



April 2017

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts (NEA) receives requests for examples of funded proposals, particularly those submitted under Creativity Connects. In response, the NEA is providing examples of “Project Information” also known as the “Narrative” for five Creativity Connects projects that received NEA funding.

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

Please Note: Some personal data may have been redacted in accordance with exemption (b)(6), which protects against “a clearly unwarranted invasion of personal privacy,” 5 U.S.C. 552(b)(6).

American Institute of Graphic Arts with the League of Women Voters Education Fund (Design- Social Concern-Community Project)

To support an innovative new program partnership between AIGA, the professional association for design, and the League of Women Voters (LWV)—two complementary, nonprofit entities sharing national reach and a nonpartisan commitment to civic engagement through voter education, registration, access, and participation. Building on an existing partnership around AIGA's 2016 GetOut the Vote campaign, AIGA and LWV will reactivate Design for Democracy, a larger AIGA initiative that wields the power of design to increase engagement by diverse U.S. citizens in the electoral process. By developing a range of new educational graphics, toolkits, field guides, and local activation events, Design for Democracy will tap into AIGA's 70 chapters (26,000 members) and the League's 800 affiliates to harness new ideas and resources towards a robust national awareness/activation campaign. (FY 2017)

Carnegie Hall Society, Inc. (Music-Healthcare Project)

To support a partnership between Carnegie Hall's (CH) Weill Music Institute (WMI) and New York-Presbyterian Hospital (NYP). The partnership will incorporate CH's Lullaby Project, a musical intervention designed for mothers in challenging circumstances such as poverty or homelessness, into NYP's community practice sites that use CenteringPregnancy, a national patient-centered model for prenatal healthcare. There are several common goals and outcomes of CenteringPregnancy prenatal care and CH's Lullaby Project, such as nurturing bonding and attachment between mother and baby, encouraging a social support network through a group experience, and promoting positive mental health and well-being and better healthcare outcomes for mother and baby. These aligned values create fertile ground on which to build this arts-healthcare partnership for the benefit of mothers and their babies – helping families thrive emotionally, socially, and creatively. (FY 2017)

Cedar Cultural Center, Inc. (*Multi- Healthcare Project*)

To expand our partnership with People's Center Health Services, a sliding-scale multi-cultural health clinic in The Cedar's predominantly Somali neighborhood, by launching an ongoing series of artist-led activities that support community health and health equity as part of our Midnimo program. This project responds to the needs of our community to improve health and well-being by fostering social connectedness and intercultural understanding through music - the core of The Cedar's mission. Named using the Somali word for "unity," Midnimo consists of multi-week residencies with Somali artists from Minnesota and around the world. (*FY 2017*)

Exploratorium with UC Berkeley Department of Civil Environmental Engineering (*Museum – Transportation and Environment project*)

The Exploratorium and the Department of Civil and Environmental Engineering at the University of California, Berkeley propose Artistic Practice towards Urban Resilience (APUR), a partnership to integrate artists into a multi-scale investigation of transportation systems, community, and governance related to the impacts of climate change in the San Francisco Bay Area . In conjunction with the Resilience of Infrastructure as Seas Rise (RISeR) project, APUR will explore how artists approach the problem of sea level rise and its impacts on infrastructure and how artistic conceptualization of data can inform, inspire, and empower communities at risk. The project includes a colloquium engaging professional artists directly with scientists to investigate how artistic approaches can further engagement and learning, as well as a collaborative residency for 1-2 selected artists to develop prototypes of platforms and data presentations to support a public education and resiliency campaign. (*FY 2017*)

Wolf Trap for the Performing Arts (*Performing Arts-Education Project*)

Leveraging its arts-integration for early learning model, the Wolf Trap Institute for Early Learning Through the Arts will partner with the Institute for Child Success, a private, nonpartisan research and policy organization to mobilize artists, educators, and community leaders to improve lifelong learning, health, and social development for young children. Integrating performing arts in the classroom has proven to increase academic, emotional, and social success for young children. Research increasingly shows that investing in young children has the most significant lifetime benefits. While the value of early education is building, it is inaccessible and undervalued in many communities. Through this initiative, artists will be empowered to create new work and learn new ways to reach children; teachers will be connected to artists and trained to integrate performing arts into their classroom; and communities will be inspired to rethink how they value investing in young children. (*FY 2017*)

We hope that you will find these records useful as examples of well written narratives. However, please keep in mind that because each project is unique, these narratives should be used as references, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office.

American Institute of Graphic Arts
AIGA, the professional association for design
Project Information

Major Project Activities:

AIGA launched Design for Democracy in 1998 to enhance the voting experience. The premise: good design makes your choices clear.

AIGA recognized that the entire voting process—from registering to the polling place experience—could be improved, and presented steps for redesigning elections in the service of citizens. National controversy surrounding a confusing 2000 ballot layout brought election design reform to the forefront. The outcome was revolutionary: in 2007, the U.S. Elections Assistance Commission (EAC) unanimously approved AIGA’s election design guidelines for implementation at state and local levels.

However there is still much work to be done.

With a new executive director, and an innovative new partnership in place with the League of Women Voters Education Fund (LWV), AIGA will reinvigorate Design for Democracy. The partnership will enable the redesign of essential materials for voter education/engagement, ensure local distribution, advocate for widespread adoption of principles and toolkits, and host local events—all in tandem with a campaign to inform the media, business community, government and public about the value of design to empower voters to participate in our democracy.

The AIGA/LWV Design for Democracy partnership will manifest in a number of valuable ways:

Toolkits

Working nationally to drive local action, AIGA and LWV will develop, disseminate, and encourage widespread adoption of toolkits. Contents will include: Election Field Guides to Ensure Voter Intent, with examples of omnipresent election design problems and actionable solutions for the non-designer; best practices for writing instructions for voters, ballot tests for usability, and effective poll worker materials; and samples for ballot design and polling place voter information materials.

Local ?activation ?events

Each year, AIGA’s 70 chapters hosts more than 1,000 events across the country. This partnership will connect AIGA’s active network with the LWV’s 800 affiliates to host lively panel discussions, create-a-thons, voter engagement drives, and other community-building events addressing the intersection of design and democracy. AIGA DC’s DotGov events for government designers and AIGA Seattle’s House of Learning series will be bolstered by LWV involvement. An AIGA/LWV Design for Democracy summit is also under development.

New educational tools

The LWV's outreach efforts to empower all eligible voters are driven by resources—brochures, booklets, palm cards and the VOTE411.org site (the go-to resource for millions of voters)—that could be vastly strengthened by updates from professional designers. AIGA will commission skilled designers to create an entire suite of accessible and compelling collateral to reach millions of voters. Specific materials targeting underrepresented voters (Spanish-speaking populations, students) will be created.

National awareness/activation campaign

Working with a PR consultancy, a national campaign will be launched to bring greater awareness to the fact that all Americans benefit from improvements made in the design of election materials. A design firm that specializes in data visualization and infographics will be engaged to develop infographics to visually tell the story of voter registration and engagement with the underlying message that “Voting is the most powerful way to have your voice heard, and it is the core of U.S. democracy.”

AIGA and LWV deeply respect the U.S. government for its principles and its continuing desire to improve opportunities for civic engagement; this partnership will ensure that Design for Democracy continues to support an environment in which every individual counts. What began as a dedicated effort amongst a handful of designers to help public officials better understand the need for design expertise in planning and conducting elections now has potential to become one of the most profound platforms for advocating for designer's role in society and in the service of the public interest.

Non-Arts Partner Proposed Role:

The League of Women Voters Education Fund (LWV) will work with AIGA to jointly produce materials, messages and initiatives to empower voters in diverse communities throughout 2017 and beyond. As a respected leader in the voter engagement field, LWV will draw upon the latest message testing and industry best practices to ensure the content included in such materials are as effective as possible in encouraging voter registration and participation. Additionally, LWV will activate its powerful network of national supporters and partners, including its nearly 800 state and local League affiliates, in order to ensure the materials reach the voters who need the information most. In particular, LWV will once again promote AIGA's ballot design resources to local League advocates who work year-round to advocate for better election administration practices. Finally, LWV will facilitate powerful local collaborations between League affiliates and AIGA affiliates. We will focus efforts in the locations where statewide 2017 elections are planned, including the states of Virginia and New Jersey as well as key cities where major mayoral races will occur.

Schedule of key project dates:

Jan 2017, Working group of AIGA and LWV leads, designers, and representatives from partner groups kick-off monthly planning call/meeting; mapping out of resources/materials that require redesign and distribution; PR firm retained and design briefs developed; **Feb 2017**, outreach to designers; pro bono print and paper partner secured; conversations with media partners; LWV affiliates connected to AIGA chapters and joint planning of events across the country begins; **March-April 2017**, press release to announce AIGA/LWV partnership/goals/outcomes, message leveraged by media partners; toolkit work begins; redesign of LWV assets begins; **May 2017**, AIGA DC hosts DotGov conference; **June 2017**, LWV representatives attend annual AIGA Leadership Retreat (Dallas), annual gathering of 275+ AIGA chapter leaders to continue planning national AIGA/LWV Design for Democracy events across the country; **June-Aug 2017**, ongoing planning; **Sept 2017**, roll out of newly designed LWV materials; toolkits distributed to 72 AIGA chapters, 800 LWV affiliates for local deployment to local election officials, advocacy groups, academics, etc.; National Voter Registration Day media campaign deployed (Sept 2017); **Oct 2017**, annual AIGA Design Conference (2,000 att); Design for Democracy presentations/working sessions; **Nov-Dec 2017**, end of year metrics tracked and program adjusted as necessary for 2018; **Jan-June 2018**, AIGA/LWV events and resource deployment continue across the country.

Intended Beneficiaries (Field / Audience / Participants / Community): Include both the arts and non-arts sectors.

Beneficiaries include: the global design community, AIGA's U.S. membership (26,000+ designers, educators & students organized into 70 chapters and 200 student groups); 15,000 additional design industry contacts; 750,000 social media followers (including 300,000 nonmember designers). Additional audience includes: election officials, policymakers, poll workers, researchers, academics, peer design organizations, corporations, trade associations, and press (industry trade, news media). Via the LWV partnership: 1M annual visitors to www.VOTE411.org, the nearly 800 LWV affiliate communities, in addition to community and nonprofit leaders, voter engagement advocacy groups, and the general public. AIGA is aligned with LWV in their mission to reach all eligible voters—particularly from underrepresented or underserved communities, including first-time voters, non-college youth, new citizens, communities of color, and low-income Americans.

Selection of Other Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

AIGA seeks partnerships with organizations who can help move AIGA's mission forward: advancing design as a professional craft, strategic advantage, and vital cultural force. It is essential that organizational partners understand AIGA's comprehensive approach to design excellence and are committed to make large amounts of content compelling and

easily accessible to a diverse public. For the reactivation of Design for Democracy, AIGA will engage existing partners and develop relationships with new partners who have expertise in information, interaction, environmental and graphic design, as well as experts in usability, plain language, ethnographic research and branding, and of course civic engagement as it relates to the democratic process.

Description of other organization partners:

Organization Name:Center for Civic Design

Proposed or Committed:Committed

Description of Organization:

Democracy is a design problem. Government and citizens interaction should be easy, effective, and pleasant. The Center for Civic Design believes that skills in usability, information design, and plain language can help. The Center conducts research to understand how to create effective civic information; develops tools and best practices for local government officials; partners with officials and other advocacy groups to share lessons learned; publishes the Field Guides to Ensuring Voter Intent.

Organization Name:Rice University

Proposed or Committed:Proposed

Description of Organization:

Rice, the private research university in Houston, Texas, is home to a special research team dedicated to creating a revolutionary electronic voting system that is secure, affordable, accessible, and easy to use. The engineers, designers, and social scientists has been working since 2014 to tackle the impending crisis faced by election officials who cannot afford to replace outdated voting machines.

Organization Name:MIT/Caltech Voting Tech Project

Proposed or Committed:Proposed

Description of Organization:

Established by Caltech President David Baltimore and MIT President Charles Vest in December 2000 to prevent a recurrence of the problems that threatened the 2000 U.S. Presidential Election. Since establishment, members of the VTP have studied all aspects of the election process, both in the U.S. and abroad. VTP faculty, research affiliates, and students have written many working papers, published scores of academic articles and books, and worked on a great array of specific projects.

Organization Name:Institute for Human Centered Design (IHCD)

Proposed or Committed:Proposed

Description of Organization:

Carnegie Hall Society, Inc.
Carnegie Hall
Project Information

Major Project Activities:

Every year nearly one million American women deliver babies without receiving adequate prenatal medical attention. Expectant mothers in challenging life circumstances are under tremendous stress and often need additional support and motivation to attend their medical appointments. Musical interventions such as CH's Lullaby Project have been shown to reduce maternal stress and anxiety, to build peer support networks, and to provide opportunities to imagine a future of capable parenthood – positioning Lullaby to be an effective arts-based strategy for supporting prenatal care.

The proposed partnership will integrate CH's Lullaby Project into an existing model of prenatal care at NYP—[CenteringPregnancy Group Prenatal Care](#)—which focuses on well-being, education, and personal empowerment for mothers facing difficult circumstances. The project will build upon a successful three-year collaboration, in which CH brought a compressed model of the Lullaby Project to mothers receiving care at an NYP ObGyn clinic.

CH's Lullaby Project pairs professional musicians with expectant mothers, who then together compose and record lullabies written specifically for each mother's child. More than 250 mothers have written lullabies over the last seven years in NYC hospitals, correctional facilities, homeless shelters, and other settings where young families face challenges every day. There are now approximately ten national satellite programs affiliated with CH implementing the project. The primary goals are to use music as a tool to:

- Encourage parent-child attachment and bonding
- Relieve the anxiety of participants experiencing challenging social or emotional circumstances while pregnant
- Bolster participants' self-confidence
- Nurture participants' capacity to be a loving parent and caregiver

The CenteringPregnancy program brings a cohort of eight to 12 women together for their prenatal care—out of exam rooms and into a comfortable group setting. Providing care in this way allows mothers and providers to get to know each other on a much deeper level. Members of the group form lasting friendships and are connected in ways not possible with traditional care.

Each group meets for a total of ten two-hour sessions throughout pregnancy and during the early period after the child's birth. Participants meet one-on-one with social workers and nurses and engage in group discussions and interactive activities designed to address important health topics while leaving room to discuss what is important to the

group. Women learn about and discuss nutrition, stress management, labor and delivery, breastfeeding, and infant care. Participants also undergo health assessments and receive support from practitioners and each other. The goal of this unique model of care is to empower women to choose healthy behaviors.

CH and NYP will integrate the Lullaby songwriting workshops as a component of the Centering groups. For example, as part of a woman's 2-hour visit, she will not only have her blood pressure checked and receive information on labor and delivery, she will also spend time with a musician to write a lullaby. All mothers in the cohort will write a lullaby, and just as the women have time to discuss maternal healthcare topics as a group, they will also share their lullabies with the group, enhancing the benefits of their shared experience.

Goals for the partnership:

- Provide healthcare and human services workers with an affordable and effective model for maternal care that uses music as a strategy for developing relationships, emotional health, and communication skills, and nurtures bonding between mother and baby.
- Provide at-risk mothers and their families a healthier start for their children.
- Develop evidence-based practice guidelines to operationalize Lullaby Project as a part of CenteringPregnancy groups. With the right staff and communication in place, it would be relatively easy to replicate the partnership with guides developed in this pilot project.

Non-Arts Partner Proposed Role:

NYP will work with CH to implement the Lullaby Project into two CenteringPregnancy prenatal care sites: the Broadway Practice and the Washington Heights Family Health Center. The Centering model of patient-centered health care empowers patients, strengthens patient-provider relationships, and builds communities. NYP's role in the proposed partnership will include:

- Collaborating with CH staff and teaching artists to plan and design a new pilot partnership to incorporate Lullaby songwriting into the CenteringPregnancy group model
- Allowing teaching artists access to observations and information about cohorts in CenteringPregnancy to inform project planning and development
- Recruiting participants through community outreach efforts
- Providing translation services for Spanish-speaking participants
- Working with CH artists to bring Lullaby songwriting, recording, and group listening activities into the CenteringPregnancy group sessions
- Collecting, recording, and sharing data for each participating cohort, using the Centering Health Institute's CenteringCounts data system
- Meeting with CH staff over the course of the project to review and discuss programmatic challenges and opportunities, troubleshooting and making adjustments as needed
- Establishing guidelines and best practices for integrating Lullaby into CenteringPregnancy groups, in collaboration with CH

Schedule of key project dates:

(Pre-project period) July 2016 – December 2016: CH/NYP field research, planning, and design; evaluation design

January 2017: Begin workshops with the first cohort at NYP Washington Heights Clinic; begin data collection

January – May 2017: Continue Lullaby workshops with five Centering Pregnancy cohorts. The partnership will serve approximately 50 – 60 women

May – July 2017: Data analysis

June 2017: Present preliminary findings and the Centering/Lullaby partnership model at CH's annual National Lullaby Project Conference, attended by organizations participating in Lullaby satellite projects across the country

August-September 2017: Write and edit evaluation report

October 2017: Dissemination of evaluation results

Intended Beneficiaries (Field / Audience / Participants / Community): Include both the arts and non-arts sectors.

Lullaby primarily targets expecting mothers in challenging situations. Participants are often burdened with additional stresses of homelessness or poverty. The creation of a lullaby is a cathartic way of expressing hopes and dreams not only for the child but the participant, while acknowledging fears and insecurities common in parenting under any conditions.

Centering groups provide a dynamic atmosphere for learning and sharing that is impossible to create in a single one-to-one encounter. Hearing other women share concerns that mirror their own helps to normalize the whole experience of pregnancy. Groups are also empowering and provide support to increase individual motivation to learn and change.

Centering and Lullaby offers benefits for health care staff by providing opportunities to listen in on group conversations, to give advice, and to help women become advocates for themselves and their children. A hospital program partner said, "Lullaby Project has become a treasured vehicle that helps hospital staff better understand what our young patients are feeling, thinking and experiencing. It enables us to better accommodate their needs, and helps us fulfill our goal to provide all our patients and their families with the best possible care."

Centering has been shown to decrease the rate of preterm birth and low birthweight infants; increase numbers of women breastfeeding; increase self-efficacy; and lower rates of depression and stress. Outcomes are significantly improved in high-risk populations, particularly adolescents and those from racial and ethnic minorities.

Preliminary data shows Lullaby workshops:

- Demonstrate the power of short-term, high-quality opportunities to build parenting capacities
- Demonstrate impact on experiences that promote well-being ([PERMA](#)): Positive emotions, Engagement, Relationships, Meaning, and Achievement.
- Promote more verbal interaction between mother and child
- Have a meaningful impact on maternal mental health and early language development

Selection of Other Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

Since 2012, CH has worked with many partners to develop the Lullaby Project model. Because the project's intent is to serve families in challenging circumstances, CH has developed deep partnerships with NYC human services agencies to provide Lullaby Projects for their clients. Knowledge gained from these partnerships will inform the pilot project at NYP and will also generate new learning that will impact our concurrent work with similar populations in these partner agencies.

The Lullaby Project also collaborates with NYC and national campaigns focused on early child development, encouraging parents to talk, read, and sing to their children. These partnerships will also be helpful towards widely promoting the benefits of Lullaby for mothers and children.

If the pilot demonstrates promising results, CH/NYP will consider inviting the national Centering Health Institute to partner on developing guidelines for operationalizing Lullaby as a part of CenteringPregnancy groups.

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Cedar Cultural Center, Inc.
The Cedar
Project Information

Major Project Activities:

Midnimo was launched in 2014 in partnership with Augsburg College with a nationally-competitive Building Bridges: Campus and Community Engagement grant from Association of Performing Arts Presenters. Midnimo is the only program of its kind: Because Somali music culture was nearly destroyed by civil war, we work with Somali artists to build full bands for robust live performances that engage Somali and non-Somali audiences. This effort has had a significant healing impact on the community by bringing youth and elder Somalis together and connecting them with their heritage, bringing elders out of isolation, and building bridges between Somali and non-Somali communities. Midnimo has now reached 10,000 audience members through residencies featuring the world's leading Somali artists. Between 65-70% of the program's overall audience is Somali.

Our Research Fellow, (b) (6)(b) (6), reported that Midnimo activities have fostered connections and understanding between groups and generations and diffused bias about Minnesota's Somali Muslim community. Midnimo has been especially valuable for Somali youth, many who straddle two different cultures and struggle with isolation: Midnimo activities connect them to their cultural roots and support the development of a local identity. Somali youth and young adults have told us that engaging with Midnimo has allowed them to connect to their culture and relate to their parents and grandparents through music of pre-civil war Somalia. A Facebook user commented, "It warms my heart to see the rest of the Minneapolis community embracing my culture."

To build on this success, the Doris Duke Charitable Foundation and Doris Duke Foundation for Islamic Art recently awarded The Cedar a medical research planning grant to support the development of a framework and methodology for measuring the mental, social and emotional health impact for Midnimo project participants.

Over the next two years, The Cedar will present between six and eight (3-4 per year) multi-week Midnimo residencies featuring renowned Somali musical artists. Expanding our partnership with People's Center will enable us to:

1. Leverage these residencies to launch a series of Midnimo activities throughout the grant period designed specifically to address the specific health needs of our community and its health workers. This series will take place in the People's Center's on-site 100-seat theater, which will enable us to reach community members in a space that is already familiar and comfortable.
2. Specifically target individuals with mental health concerns, making it possible to test and evaluate the Midnimo program as a tool to address these concerns specifically.
3. Sustain engagement with a patient and professional cohort that will allow us to observe and document the impact of the program.
4. Increase People's Center's efficacy by offering arts programming that supports

holistic health and community connection.

5. Increase Midnimo's demonstrated positive impact on community health and health equity by enabling us to reach people who will benefit from it most.
6. Build on our experience as a model for the field.

Featured artists during the grant period will include K'Naan (Toronto, Canada), one of few Somali artists with an international Somali and non-Somali fanbase; Cali Dhaanto (Jijjiga, Ethiopia), a renowned Somali singer and dancer and host of Ethiopia's "Somali Got Talent;" Farxiya Fiska (London, England), considered by many to be the voice of her generation; Aar Maanta (London, England), who we hosted for a successful residency in 2015; Maryan Mursal (London, England), the legendary "mother of Somalia" whose collaborations with Peter Gabriel expanded her audience to world music fans of all backgrounds; and Hodan Abdirahman and Dalmar Yare (North America Superstars), two Minnesota-based singers whose work with The Cedar has helped put Midnimo on the map in the Somali diaspora internationally through their growing Somali fan-base throughout the world.

Non-Arts Partner Proposed Role:

Presenting: People's Center will host a series of artist-led activities (at least one per residency) in the People's Center Theater throughout the grant period to achieve community health goals. **Program Content:** During each residency, Project Director (b) (6)(b) (6) and Midnimo artists will work with People's Center staff to plan each activity in the series. Activities may include workshops, discussions, and mini-performances designed to build rapport and connections, foster intercultural understanding, and encourage patients and healthcare workers to open up about personal experiences, mental health, and cultural difference in a safe space. **Outreach:** People's Center staff will work to specifically invite and target individuals within their network that could benefit from sustained engagement (patient cohort). They will also assist in encouraging participation by health care workers at People's Center and other ally health organizations in the area, including Cedar Riverside Health Commons and Fairview Health Services (professional cohort). They will promote other Midnimo activities to support holistic health and community connection, including residency finale performances at The Cedar. **Evaluation:** People's Center will participate in an extensive two-pronged evaluation overseen by outside consultants. This evaluation will provide evaluative feedback on the partnership and collect and analyze data related to health outcomes in participants (patient and professional cohort).

Schedule of key project dates:

In order to serve as a model for the field, The Cedar developed a "Residency Matrix," which maps out each project management step in planning and executing a residency. All Phases of the Matrix are overseen by project manager, Fadumo Ibrahim.

By Feb 31, 2017: Select Dates and Artists for Residency #1

By Feb 31: Complete Phase I Residency Matrix Steps - Identifying, cultivating, and contracting artists, securing visas, and arranging for travel. Items take place between 2-7 months in advance of residency (activities taking place before January 1, 2017 are not included in project budget).

By Mar 31: Complete Event Planning and Marketing Residency Matrix Steps - Identifying additional partners, finalizing the residency schedule and scheduling the planning meetings with the artists/All marketing and promotion. Items take place between 1-4 months in advance of residency. Includes extensive work with People's Center to plan program content, conduct outreach, and organize evaluation materials.

By Apr 31: Execute Residency #1

By Jun 31: Complete Evaluation Residency Matrix Steps - Items take place during and up to one month following Residency. Specific evaluation activities as part of our overall evaluation efforts will analyze the health impact of Midnimo on program participants engaged through the People's Center partnership.

Key Project dates for residencies may overlap. We will present 3-4 residencies per year. All Residencies and Evaluation will be complete by December 31, 2018.

Intended Beneficiaries (Field / Audience / Participants / Community): Include both the arts and non-arts sectors.

The Cedar's neighborhood, known locally as "Little Mogadishu," is home to the largest Somali diaspora in North America. More than half of the population lives in poverty. Culture, language and religious differences create barriers to community unity, and anti-Muslim rhetoric, racism, and sensational media coverage have increased tensions between cultures. Somalis face many challenges common to new immigrants including strained relationships between generations as youth begin to integrate into American culture. Elder Somalis struggle with isolation and trauma caused by civil war, refugee camps and creating a new life in an unfamiliar country. Post Traumatic Stress Disorder (PTSD) and Depression are prevalent in the Somali community in Minnesota. According to a study published in the *American Journal of Public Health*, rates of PTSD are estimated from 39 percent and 100 percent (compared with 1% in the general population), while rates of depression range between 47 and 72 percent.

While healthcare organizations like the People's Center have worked to address these issues, challenges remain: the Somali community is culturally unaccustomed to discussing and addressing issues related to mental health, and many institutions lack the cultural competency and Somali leadership required to successfully engage this population, which furthers inequity in access to food, housing, services, and arts and entertainment - important factors that contribute to healthy conditions and a healthy lifestyle. By working with People's Center, we will be able to specifically target the members of the community that would benefit the most from the program. The partnership will also expand the involvement of health care practitioners. This is significant, as research conducted by St. Catherine University has shown that cultural awareness and the ability to build a rapport with patients are among the top factors in improving the utilization of Mental Health Services by Somalis in Minnesota.

Selection of Other Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

The Cedar has worked for the past seven years to forge meaningful and trusted relationships in the Somali community with Somali leaders, Somali run and serving organizations, and local Somali artists. We have a Somali Community Engagement Advisory Committee, a Somali member of our Board, a full-time Somali Community Liaison, and two long-term Minnesota-based Somali artists-in-residence. All of these individuals, along with regular supervision and analysis of our Somali community engagement programs, help to identify the focus of this project and aid in the selection of partners. Each residency includes 10-15 activities, including panel discussions, workshops, Q&As, and performances in partnership with schools, health clinics, art shows, bowling alleys, homes, and coffee shops for Somali and non-Somali audiences. We work with a variety of partners to reach specific target audiences for each activity and to achieve specific goals that support the aim of our overarching project.

Description of other organization partners:

Organization Name:Augsburg College - Nursing Department

Proposed or Committed:Committed

Description of Organization:

Augsburg is a liberal arts college in Cedar Riverside. We have worked with Augsburg extensively through Midnimo to engage students with Somali artists through class visits, curriculum, and live music events on- and off-campus. Recognizing the potential for the program to help aspiring health care workers develop an understanding of diversity learning, cultural determinants of health, and holistic healing, the Nursing Department has been one of the project's most involved partners.

Organization Name:Augsburg College - Music Department

Proposed or Committed:Committed

Description of Organization:

Robert Stacke, Music Department Head Emeritus at Augsburg College, serves as the Midnimo Music Director. He has been instrumental to recruiting, rehearsing, and coordinating instrumentalists for live Somali bands for all five Midnimo residencies and one-off events. Most of the instrumentalists are Augsburg students and alumni. He also works with the Augsburg Music Department to liaise with Music Department and other faculty to incorporate Midnimo into curriculum and on-campus events.

Organization Name:Somali Education and Social Advocacy Center (SESAC)

Proposed or Committed:Committed

Description of Organization:

The SESAC was founded by Abdirizak Bihi, a current Cedar Board Member, to empower young Somali men as community leaders. SESAC's work involves community-wide partnerships and education and advocacy initiatives that reach individuals and organizations throughout the Twin Cities. SESAC will help to recruit Somali youth and young adults into the series. Many of the youth he works with are isolated, at-risk, and/or experiencing issues such as Depression and Post Traumatic Stress Disorder.

Organization Name:Pillsbury United Communities' Brian Coyle Center

Proposed or Committed:Committed

Description of Organization:

Brian Coyle Center promotes social and economic equality for the residents of Cedar Riverside through programming that builds strength and the entrepreneurial spirit in youth, seniors, adults, and families and, through learning, creates connections that help our community thrive. Brian Coyle Center will help to identify and recruit program participants that will benefit from Midnimo programming.

Organization Name:(b) (6)(b) (6) , Augsburg College Pan Afrikan Center

Proposed or Committed:Committed

Description of Organization:

(b) (6) began working with Augsburg's Pan Afrikan Center as its Assistant Director in the summer of 2006. Now the Director, (b) (6) is responsible for advising students as well as coordinating the Pan Afrikan Center's Ujima mentoring program. (b) (6) recently completed his PhD at the University of Minnesota with a dissertation that evaluated educational outcomes for an all-girls academic program launched in Egypt. (b) (6) has been working to evaluate the impact of Midnimo since its launch.

Organization Name:Cedar Riverside Health Commons

Proposed or Committed:Committed

Description of Organization:

The Health Commons is a drop-in center serving Cedar Riverside with a focus on healthy individuals and community. It is a collaborative effort between Augsburg Department of Nursing, Fairview Health Services, East Africa Health Project and People's Center Health Services. We have partnered with the Health Commons during two residencies for events focused on health/healing. We will build on our partnership to encourage participation by health care workers and patients in future activities.

Organization Name:WolfBrown
Proposed or Committed:Committed
Description of Organization:

WolfBrown is a leading San-Francisco based nonprofit consulting firm made up of diversly-skilled professionals who bring creative thinking and thoughtful solutions to some of the sector’s most pressing and complex challenges. With the support of the Association of Performing Arts Presenters and the Doris Duke Charitable Foundation and Doris Duke Foundation for Islamic Art, we are working with WolfBrown to develop Midnimo as a model for the field.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.

The rise in power of militants and oppressive leadership in Somalia in the 1990s led to censorship and the systematic suppression of Somali music, an art form with a legacy as a powerful tool for communication and social change in Somalia. Artists and musicians fled the country and many stopped practicing because they feared retaliation by warlords and corrupt government officials. This complicated history combined with lack of resources means Somali singers today often perform solo to recorded playback. As such, Somali artists have not been “discovered” by managers or agents in the Western music industry. We therefore find and forge personal connections in order to reach them, which is only possible with our strong and growing relationships in the Somali community. Our ability to connect to the most in-demand Somali artists is one of our biggest markers of success. The Cedar is leading the way internationally as a presenter and incubator for Somali bands and musicians.

Bios of Key Individuals:

First Name: (b) (6)
Last Name: (b) (6)
Proposed or Committed:Committed
Bio:

(b) (6)(b) (6) (b) (6)(b) (6)(b) (6)(b) (6)(b) (6)(b) (6)(b) (6)(b) (6)
(b) (6)(b) (6)(b) (6)(b) (6)(b) (6) She has strong networks in the Somali immigrant communities of the Twin Cities, both young and old. Fluent in Somali, English, Kiswahili, and Arabic, (b) (6) has a bachelor’s degree in Social Science and minor in Communications and Youth Leadership from the University of Minnesota. She has played a number of roles in the community including youth worker, nursing assistant,

and tutor. She joined The Cedar's staff in 2012. She is responsible for programming and management of our ongoing Somali engagement initiatives including Midnimo. She has helped Midnimo to gain recognition in international Somali diaspora communities through her strategic relationship-building with Somali artists, promoters, and leaders in cities throughout the world.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

People's Center will be the primary conduit for promoting the People's Center-based activities to their patients, employees, and other healthcare students and professionals. We work with Cedar Board Member Abdirizak Bihi and other community organizers and Somali youth organizations to ensure youth participation. We regularly contract with two established Somali music promoters to reach ensure a broad reach within the Somali community. We will also promote all Midnimo residencies, including the events as part of this series, and events through our regular marketing channels which include our website social media outlets, and press and radio contacts. The Cedar also has established media and press partners that serve the Somali and non-Somali community including *MSHALE: The African Community Newspaper*, Somali Public Radio, Somali SAMA TV, Universal Somali TV, The Liban Show, Hiiraan, *Tusmo Times*, *StarTribune*, *MinnPost*, *City Pages*, The Current, Radio K, and Minnesota Public Radio.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

In 2014, The Cedar worked with leading nonprofit consulting firm WolfBrown to develop a comprehensive documentation and evaluation plan that included hiring (b) (6) as a Research Fellow to assess Midnimo's impact through ethnographic "thick description." He continues to serve as the program's lead researcher. For the proposed project will additionally hire (b) (6)(b) (6) to develop a methodology to test and evaluate the impact of Midnimo on mental health outcomes in the patient and professional cohort groups, as well as on community health more generally. (b) (6) is a doctoral candidate in Comparative and International Development Education at the University of Minnesota through which she is critically examining the intersection of mental health and culture for women in the Middle East and North Africa. Since Midnimo's launch, we have been creating a case study for the field and are currently testing it as a model in other areas of Minnesota with growing Somali populations.

Exploratorium

n/a

Project Information

Major Project Activities:

In the San Francisco Bay Area, awareness of the emerging threat of sea level rise and flooding along the Bay shoreline is slowly growing. Communities across the region have begun mobilizing to understand and address these threats, forming collaborative teams with national and state agencies, science institutions, civic leaders, and local organizations. Coming out of these collaborations are myriad reports, community resilience plans, shoreline restoration projects, ballot measures, and design competitions that provide a powerful template for the future but can sometimes lack visibility and a coherent strategy for connecting with the public. Understanding the science of climate change depends on the ability to create meaning and cultural relevance from complex data sets, including data visualizations and models that are becoming more commonplace. While current data visualization practices have proven to be effective in their ability to reduce the complexity by allowing audiences to understand more simple variables, there is still an enormous gap between experiencing the data and motivating communities to engage and act.

Artistic Practice towards Urban Resilience (APUR) aims to integrate artists and artistic methods into a multi-scale investigation of coastal flood interactions on transportation systems in and around the San Francisco Bay Area. This multi-institutional project will put artists in dialogue with researchers working on the Resilience of Infrastructure as Seas Rise (RISer) project, who use modern tools from network science to examine systemic interactions between sea level rise, infrastructure, and governance.

We expect that integrating artistic investigations into the research questions, analysis, modeling, and presentation of data about sea level rise, infrastructure, and governance will more effectively inform and inspire communities and individuals at risk. APUR will begin with a one-day colloquium in the Exploratorium's Bay Observatory that will engage RISer scientists directly with multi-disciplinary artists invited in collaboration with participating Bay Area arts organizations. The day will include presentations, moderated discussions, and facilitated working sessions that explore the use of art methodologies in conceptualizing, understanding, and presenting the complex data. The project team will then solicit proposals from artists who have participated in the colloquium to develop projects based on RISer data to engage the public in local issues of sea level rise and transportation infrastructure. From this solicitation, two artists will be selected to participate as Artist Collaborators in an 18-month residency in which they will work in close connection with the RISer team and Exploratorium curators and exhibit developers in the creation of dynamic art projects that can be used to engage the public with scientific data on the museum floor and in communities as part of a public education campaign. By involving artists from a variety of disciplines, we hope to encourage unexpected and innovative investigations, conceptualizations, and visualization of data

that will be effective in a number of public learning contexts.

During the course of these artistic investigations, the Exploratorium will incorporate the APUR team in many of our regular outreach activities, including: the Conversation about Landscape series; the Lab and Lunch series; and After Dark, the monthly interdisciplinary evening program for adult audiences organized around a theme. Artists and scientists will also present as part of the Exploratorium Environmental Initiative community convenings, designed to bring local scientists, educators, community organizers, policy makers, and the general public together to collaborate on current resilience plans in the Bay Area. At the end of the residency, an installation will be featured on the museum floor or in public space and related materials and resources will be produced for wider distribution.

Non-Arts Partner Proposed Role:

Researchers from the University of California, Berkeley in collaboration with scientists at UC Davis campuses, will participate on the proposed project by providing data and simulations to describe the impact of sea level rise and climate change on infrastructure and human activities in the San Francisco Bay Area. The researchers (Professors Stacey, Lubell and Pozdnukhov) will also collaborate actively with the artists supported by the project to develop exhibits, displays or other artistic elements to communicate the results of their research to the general public, and to receive feedback from the public as to how the research results are received, understood and internalized.

Schedule of key project dates:

Schedule of Activities for Artistic Practice towards Urban Resilience:

- January 2016-2018—RISeR research, analysis, and data modeling ongoing (not included in the project budget)
- January 2017—APUR Colloquium
- February 2017—Project committee reviews colloquium outcomes and sends solicitations for proposals to attending artists
- April 2017—Artists selected for Collaborative Residency
- May-September 2017—Artists research and investigation
- May 2017—Conversations About Landscape public program with RISeR scientists and project artists
- October 2017—April 2018—Development of artwork studies and concepts, including sketches, models and/or digital programming for data visualizations (if applicable)
- June-August 2018—Fabrication of museum installation and production of public access component. Promotion and publicity for installation opening. Community outreach in partnership with participating CBO's and agencies.
- September 2018—Public Opening at the Exploratorium

Intended Beneficiaries (Field / Audience / Participants / Community): Include both the arts and non-arts sectors.

Sea Level Rise is emerging as a significant threat to coastal communities across the U.S. and around the world. The impacts of sea level rise are not uniform across communities, however, as some areas experience more disruptions than others, or experience them earlier in the progression to higher sea levels. The result is a highly variable understanding of and sense of urgency around the threat to these communities. In the San Francisco Bay Area, some communities are beginning to take action, while others do not yet consider the threat to be sufficiently immediate to justify actions at this time. This variability in perception and the urgency in promoting public understanding of and engagement with the present and future impacts of global systems change make APUR particularly timely and important for the Bay Area.

As such, we expect APUR to benefit a variety of stakeholders, including artists whose work might encompass public education, visualization, and interactive media; scientists and climate modelers working to present complex data to diverse audiences; local and federal agencies engaged in resiliency policies, plans, and practice; educators and learning designers in formal and informal settings; community benefit organizations (CBOs) and activists working toward local sustainability efforts; and citizens whose personal decisions impact the future of the built and natural landscape.

Selection of Other Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

The RISEr project is being conducted with a consortium of academic institutions and research labs, regional and state agencies, and non-profits working on issues of climate readiness and community resilience in the San Francisco Bay Area, including such partners as UC Berkeley, UC Davis, Stanford University, Lawrence Berkeley National Laboratory, U.S. Geological Survey, Bay Conservation and Development Commission, San Francisco Estuary Institute, California State Coastal Conservancy among many others.

The APUR project will also collaborate with Bay Area organizations, training programs, design firms, and collaboratives engaging artists in environmental planning design, public education and communication, sustainability and collective community action, such as Gray Area Foundation for the Arts, Zero 1, Southern Exposure, and UC Berkeley's College of Environmental Design and Arts Research Center.

Description of other organization partners:

Wolf Trap Foundation for the Performing Arts

Wolf Trap

Project Information

Major Project Activities:

Working together, WTI and ICS will execute three strategies designed to 1) convene community stakeholders in early childhood and arts education, 2) demonstrate the value of effective arts-integration in early childhood education settings, and 3) enable artists to create commissioned works that explore childhood experiences and the culture of childhood.

Strategy 1: Early Childhood Arts Integration Symposia

- Identify five ethnically diverse urban regions across the U.S. where arts integration in early childhood education is an urgent opportunity to transform outcomes for young children, birth to age 6, from low socioeconomic communities.
- Bring together diverse groups of artists, community and business leaders, public officials, educators, family specialists, and funders and host an Early Childhood Arts Integration Symposium featuring teaching artists and arts fellows, local arts organizations, school officials, community leaders, and thought leaders. Each symposium will:
 - Present a flexible “Third Space” learning agenda designed to meet each community’s unique sociocultural concerns. Programs will be developed in collaboration with community partners. The program will examine the role of arts integration in influencing particular aspects of early childhood development (e.g. STEM learning, social/emotional learning, health and wellness, infant/toddler development) and framed within the context of its long-term impact on the community’s most critical systemic challenges: e.g. arts + economic development / race / education / healthcare / immigration / environment.
 - Feature performances by Wolf Trap Teaching Artists and ICS Arts Fellows.
 - Provide interactive demonstrations and training / practical exercises in how arts integration is effectively used to support early childhood development.
- Share symposium proceedings through video and web broadcast via <https://education.wolftrap.org> and www.instituteforchildsuccess.org.
- Capture and share key insights from interviews with artists, keynote speakers, and guest panelists for a special podcast series on Arts and the Culture of Childhood.
- Develop and publish a series of issue briefs, with resource guides, on the key topics and findings from each symposium.

Strategy 2: Teaching Artist Residencies

Following each symposium, Wolf Trap will conduct a one-week school-based Teaching Artist Residency in the participant city (4-5 early childhood classrooms per city).

Symposium attendees will be invited to observe residencies to see the impact of arts-integration on early childhood learning. Wolf Trap Teaching Artists create developmentally appropriate active learning experiences to support children's understanding of curricular topics and promote creativity, critical thinking, collaboration, and communication skills. Each one-week residency includes a Professional Development Workshop for up to 60 educators, or one Family Involvement Workshop for families, caregivers, and children.

Strategy 3: Performing Artist Fellowships

As a means of investing in the artists in each community, WTI and ICS will issue a competitive Call for Proposals for professional performing artists in each of the five geographic regions. Artists will be charged to develop a work that explores the meaning of childhood in America. Submissions will be judged by a national review board and winning artists will be invited to perform at the Symposia where they will be awarded a four-week studio residency in partnership with a regional artist-in-residence program. Artists will perform their works in the artist's community and in other public venues. ICS and Wolf Trap Institute will promote the artists and their finished performances to raise awareness about the significance of investing in young children. These art works and their performances will be used to shape cultural narratives, local and national, that support child success and well-being.

Non-Arts Partner Proposed Role:

ICS's work is organized around three interconnected pillars: Research, Policy, and Integration. Through the three pillars, ICS brings a depth and breadth of experience to the most pressing issues facing early childhood including brain science, innovative social impact funding, school readiness, and tax reform. ICS will leverage its expertise in convening community, policy, and research leaders to support WTI in demonstrating that 1) the long-term health of communities depends on the quality and accessibility of its early childhood system, and 2) that one of the most powerful ways to form young children's minds, bodies, and imaginations is through the integration of performing arts into early education settings. In addition, ICS is uniquely positioned to address the broader cultural beliefs and narratives that tend to undervalue young children and the teachers who serve them. These beliefs ultimately limit how much community and political support can be generated for helping young children in need. By directing the Arts & the Culture of Childhood Fellowship, ICS will support WTI in investing in artists to create performances that challenge the way we all think about the meaning and value of childhood. ICS expects that, with the help of artists and the community leaders they inspire, we can all imagine a more prosperous future for America's youngest children and their families.

Schedule of key project dates:

Jan-Jul 2017: Planning Phase (WTI and ICS)

- Identify two locations (2017)
- Process outline for:
 - Meeting planning
 - Content development
 - Event management
 - Materials production
 - Artist engagement and call for work

Aug-Dec 2017: Phase 1 Events (WTI and ICS)

- Host first two symposia in Fall/Winter 2017, plus:
- Conference Proceedings
- Conduct two teaching artist one-week residencies (4-5 classrooms per city) following first two symposia.

Aug-Dec 2017: Phase 1 Arts Fellowships (ICS and National Performing Artist Review Boards)

- Announce, evaluate applications, and select two Arts Fellows in first two program cities.

Oct-Dec 2017: Phase 2 Planning (WTI, ICS)

- Identify three Phase 2 locations (2018)
- Debrief/lessons learned from Phase 1 events, classroom residencies, and Arts Fellowships.
- Process improvements for Phase 2.

Jan-Dec 2018: Phase 2 Events (WTI and ICS)

- Host three symposia events and events-related production and communications—events scheduled in Winter, Spring, and Fall 2018.

Jan-Dec 2018: Phase 2 Teaching Artist Residencies (WTI)

- Conduct three teaching artist one-week residencies (4-5 classrooms per city) following each symposium.

Jan-Dec 2018: Phase 2 Arts Fellowships (ICS and National Performing Artist Review Board)

- Announce, evaluate applications, and select three Arts Fellows in three additional project cities.

Jan-Dec 2018: Evaluation Phase (WTI and ICS)

- Compile pre-/post-event surveys; produce and share conference proceedings and podcasts for partner communities and national distribution.

Intended Beneficiaries (Field / Audience / Participants / Community): Include both the arts and non-arts sectors.

Through the Early Childhood Arts Integration Project performing artists will develop new strategies to use their work in early childhood learning; teachers will gain confidence and practical experience utilizing the arts to support learning in other subject areas; arts organizations will engage with community leaders to develop and implement holistic, systemic innovations in education; and young children will thrive, despite their socioeconomic background. Specifically:

Arts organizations and community leaders come together to understand the role the performing arts plays in fostering a culture of childhood within the community. Leaders in the arts, business, education and policymaking are empowered to develop sustainable community-based channels through which beautiful new art experiences are created, championed, and shared by artists, educators, parents, and children. Communities are empowered to foster a culture that supports early childhood development and engages children in transformative creative experiences.

Performing artists learn new skills for integrating the arts in early childhood learning. Artists will be encouraged to use these new skills in classroom or workshop settings measured by 6-month follow-up survey and 1-2 success stories. Performing Arts Fellows produce and perform five new commissioned works that explore the meaning of childhood in America.

Teachers learn fundamental strategies for integrating the arts in curriculum planning and development. Teachers who participate in Wolf Trap Institute One-Week Residencies will complete pre- and post-evaluations to measure their understanding and confidence.

Selection of Other Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.



(b) (6)(b) (6)(b) (6). For symposia and classroom residencies, Wolf Trap will contract with its own Master Teaching Artists, specially trained to teach arts-integration using the Wolf Trap arts-integration model.

Key individuals to be selected for the project are the Performing Arts Fellows. Wolf Trap Institute and ICS will issue a competitive Call for Proposals for professional performing artists in each of the five geographic regions. Submissions will be judged by a national review board and winning artists will be invited to perform at the Symposia where they will be awarded a four-week studio residency in partnership with a regional artist in residency program, e.g. Air Serenbe. (See work sample: Blog post – ICS launches a new initiative in the arts.)

Bios of Key Individuals:

First Name: (b) (6)

Last Name: (b) (6)

Proposed or Committed: Committed

Bio:

As Director of the Wolf Trap Institute, (b) (6)(b) (6) oversees the development, management, and implementation of the Institute's programs in the DC area and nationally (including classroom residencies, teacher and teaching artist professional development, family involvement workshops, performances for young children, and special initiatives/projects). (b) (6)(b) (6) supervises program monitoring and evaluation, builds relationships with educational and community organizations, and directs the replication and maintenance of Wolf Trap national affiliate sites. (b) (6)(b) (6) recently completed the management of a \$1.15 million grant four-year grant project sponsored by the U.S. Department of Education, Arts in Education Model Development & Dissemination (AEMDD) grant program, a study of arts and mathematics integration at the prekindergarten and kindergarten levels. She has served a grant review panelist and presenter for local, state, and national conferences.

First Name:

Last Name: (b) (6)

Proposed or Committed: Committed

Bio:

(b) (6) oversees all of Wolf Trap's Education Programs including the Wolf Trap Institute for Early Learning Through the Arts. Prior to joining Wolf Trap in 2001, (b) (6)(b) (6) worked for more than 25 years as an administrator, educator, and professional artist with arts and disability organizations and government agencies including Memory of African Culture, Inc.; Young Audiences – DC Chapter; the National

Endowment for the Arts; and the Library of Congress. She also has served as an Adjunct Faculty member of Dance Major programs at Howard University, University of Maryland, American University, and George Mason University. (b) (6) holds an MA in Arts Management and a BA in Performing Arts-Dance from American University and is a recipient of a Fulbright Foreign Scholarship Award. She has conducted research in African Cultural Studies in Mali, Senegal, and the Gambia.

First Name: (b) (6)

Last Name: (b) (6)

Proposed or Committed: Committed

Bio:

(b) (6) is an experienced program designer, facilitator, entrepreneur, and creative catalyst with a passion for building partnerships, developing leaders, and delivering social innovation to drive systems change. As Leadership and Innovation Associate with ICS, (b) (6) has been responsible for designing, Leadership for America's Young Children (LAYC), ICS's national leadership network. LAYC programming has included the Future of ECD Working Retreat near Atlanta, GA (May 2015; see included work sample), the National Future of ECD Leadership Summit in Washington, DC (November 2015), and the first Early Learning Summit at SXSWedu (March 2016). Prior to his role with ICS, (b) (6) founded the creative consultancy, Openfields, served as Executive Director of Trinity Forum Academy, and worked as a Sr. Account Executive at Erwin-Penland Advertising. (b) (6) earned his BA in Economics from Furman University.

First Name: (b) (6)

Last Name: (b) (6)

Proposed or Committed: Committed

Bio:

As Executive Vice President, Institute for Child Success, (b) (6) provides overall direction for strategic initiatives, public policy, and communications of the Institute for Child Success (ICS) and focuses on creatively building the Institute's approach for achieving impact, and realizing its mission and goals. He leads the Institute's efforts in searching for new opportunities, catalyzing innovation, building leadership capacities, developing partnerships, and crafting and executing initiatives in support of all pillars (research, integration, and policy) of the Institute's work. (b) (6) works with local, state, and federal elected government leaders and their staffs, corporate leaders, and other partners to ensure the success of every child in school, their lifelong health, and contribution to a prosperous society. (b) (6)(b) (6)(b) (6)(b) (6)(b) (6)(b) (6)(b) (6) earned his Bachelor of Arts degree in history from Furman University and his Master of Divinity degree from Duke University.

First Name: [REDACTED]
Last Name: [REDACTED]
Proposed or Committed: Committed
Bio:

As Manager, National and Affiliate Services, Wolf Trap Institute for Early Learning Through the Arts, Ms. Shindell manages the Wolf Trap Institute's national and international partnerships and coordinates implementation of arts-integrated program services in these communities. Prior to joining the Wolf Trap Foundation in 2010, [REDACTED] (b) (6) served as Resource Manager for a health services government contractor. She earned a BA in Theatre and a minor in Business from Brandeis University.

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

Public awareness, local and national, is a key objective of the Creativity Connects Project. Promotion and publicity strategy and implementation will be co-directed by the Wolf Trap Institute and ICS project leaders, with support from Wolf Trap Director of Public Relations, (b) (6)(b) (6) and ICS marketing communications advisors. The team will develop a comprehensive and cohesive communications and media strategy to create broad public awareness for the project's key activities: symposia, development of Wolf Trap affiliates, and Performing Artist Fellowships. Strategies will leverage each organization's website and social networks, as well as the networks of local program partners and national arts, education, and thought leadership/sociocultural innovation media outlets and professional associations. ICS will lead the production of conference proceedings and their dissemination, with support from Wolf Trap.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

ICS will conduct the overall project evaluation using surveys and interviews, designed to answer four key questions in each of the five communities: 1) Are community leaders inspired, connected, and educated to support artists and teachers? 2) Have artists developed new strategies to use in their work in early childhood learning? 3) Are teachers connected with artists and equipped to integrate the arts in their teaching? 4) Are artists empowered to create beautiful new performances and commissioned arts works?

The evaluation will include both formative (quantitative) and summative (qualitative) assessments of each of the three program strategies – symposia, teaching artist

residencies, and performing artist fellowships. (See Work Sample: *ICS Future of ECD Report*).

Wolf Trap Institute will measure the success of the project's one-week residencies through its existing post-residency evaluation process which includes surveys and a post-residency phone interview.