



2019 Project Grant Final Report (revised for Covid-19)

Note: This form should be **emailed** with an original or electronic signature from a Board officer of your organization, not paid staff to: artsboard@milwaukee.gov

- **Include a financial statement** for your project, even if you were not able to complete it, including an itemized breakdown of all revenues and expenses related to the project.
- **If possible, include evidence you have publicly acknowledged the MAB for its support** (Samples of programs, ads, brochures, or web page printouts.)
- **If available, the following is requested by the Wisconsin Arts Board for MAB reporting to WAB:**
Please email one image representing the funded project to artsboard@milwaukee.gov
- Image (must be in jpg format, 4-6 MB size range) of the project that the MAB helped support, with:
 - the name of the photographer – **Andy Walsh**
 - date the image was taken – **November 1, 2019**
 - context for the image (what exactly are we seeing?) – **Creator and performer Jenni Reinke embodies Frank Lloyd Wright's second wife, Maude Miriam Noel.**
 - name of the funded project – **Mrs. Wrights**
 - name of the grant recipient organization – **Quasimondo Physical Theatre**
 - confirmation that you/the photographer obtained permission from those in the image (or their guardians) to publish the image for reporting and educational purposes, as needed. There is a slim chance that we might use an image on our website. – **YES, permission was obtained**

Do the best you can to complete the report with the information available. For any questions about your grant or the Final Report, please contact MAB Grant Administrator Sally Witte:

sally.witte@milwaukee.gov

Organization: Quasimondo Physical Theatre	Date of Report: June 18, 2020
Project Name: Mrs. Wrights	Grant Amount: \$8,000
Contact Person: Brian Rott	Telephone: 414-702-0392
Organization Mailing Address:	Email: brianrott@quasimondo.org

1) Were you able to complete the project as described in your 2019 application? If so, what form of required public presentation did your project include? When and where did it take place? If not, please describe how the project was modified and any planning or program activities related to the project that you were able to carry out to date.

Yes, we were able to complete the project mostly as described in our 2019 application. Public presentation took place at the Charles Allis Art Museum, 1801 N. Prospect Ave., Milwaukee, WI 53202, in the form of six performances: Friday, Nov. 1 at 7:00 pm (Opening), Saturday, Nov. 2 at 7:00 pm, Saturday, Nov. 9 at 7:00 pm, Sunday, Nov. 10 at 2:00 pm (Matinee), Friday, Nov. 15 at 7:00 pm, Saturday, Nov. 16 at 7:00 pm (Closing). Post-show educational talkbacks took place after every performance. After the matinee talkback, audiences were invited to attend a post-show reception.

There were a few minor changes to our project as described in our 2019 application:

- 1) We had proposed seven performances but only scheduled six because this fit with venue availability.
- 2) We added a post-show reception after the matinee in order to continue conversations and build relationships with audiences.
- 3) We had originally considered two venues – Danceworks Studio, 1661 N. Water St., Milwaukee, WI 53202 and Annunciation Greek Orthodox Church, 9400 W. Congress St., Wauwatosa, WI 53225. Instead, we found a third venue to be a better fit for the show – Charles Allis Art Museum (in the Great Hall), 1801 N Prospect Ave, Milwaukee, WI 53202.
- 4) Other organizational involvement: In our application, we indicated that we had been in conversation with possible collaborators – Wright in Milwaukee, Annunciation Greek Orthodox Church, and UWM School of Architecture and Urban Planning – but did not finalize any collaboration. That being said, Wright in Milwaukee helped to promote the project through distribution of postcards during Doors Open Milwaukee, and through inclusion in their social media and email newsletters.
- 5) In our proposal, we indicated that the project would provide paid opportunities for six to eight Milwaukee artists – the creator/performer, dramaturge, costume designer, composer, graphic artist, and videographer/animator, prop designer, lighting designer. Due to time constraints, we reduced the number of artists we worked with by having several artists cover more than one role. Creator/performer Jenni Reinke also did sound design (covering the need for a composer). Dramaturge Brian Rott also did prop design and lighting design. Visual artist and costumier Margi Schires did costume design. Videographer Jake Neuman filmed the show in its entirety and created a trailer. Because we did not add video/animated projection to the show, we did not work with a graphic artist and animator. We also employed two Quasimondo collaborating artists in customer service and technical capacities – Julia Teeguarden as house manager and Jessi Miller as sound board operator.
- 6) In our proposal, we projected that 600 audiences would attend the show. Instead, approximately half this many attended for a total of 288 audiences. Although we were not able to meet our anticipated overall attendance for this run of *Mrs. Wrights*, we are encouraged that we sold out four out of six shows. For the last two shows, we made the decision to close pre-show sales and allow walk-ups only because we were over capacity and needed to make sure we could add enough floor (pillow) seats. The venue – the Great Hall in the Charles Allis – is a flexible space, and we had planned our seating in order to provide audiences with an intimate experience, limiting the number of chair seats to approximately 48. Had we laid out our seating with more chairs, we might have incurred extra costs because we would have needed to rent and transport risers, and we would have decreased the intimacy of the experience for audiences in back rows. At the same time, we wouldn't have needed to close pre-show sales for the last two performances, thus retaining audiences who were deterred by the closing. Extra seating might have bolstered our audience numbers, especially over the last three shows. In addition, scheduling a seventh show as originally proposed

might also have increased audience numbers.

- 7) In our application, we indicated that our target audience is Milwaukee residents. Of the 62% of audiences from whom we collected addresses (pre-show online ticket sales), 47% resided within the City of Milwaukee. We presume that a larger percentage of walk-up ticket sales represented City of Milwaukee residents because the venue was located in the City and therefore easier for City residents to access without needing to plan and buy a ticket in advance. In the future, we would like to improve our evaluation procedures by collecting contact information from all audiences, not just online ticket sales. This will provide a true picture of audience demographics and help to inform marketing efforts. Because our box office is staffed by the generosity of volunteers, however, such changes will require that we increase our organizational capacity, ideally through funding to support part-time administrative staff.
- 8) Rather than only hosting a talkback after the matinee show as proposed in our application, we hosted talkbacks after all six shows. The number of audiences who attended the talkbacks exceeded our expectations – we had projected 140 people, and nearly double that – 268 people (93% of total audiences) – attended. In addition, each talkback exceeded our 20-minute projected timeframe.
- 9) In our application, we had indicated that we would “require all contracted artists and any volunteers to fill out a ‘post mortem survey’ upon the project’s completion.” We did not follow through with this because we did not want to complicate the authentic relationships we build around the creative process. We felt the formality of a survey would get in the way of our face-to-face interactions and relationship building. We believe that the quality of our relationships is evidenced in the artists’ and volunteers’ willingness to continue collaborating, which was apparent in the work of five returning collaborators. The new collaborator, Jake Neuman, seemed interested in working with Quasimondo again in the future. Volunteers who ran the box office also have worked with us in the past and are willing to do so in the future.

2) Provide an explanation of any changes in the timeline of the project.

N/A

3) Detail any problems encountered or unexpected benefits during the implementation of the project.

N/A

4) What would you do differently if you were to do this project again?

In our application, we had indicated “Resources provided by this grant will enable this team to present a richer and more compelling production that we can proudly present to a national audience, and that we hope will be proudly associated with the rich body of work that represents Milwaukee’s performing arts community on the national—and perhaps even international—stage.” We believe that we accomplished this through improved costume design, lighting design and equipment, sound design, additional rehearsal, and a newly created video trailer to promote the show. Anecdotes from critical press coverage additionally will help to sell the show to Wisconsin, national, and international audiences.

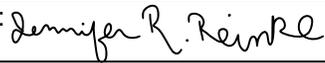
One goal we had that we did not accomplish was to create video/animated projection to accompany the live performance. This would add visual texture, and compliment the show’s historical and architectural content. It also aligns with Quasimondo’s aesthetic and artistic goals to create multidisciplinary live performance works. Ultimately, we decided that the Great Hall in the Charles

Allis Art Museum already provided an appropriate and interesting visual context for the show, so projection was not necessary for this run. We did, however, put some time into storyboarding visual projection to accompany the show, and we would like to develop this for future shows. This would especially be fitting for performances in black box theatre venues.

5) Have you acknowledged City of Milwaukee Arts Board and Wisconsin Arts Board funding of this project? ***(If you completed the project, samples of programs, ads, brochures, or web page printouts should be included as evidence of this acknowledgment.)***

Yes, the City of Milwaukee Arts Board and Wisconsin Arts Board were acknowledged in direct mail postcards, press release, email newsletters, website, social media, and in the program. Please see attached samples.

This report is to be signed with an original or electronic signature by an **officer** of your organization's governing body, not paid staff.

Printed Name: Jennifer R. Reinke	Position: Board President	Date: 06/29/2020
Signature: 		

Final Project Evaluation

Name of project: Mrs. Wrights

The People

Provide final totals and brief description of the following:

	Total number	Brief Description
Performers/artists/artist-educators	4 artists contributed to Mrs. Wrights, plus 2 Quasimondo collaborating artists working in technical and house management capacities	<p>Jenni Reinke – creator, performer, sound design, project management, marketing</p> <p>Brian Rott – dramaturg, prop design, lighting design</p> <p>Margi Schires – costume design</p> <p>Jake Neuman – videography and film editing</p> <p>Julia Teeguarden – house management</p> <p>Jessi Miller – sound board operator</p> <p>Of these, 1 new relationship was built (Jake Neuman); 1 old relationship was revisited (Margi Schires, with whom we had not worked for some time); and 4 old relationships were sustained (Reinke, Rott, Teeguarden, Miller)</p>
Hands-on participants (students, neighborhood residents, etc., if applicable)	268 people	93% of audiences stayed for post-show talkbacks, which were held after all 6 shows
Audience (if applicable)	288 people 4 reviews	<p>288 total audiences over 6 shows</p> <p>Reviews: Shepherd Express (John Schneider), playonmke.com (Jeff Grygny), milwaukeeemag.com (Lauren Warneke)*, and localtrolley.com (Lamont Smith)</p> <p>*This was our first review in milwaukeeemag.com, and it was written by a well-respected,</p>

		Chicago-based dance critic.
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The Dollars

Total actual expense:	\$17,389.02
Total actual income:	\$18,977.00

For multi-year projects:

How many years has the project been produced/conducted? 1.5 years
How many consecutive years has MAB funded it? 1 year only

Project Outcome Measures

What tools (surveys, reviews, focus groups, interviews, talkbacks, etc.) did you use to evaluate both the **quality** and the **impact** of the project on:

	Description
Performers/artists/artist-educators	# of artists # of new relationships built # of old relationships sustained
Hands-on participants (students, neighborhood residents, etc., if applicable)	# of audiences who stayed for talkback # of audiences who stayed for post-matinee reception – 48 (71% of matinee attendees) Quality and quantity of questions/comments from audiences during talkback and reception.
Audience (if applicable)	# of audiences attending # and content of critical reviews published

What were the results from your project outcome measurement tools? How will you use the results to inform your program in the future?

<p>The results were overwhelmingly positive, reflecting the high quality and positive impact of the project.</p> <p>ARTISTS</p> <p>Although we did not contract with six to eight artists as indicated in our application, in order to maintain the quality of our work within time constraints, we worked with four artists and also maintained relationships with two Quasimondo collaborating artists who provided customer service and technical support. Through this project, we built one new relationship (with Jake Neuman, videographer and film editor); revisited one older relationship (with Margi Schires, costume designer); and maintained four relationships (Jenni Reinke, creator/performer and sound designer; Brian Rott, dramaturg, lighting designer, and prop designer; Julia Teegarden, house manager; and Jessi Miller, sound board operator).</p> <p>HANDS-ON PARTICIPANTS</p> <p>Rather than only hosting a talkback only after the matinee show, as proposed in our application, we hosted talkbacks after all six shows. The number of audiences who attended the talkbacks exceeded our expectations – we had projected 140 people, and nearly double – 268 people (93% of total audiences) – attended. In addition, each talkback exceeded our 20-minute projected timeframe. We also hosted a post-matinee (post-talkback) reception, retaining approximately 71% of audiences for further relationship-building, conversation, and engagement around the themes and artistic processes presented by the show. Audience questions and comments were deep-diving and reflected the thought-provoking nature of the project’s form and content. People were curious about creator/performer Jenni Reinke’s ideation and creative process; the physical/embodied form through which content was expressed and organized; her historical research and sources; and the national tour of the show, including to three Frank Lloyd Wright buildings. People commented that in addition to the show’s five female historical characters, it made them think about other historical and contemporary “woman behind the man” figures and underrepresented historical and contemporary subjects.</p>
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AUDIENCE/REVIEWS

We received 4 critical reviews published in print and/or online (Shepherd Express – John Schneider; playonmke.com – Jeff Grygny; milwaukeeemag.com – Lauren Warneke; and localrolley.com – Lamont Smith); as well as 1 preview in the Shepherd Express.

Here are excerpts from critical reviews:

“gloriously full-bodied [dancing]...gorgeous...” - Lauren Warnecke, milwaukeeemag.com*

“boldly rendered...with its surreal imagery, tremendous visual flair, emotional authenticity and welcome touches of humor, Mrs. Wrights is a very accessible *tour de force* of the highest artistic integrity. - Jeff Grygny, playonmke.com

“extraordinary...a challenging work and a virtuoso performance that will stay with me a long time...Reinke is a powerful dancer and formidable stage presence. I could imagine her in a line leading back to the great women founders of modern dance...” - John Schneider, Shepherd Express

“a masterclass...Reinke’s melding of dance, theatrical practice and music performance give drama enthusiasts something stimulating and exquisite to captivate their senses and emotions...” - Lamont Smith, localrolley.com

*This was Quasimondo’s first review in milwaukeeemag.com, and Lauren Warnecke is a well-respected, Chicago-based dance critic.

These results will be used to inform future programming in the following ways:

- We learned that audiences greatly appreciate the artist interaction that takes place through talkbacks and receptions. In the past, we generally have hosted only one or two talkbacks during a three-week run. In the future, we will expand the number of talkbacks and also will try to host one reception per show.
- We recognize the importance of critical press coverage by reviewers for bolstering Quasimondo’s local and national presence. Although we are regularly reviewed by Shepherd Express and playonmke.com, this was our first milwaukeeemag.com review, and localrolley.com has not reviewed us for some time. We learned the importance of going beyond simply mass-emailing a press release, and reaching out to the press directly with personalized emails, which we did for both milwaukeeemag.com and localrolley.com. Prior to the show, we also made a personal connection with the Editor-in-Chief of Milwaukee Magazine. Moving forward, we will continue to cultivate relationships with the press, ideally through in-person connecting followed up by electronic communication. One concern we have is that, as we have heard, the Shepherd Express is transitioning to an online-only format and laying off many staff due to COVID. A couple years ago, the Milwaukee Journal Sentinel stopped reviewing shows from non-union and non-UPAF companies because it wasn’t profitable, and theatre critic Mike Fischer left his job there. With less arts coverage in the official press, it will be more difficult for small performing arts companies such as ours to gain legitimacy and increase visibility in the eyes of audiences, funders, and presenters.

Reaching Milwaukee’s Citizens

In an effort to ensure that MAB-funded projects are easily accessible to City of Milwaukee neighborhoods and citizens, please tell us:

Where did your projects/activities/performances take place? To the extent possible, please provide names, addresses **and aldermanic districts** for all theaters/parks/schools/playgrounds/other locations. Find aldermanic districts on the City of Milwaukee web site:

<http://itmdapps.milwaukee.gov/electedreps/electedRepsInfo/checkAddress.jsp>

And/Or

If audiences for this project came to your performance space, please provide names, addresses **and aldermanic districts** (as best as you are able) for all schools and/or neighborhoods represented by your audiences.

Venue: Charles Allis Art Museum, 1801 N. Prospect Ave., Milwaukee, WI 53202 – Aldermanic District 3.

We captured audience names and addresses of audiences who pre-ordered tickets online, but did not capture this information for walk-up sales and complementary tickets. Pre-ordered online sales totaled 178 tickets, walk-up sales totaled 95 tickets, and complementary tickets totaled 15 tickets. Therefore, approximately 62% of tickets were sold online, and we captured audience names and addresses for all of these. Please see MS Excel spreadsheet "**BPT_Wrights_AttendeeList_ZIP_MAB**". This includes ticket buyer names and addresses, and Aldermanic Districts and School Board Districts for addresses within the City of Milwaukee.