This is simply an example of an application that was scored high enough to be funded in a previous grant round. Please be aware of the following as you review sample applications:
- A sample application is written based on the criteria of the respective fiscal year, be sure to closely follow the current year criteria included in the Program Overview and Application Instructions in case there have been any modifications.
- No application is perfect; there are weaknesses present in every application including the sample.

81781 - FY 2019 Cultural Community Partnership

Status: Submitted
Original Submitted Date: 09/21/2018 3:37 PM
Last Submitted Date: 10/17/2018 3:14 PM

**Applicant Information**

**Primary Contact:**
Legal Name* 
Damian Miguel Rodriguez Diaz
Alternate Name 
Damian Rodriguez
City* 
Minneapolis

**Organization Information**

Legal Name:*
Alternate Name
City*

**Outcomes**

Outcome(s) for the Cultural Community Partnership program

 Applicant's Outcome 1 (150 characters max)* 
The artist will have classic Cuban repertoire properly notated to be able to better lead his ensembles and gain better performance opportunities.

 How will the applicant's outcome 1 be evaluated? (250 characters max)* 
This proposal envisions creating 10 well-notated works with matching recordings. It will be evaluated by judging the number of total works notated and recorded. The ability of the artist to better lead and book his ensembles will also be noted.

 Arts Board Program Outcome 1* 
Minnesota artists of color develop their artistic practice, public profile, audiences, or professional network.

**Artists and Participants**
Artists directly involved in the project 10
This project will involve the regular five members of Rodríguez quintet Havana Gypsies. It will also involve substitute musicians who will fill in as needed on various shows.

Children/Youth (0 - 18 years) Engaged 400
Carifest Summer Festival attracts over 5,000 attendees on its one day festival including many families with children. No youth will be at nightclub venues Icehouse and Nomad World Pub.

Adults Engaged 2000
Carifest Summer Festival attracts over 5,000 attendees. 1,500 is the estimated audience that will be in attendance at the time of Havana Gypsies performance. An additional 100 adults are estimated to attend the shows at Icehouse and Nomad World Pub.

Total Engaged 2400

Broadcast Audience 0
We anticipate no broadcast component as part of this proposal.

Electronic Audience 400
Segments of performances will be recorded by cell phone by audience members and uploaded to social media. This estimate of 400 is based on numbers of views logged for past performances posted on social media.

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**Partnership Plan**

**Public Statement (225 characters max)**

Damian Rodriguez will collaborate with Carifest to create a well-notated repertoire of songs from Cuba. The works will be featured at the annual Carifest Festival and performed at other venues throughout the Twin Cities.

**Plan Narrative (7500 characters max)**

**A. Background**

I left Cuba when I was only 17 years old and though I am now in my 50’s, those first 17 years taught me rhythms and songs and gave me the desire to play music at the highest level.

My training was in Havana. Us kids made up our own instruments and then imitated the music we heard all around us. There were also professional groups that rehearsed in our neighborhood, most notably the Los Papines, which rose to fame with an authentic rumba sound of percussion and voice. Rumba is raw music born of ex-slaves. It has been accepted as great art but is rooted in the rough life of the poor in Cuba.

In my current career I lead duos to five-piece Latin music ensembles, singing and playing percussion, as each setting requires. I also perform as a member of the 11-piece salsa orchestra Charanga Tropical. With my groups I play small clubs and private parties. With Charanga Tropical I have played major festivals such as Summerfest in Chicago, the Bayfront World Music Festival in Duluth, and the Twin Cities Jazz Festival in St. Paul.

I consider myself at mid-career. I should be well established but until 6 years ago I had an alcohol problem that I now realized held me back tremendously. Since becoming sober my career has advanced and my music has become even more important to me. This grant application, my first, is part of broader effort to professionalize my career and perform my best music under the best conditions.

Collaborator Carifest hosts the largest Caribbean themed festival in the Midwest. Founded by a group of friends from various islands in the Caribbean, Carifest has a mission to organize cultural events that strengthen the bonds amongst Caribbean community while also sharing with the broader public Caribbean history, cuisine, arts, dance, music, and culture.

**B. Project Outcome**

*The artist will have classic Cuban repertoire properly notated to be able to better lead his ensembles and gain better performance opportunities.*

This project promote both my artistic and professional growth.

I wish to expand my current raw repertoire to include ten of the most classic Cuban melodies. Songs such as Bonito y Sabroso, Y Tu Que Has Hecho, Son De La Loma, and others. These worked are beloved by fans and yet no one is performing them here. Having these works professionally engraved and added to my repertoire would provide me creative new settings to work as both a singer and percussionist.

I believe the material would advance my career by making my ensembles stand out. Having a set of ten songs professionally copied would avoid having to teach all material by ear, which doesn’t work so well. In my work samples Lasgrimas and De Camino you can me trying to cue the musicians for parts that should be in their music. With notated works I could more easily use substitute musicians and thus take more gigs. The works would have set structures that my current songs lack. With a crisper sound my groups could move up from nightclub venues and onto festival stages like Carifest.

Adding great repertoire, professionalizing how my music is notated, and providing my musicians with accurate reference recordings and sheet music and are logical next steps in my career.

**C. Barriers**

I know hundreds of songs however I am limited by what music I can provide to the musicians I hire. If I was in Havana or even Miami or New York I could access a talent pool of Cuban musicians who would share my common repertoire, in much the same way American jazz musicians all know Take The A Train, gospel musicians all know Amazing Grace, etc.

In Minnesota it’s different. Here Cuban music is often a meeting of the street and the school. The street are Latin percussionists and singers learn by ear from recordings and perform from memory. The school include bassists, pianists and horn players who are guided by sheet music. The inability to get everyone to play together with recordings that correspond to accurate sheet music is the barrier. Of the recordings exists I may do
my version in a different key, without the introduction, a different ending, etc. The sheet music, if it’s available, will have too little information like only the melody or there may be too much like reduced scores, which are unusable.

I am from the street. While I have been trying to surmount this barrier my entire career I now realize I need to hire skilled engravers to have sheet music that is at a professional level. At the same time I need to create reference recordings for all the musicians. Without CCP support I do not have the funds for this major career investment.

**D. Actions**

My role in this project is to select repertoire, hire the right people to write it out, and lead the rehearsals that will result in accurate reference recordings. Carifest’s role is to provide an excellent showcase to perform the new works. The festival will be a finish line and mark the beginning of this next stage in my career.

In my timeline I will be ready with new repertoire by July 2019.

**TIMELINE**
March 2019
Carifest confirms Quintet for main stage at Carifest. Carifest will promote the music line-up March thru July.

Hire flutist Doug Little as coordinator to oversee the music engravers. I have worked with Little since 2006. He’s American but has been to Cuba 11 times. In Charanga Tropical I’ve seen how with correct notation and recordings there can be a cohesive sound and great success. He has agreed to oversee the notation.

Hire music engravers Jared Burseth, Mark Miller, Scott Agster and have each responsible for 3 or 4 charts. Multiple engravers will ensure the project will be completed by July.

May 2019
Rehearsals to play through new repertoire and revise notation as needed.

June 2019
Debut material at Nomad World Pub and Icehouse.

July 2019
Perform at Carifest.

August 2019
Create reference recordings. Spend little funds as these recordings are meant only for reference.

**E. Community Component**

Carifest will provide the largest festival crowd I have ever performed in front of as bandleader. Over 2,000 Caribbean music fans will be in attendance during the proposed mid-afternoon slot. In June I will also perform at Minneapolis music venues Icehouse and Nomad World Pub. While I do not have these bookings confirmed I frequently perform at these venues and am confident I can schedule these shows.

I am very active in social media, posting links to upcoming shows, and many videos from past concerts. I look forward to posting this new content and seeing what happens as word spreads about this new repertoire.

**F. Impact on the artist and community**

This project would have a great impact on my career. Presently I’m playing the same songs at the same venues. Great new repertoire would elevate my music to a higher artistry and help get me on festival and other choice stages.

The impact on Carifest would be to broaden its Latin music lineup and attract an ever more diverse audience. This is the first CCP application for Carifest. Now aware of the program Carifest plans to request CCP in support for other Caribbean artists in the future.

Grant funding would strengthen state cultural diversity because I am so enthusiastic about sharing this music. Cuban music and culture are social and designed to bring diverse people together. If funded I am going to be performing more and there will be more opportunities for diverse individuals to gather, connect, and celebrate. Charts in hand, a little live music will go a long way.

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**Validate Financial Information**

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<thead>
<tr>
<th>Item</th>
<th>Amount</th>
<th>Informational</th>
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<tbody>
<tr>
<td>Total Revenue</td>
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<td></td>
</tr>
<tr>
<td>Total Expenses</td>
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<td></td>
</tr>
<tr>
<td>1. Difference - Budget Balanced if $0 (zero)</td>
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<tr>
<td>2. Arts Board Request</td>
<td>$8,000</td>
<td>Arts Board Request must be between $1,000 and $8,000.</td>
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**Budget**
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<tr>
<th>Line Item</th>
<th>Amount</th>
<th>Percent</th>
<th>Narrative</th>
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<tr>
<td>IN-KIND</td>
<td>$300</td>
<td></td>
<td>Rehearsal Space at Jazz Central Studios would normally rent at a market rate closer to $150 per rehearsal instead of the discounted rate of $50 per rehearsal.</td>
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<tr>
<td>REVENUE</td>
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<tr>
<td>Project Earned Income</td>
<td>$700</td>
<td>7.91%</td>
<td>Icehouse Performance ($400), Nomad World Pub Performance ($300)</td>
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<tr>
<td>Applicant Cash or Other Income</td>
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<td>0%</td>
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<tr>
<td>Regional Arts Council Grant(s)</td>
<td>$150</td>
<td>1.69%</td>
<td>Twin Cities Carifest has in the past received the MRAC Arts Activity Grant and has applied for FY2019. Approximately $150 of the potential MRAC $10,000 award would be directed to Rodriguez' proposal, specifically towards compensating the artists involved.</td>
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<tr>
<td>Other Income</td>
<td>$850</td>
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<td>SUBTOTAL</td>
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<tr>
<td>Arts Board Request</td>
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<tr>
<td>Project Revenue</td>
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<td>SUBTOTAL</td>
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<td>REVENUE TOTAL</td>
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<td>EXPENSES</td>
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<tr>
<td>Artist Compensation</td>
<td>$5,400</td>
<td>59.02%</td>
<td>$3,400 for artist Damian Rodriguez for multiple meetings on repertoire to be notated, plus all rehearsals, performances, scratch recording session, online promotion work, etc $2,000 ($500 each) for other FOUR artists working in Rodriguez' Latin quintet. BREAKDOWN $150 each for total of 3 rehearsals ($50 per rehearsal), $75 each for performance at Icehouse, $75 each for performance at Nomad World Pub, $100 each for performance at Twin Cities Carifest Summer Festival, $100 each for scratch recording of newly notated repertoire.</td>
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<tr>
<td>Other Project Personnel</td>
<td>$2,500</td>
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<td>$500 for Doug Little to coordinate notation for 10 pieces of new repertoire ($50 per chart) $2000 for professional music engravers to notate 10 pieces of new repertoire ($200 per chart).</td>
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<tr>
<td>Travel</td>
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<td>Rent</td>
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<td>For use of rehearsal space at Jazz Central Studios at a rate of $50 per 3-hour rehearsal.</td>
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<tr>
<td>Materials and Supplies</td>
<td>$120</td>
<td>1.31%</td>
<td>For binders for music plus sheet protectors for sheet music itself.</td>
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<tr>
<td>Promotion and Marketing</td>
<td>$0</td>
<td>0%</td>
<td>Though this number is zero, artist will coordinate significant online promotion via social media and targeted email blasts.</td>
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<tr>
<td>Equipment Purchase</td>
<td>$80</td>
<td>0.87%</td>
<td>External Hard Drive to save back up of new repertoire as PDF files as well as Finale notation files.</td>
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<td>Equipment Rental</td>
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<td>In-kind</td>
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<td>Other</td>
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<td>Scratch recording session of new repertoire. The resulting mp3s of this low budget session will NOT be released for sale or public consumption but instead be used as a reference recordings for substitute musicians in Rodriguez? quintet.</td>
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<tr>
<td>EXPENSES TOTAL</td>
<td>$9,150</td>
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