Lost Children* background materials

## SUPPORTING MATERIALS: BUDGET NARRATIVE

The following sections provide detailed information about each line item in section VIII. Project

Budget:

### Personnel

**Artist Planning Meeting Stipends.** Each of three artists (Canneto, McKinley, Schmidt) will receive \$150 a session for two planning sessions, for a total of \$900.00

**Development Consultant Fee.** A professional concept design and development consultant will assist program planners in the initial planning phases of the project: 20 hours of consultation @ \$40.00 an hour totals \$800.

**Artists Stipends for Workshops.** Artists will be brought to MaCI facilities for studio workshops in writing, design, and production. Each artist will receive a \$300 stipend per session. For eleven months, artists will offer six sessions per month: 11 months @ 6 sessions per month=66 total sessions x \$300 per session totals \$19,800.

**Home Community Artist Stipends.** Home community artists will be paid a stipend for their presentation of a workshop for project participants. Ten artists will be paid \$150 for each visit for a total of \$1500.

**Program Coordinator.** At 0.50 FTE, the program coordinator's \$36,000 salary over the 18 months of the project will total \$27,000.

**Parent Stipends.** Three programs with parents of children lost to violence will be offered to participants as part of the process of determining the theme and empathy development. Two parents x 3 programs @ \$300 per program totals \$900.

**Retreat Consultant.** A consultant specializing in the planning and design of organizational retreats and meetings will provide assistance to ArtSafe and participating organizations.

**Program Consultant.** An experienced programmer will provide assistance to the participating organizations in developing systems and processes for effective program support and revising those systems as needed throughout the project. Fee for project: \$3000.

**Artist Planning/Concept Development Stipends.** Lead artists will also coordinate the concept design for the project at an all-day retreat. Three artists @ \$500 each for one day totals \$1500.

**Oral History Transcription.** Oral histories collected from participants and survivors will be compiled and transcribed for inclusion in the memorial and book. Long-term files will be held by ArtSafe, Inc. Gathering, recording and transcriptionist and administrative costs are \$9000.

### Travel

**Planning Meeting.** Artists will be reimbursed for travel expenses for the first planning meeting at \$0.30 per mile: 60 miles x 6 trips @ \$0.30 per mile equals \$108.

**Studio Session.** Artists will be reimbursed for travel expenses to the studio workshop sessions at \$0.30 per mile: 60 miles (average) x

## **Administrative Overhead**

**Administrative overhead** for ArtSafe, Inc., as project administrators includes accounting fees (\$1800), office rental (\$1800), clerical support (\$3000), and postage (\$400) for a total of \$7000.

## **Program Supplies**

**Oral History Tapes and Supplies.** Costs for audio tapes and related office supplies including audio tape labels will total \$1000.

**Photographic Supplies.** Photographic supplies include film, developing chemicals, and paper. Total costs will be \$1000.

**Writers Workshop Studio Supplies.** Program participants will be supplied with bound journals, paper, folders, dictionaries and thesauri, and writing instruments as needed for the studio workshops. Twenty-two pages of handouts on writing subjects will also be distributed to all participants. Total costs will be \$2140.

**General Art Supplies.** Includes paper, paint, glue, yarn, plaster, etc., depending on the media participants use in their individual creations. Estimated costs for art supplies are \$100 a month for each of the 11 months, for a total of \$1100.

**Memorial Production Supplies.** The supplies for the production of the memorial will be determined by the participants once the media and format of the memorial has been agreed upon. Costs for art supplies, hardware, building materials, and specialty items are estimated at \$5000.

**Evaluation Tools and Materials.** Assessment forms and data collection from the participants will be included in this category as well as survey forms from memorial visitors and book readers. We anticipate calling on the services of a professional evaluator at a cost of \$5000 for consultation and development, measures implementation, data entry analysis, and reporting.

## **Publishing and Printing Costs**

**Prepress Production.** Includes editing, scanning, layout, color separations, and contract proofs for \$5000. This is a reduced price offered by Kreber Graphics, Inc.

**Printing.** Publication of 10,000 copies of the resulting book: 8,000 of which will be distributed free of charge to schools, libraries, and other youth-based institutions: \$15,000.

## **Advertising and Marketing**

**Memorial Tour.** Creation of public service announcements and other materials for release to youth incarcerated in the corrections system, schools, parents, and other services organizations will cost \$3000.