



March 2017

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded proposals, particularly those submitted under Challenge America. In response, the NEA is providing examples of the “Details of the Project Information” also called the “narrative” for five Challenge America 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 this listing.

ArtReach Inc., *(United Promotion Project Type)*

To support and promote ACCESS Admission, a new initiative that grants \$2 entry to participating museums for all individuals who receive and manage government benefits for food or medical needs through the EBT/ACCESS card in Pennsylvania. In its inaugural year, Art-Reach Partnered with 18 museums across the city, and served over 13,000 people from low-income Households in just the first six months; over 600,000 cardholders in and around Philadelphia are eligible to participate in this initiative. Over the next year we will work with our community Partners and museum leadership to collaboratively market the program through targeted public transportation advertising on SEPTA, grassroots outreach, and consistently branded materials across the participating museums. All museum partners will receive training from Art-Reach so That they can engage visitors, receive feedback, and advise Art-Reach on future needs. *(FY 16)*

Espanola Valley Fiber Arts Center *(Public Art Project Type)*

The Española Valley Fiber Arts Center (EVFAC) proposes to engage a young mural artist of Diné & Chicana heritage to lead a mural painting project with the participation of local creative youth. A New Mexico native & resident, has produced murals regionally & is recognized for work that embraces Native, Chicana & American cultures. The joint project will result in a colorful mural painted on the exterior of the EVFAC building located on the old Main Street in Española & will engage local youth in the design & execution process. Not only making our building more welcoming, the mural will increase EVFAC’s visibility to passersby, potential customers & program participants as it joins other murals of local Workmanship around town that help beautify Española’s streetscapes. *(FY 17)*

James A. Michener Art Museum (*Guest Artist Project type*)

To support the Michener Art Museum's "Art for All" program, engaging adults with moderate stage dementia, such as Alzheimer's disease, and their care partners in focused experiences with works of art in offsite pre- and post-visits at senior residential facilities and in interactive Museum visits. Caregivers have stated unequivocally that the Michener's program has resulted in improved focus, attention span, happiness, and a sense of connection to the group. In 2017, the program will expand to include an artmaking component directed by guest artist Jean Burdick. The guest artist will work closely with participants from two care facilities at the Michener's studio to make art in response to Burdick's artwork and to nature imagery. At the conclusion of the program, the resulting artwork will be shown at the Michener in an exhibition alongside new work created by the guest artist while interacting with this population. (FY17)

PlatteForum (*Guest Artist Project Type*)

To support PlatteForum signature Learning Labs, a program in which K-12 youth are teamed with contemporary professional artists in residence in long-term (two months), intensive sessions during the artist's residency at PlatteForum. Youth work side by side with resident artists to learn their creative process then plan, create, and exhibit a body of work presented to the public in exhibitions and performances during a free opening reception at PlatteForum. The youth focus on a process-based model to create new artworks through integrative learning and experimentation with varied genres and mediums such as digital media, 3-D sculptural installation, site-specific performance, animation, filmmaking and creative writing. (F17)

3rd I South Asian Independent Film (*Guest Artist Project Type*)

To support 3rd I's 15th San Francisco International South Asian Film Festival in November 2017 that will take place at San Francisco's New People and Castro Theaters, and at CineArts Theater in Palo Alto. The five day Festival will screen approximately four full-length features, six documentaries and ten short films by independent South Asian filmmakers from countries such as the United States, India, Pakistan, Bangladesh, Sri Lanka, Europe and Canada. (FY 17)

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.

Artreach, Inc.
Art-Reach
Project Information

Major Project Activities:

In 2014, Art-Reach launched ACCESS Admission, to empower EBT/ACCESS Cardholders (those Pennsylvanians who receive government benefits such as SNAP, Medicaid, or PH95, among others), to enter participating museums, gardens and historic sites for just \$2. Since its inception, the program has encouraged confident and convenient arts engagement, and served nearly 16,000 visitors at 18 participating museums. This outcome, though impressive, only represents a fraction of the potential impact; according to the Greater Philadelphia Coalition Against Hunger, there are over 650,000 ACCESS cardholders in the five-county region, 72% of which live in Philadelphia alone. Though we have seen great success so far, there is still much work to be done.

In 2016, Art-Reach will make concerted efforts to increase awareness of the program. Art-Reach will continue its grassroots efforts set forth in the inaugural year of the program, including attending community meetings, disseminating marketing materials to passionate community partners and neighborhoods where cardholders reside, and collecting feedback through surveys and focus groups.

Art-Reach will launch two 12-week advertising campaigns on SEPTA public transportation, in an effort to reach those neighborhoods that have not yet been targeted. This campaign will include large format marketing on 75 bus routes in and around Center City Philadelphia. Art-Reach will also engage with a number of new community partners that specifically serve EBT/ACCESS Cardholders in Bucks, Chester, Delaware, and Montgomery counties, equipping them with printed materials and social media outreach tools, and offering Art-Reach's presence at community events. Finally, Art-Reach will present ACCESS Admission at several local, regional, and national conferences, including annual meetings of the Museum Council of Greater Philadelphia and the Small Museum Association. These sessions will highlight the program's successes and unique collaborative nature, in hopes of catapulting ACCESS Admission as the model for similar programs in other regions.

With 18 museums already on board, the Project Period will also include expansion of the project to an additional 5 museums, gardens or historic sites, with an emphasis on venues outside of Philadelphia.

Intended Project Outcome: Engagement: Public engagement with diverse and excellent art

Outcome Narrative: Briefly discuss how your project directly addresses the

selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.

Art-Reach enlists high quality, diverse museums to participate in the initiative, ranging from the Philadelphia Museum of Art to Philadelphia's Magic Gardens to Shofuso Japanese House and Garden. ACCESS Admission has already demonstrating its power to change the cultural visitation landscape in the Philadelphia region. Originally expecting to serve 2,500 people in the first year, the program has already surpassed this goal serving more than 16,000 people that would otherwise not have access to cultural participation – in just eight months. Art-Reach plans to keep this momentum going with a targeted marketing campaign that bolsters the grass roots efforts already in place. With a dedicated outreach effort, the Philadelphia region could experience a seismic shift in how people engage with their local cultural organizations, forcing institutions to rethink engagement and diversity in their programmatic offerings.

Performance Measurement: Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.

Art-Reach's long history of successfully conducting surveys and gathering anecdotal feedback has set the precedent for evaluation. The greatest indicator of success is attendance: all participating museums will continue gathering monthly figures (including overall number of ACCESS Admission visitors, how many were adults versus children, zip codes, and first time visitorship), to provide uniform and measurable results. Museums will also convene at least two times during 2016, to offer insight, concerns, and ideas from the field. Additionally, focus groups with and surveys of ACCESS Cardholders and Community Partner representatives will provide insight into the visitor experience. By allowing qualitative feedback to complement quantitative measurements, Art-Reach will create a rich evaluation of ACCESS Admission. Findings will be presented to stakeholders, and distributed widely at conferences of the Museum Council of Greater Philadelphia and the Small Museum Association.

Schedule of key project dates:

An enhanced marketing plan, developed in partnership with museums and community organizations, will cultivate increased visibility, awareness, and participation in the initiative. Throughout 2016, Art-Reach will:

January - March

- Conduct focus groups for participants.
- Revisit best practices for visitor data collection by museums.
- Review marketing efforts and work with museums to increase spring and summer participation.

- Recruit community partners from surrounding counties.
- Explore television, radio, video and print opportunities.
- Plan and design SEPTA campaign materials.
- Present at the Small Museum Association Annual Meeting.

March

- Facilitate forum for all participating museums.
- Launch first 12-week SEPTA advertising campaign.

April – June

- Analyze mid-year visitation trends in relation to marketing efforts.
- Discover new opportunities for presentations at community organizations.
- Confirm museums participants for year three.
- Present at annual Museum Council of Greater Philadelphia conference.

July

- Update all printed materials with refreshed list of participating museums and sponsors.

August

- Conduct a two-year evaluation of the program to identify early participation trends and report findings to ACCESS Admission stakeholders.
- Distribute updated materials, and launch a second, 12-week SEPTA advertising campaign

September

- Launch year three, including a social media campaign.
- Host year-three kick-off.

October – December

- Target engagement by highlighting special exhibits and new museum participants.

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

The key individuals involved in ACCESS Admission include five staff members: Executive Director, (b) (6), who oversees all Art-Reach operations; Associate Director (b) (6)(b) (6) who supervises all Art-Reach Core Programs and conducts trainings for participating museums on service excellence and the visitor experience; Program Manager (b) (6)(b) (6) who facilitates museum partnerships; Communications and Engagement Associate (b) (6)(b) (6) who manages outreach efforts and builds

community partners; and Director of Development and Communications (b) (6) who oversees all Art-Reach branding and communications efforts. Additionally, ACCESS Admission has a steering committee comprised of museum and community leaders, and is supported by the Art-Reach Board of Directors Marketing Committee.

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

ACCESS Admission is possible because of the breadth of museums and community partners involved. Longstanding relationships with the museum community make it possible for Art-Reach to connect to key museum staff members. An initial planning session, led by consultant (b) (6)(b) (6), resulted in 18 participants for year one of the program. Art-Reach is currently reaching out to additional museums to commit by June 30, 2015 for year two of the program. Community partners are vital to the success of our outreach efforts. Art-Reach works with over 150 human service agencies, and has honed in on those that specifically serve ACCESS cardholders.


Selection and Description of Key Works of Art: Briefly describe any key works of art that will be involved in the project.

Not applicable.

Intended Beneficiaries (Audience/Participants/Community):

Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.

Nationally, Electronic Benefits Transfer (EBT) Cards are distributed to those who maintain a low-income or have a disability, and qualify for government issued cash, food, or medical benefits. Known in Pennsylvania as ACCESS Cards, there were over 650,000 cardholders throughout the five-county region in 2014. Here, the average cultural outing costs \$30 per person, yet 16% of its population receives a \$29 per week allowance for food. ACCESS Admission gives individuals and families a way to more easily engage with arts and culture. Philadelphia County has the highest local percentage of SNAP and Medicaid beneficiaries, but its neighboring counties are not far behind. In 2016, Art-Reach will make a concerted effort to expand to Bucks, Chester, Delaware and Montgomery Counties, so that residents may confidently and conveniently enjoy and benefit from the arts in their own neighborhood.



Espanola Valley Fiber Arts Center EVFAC Project Information

Major Project Activities:

Espanola is the gateway to points north of Santa Fe. Hispanic residents make up about 87% of Espanola's population, whites about 8% & Pueblo Indians about 3%.

A center of wool production & weaving between 16th century Spanish colonization & WWII, Northern New Mexico in general now suffers from high numbers of at-risk youth & lack of economic opportunities. Espanola, founded in 1880 & incorporated in 1925, has a poverty rate of about 27% & only about 75% of Hispanic residents have a high-school degree. Most homes (63%) are **owner**-occupied & 20% are mortgage-free but annual per capita income averages about \$18,000. Espanola's residents are long-term & connected to the region even as their employability declines.

Residents speak English, but at home 66% choose to speak a unique variant of Spanish as a point of pride in local Spanish Colonial history dating from 1598.

The 30% suicide rate among NM youth aged 15-24 is three times that of the US. Many individuals continue to practice arts at home even as primary & secondary schools lack classes in Fiber Arts. More public creative expression can help lower teen suicide risk. This is where the proposed mural project steps in with the supervision & experience embodied in positive role model (b) (6)(b) (6), a native New Mexican muralist with roots in the Native, Chicana & American culture.

EVFAC proposes to enable local youth to design a Community Mural on the topic of **Fiber of Northern New Mexico's Past & Future**, to be painted on the exterior walls of the Center to enhance its visibility to passersby, welcoming while upgrading the streetscape of Espanola. Working together with (b) (6), we & local youth will develop imagery that respects the Fiber Arts heritage of Northern New Mexico & honors the various fiber arts still practiced in the Espanola Valley. The mural will support the centers' vision: **The hub of a thriving & respected Fiber Arts community**.

(b) (6) has worked with various communities in New Mexico & also offered education programs that engaged youth in the process of development. (b) (6) will offer a total of 7 days of instruction at 2 days/week & 4 hours/day to local youth ages 12-17. Participants will consider how to incorporate the EVFAC mission & vision in their creation of a community art piece that will serve as a visual account of the centuries' old tradition of weaving in Northern New Mexico. Participants will also learn basic painting techniques & help put the mural on Center walls to gain an appreciation for public art pieces in their community. Youth participating in this program will be recruited from local school & community programs & centers, building on the joint education-program experiences that EVFAC has gained in past years.

EVFAC staff, with (b) (6), local youth & the support of the City of Espanola mayor's office, will plan the design & application of the mural to the wall, necessary daily

preparation of materials, daily cleanup & final cleanup at project finish. The project will take approximately 3 weeks during the summer of 2017.

EVFAC, the Fiber Arts community & neighboring businesses will benefit from the visual upgrade of the building while attracting visitors & tourists to the Center. The improved streetscape will likely spur improvements to other building facades & neighborhoods as we have seen elsewhere in Española. We anticipate raising awareness about the creative opportunities in & around the Fiber Arts & the development of positive role models as local youth develop skills they can apply in the future. Visitors to EVFAC have been steadily increasing every year by at least 10% & in 2015 totaled 4154 people. The results of this project, a point of local pride, will be seen for years by visitors from near & far, cultural tourism-minded groups & international delegations organized by the US State Department.

Schedule of key project dates:

Mural painting is planned for approximately 3 weeks in the 2017 summer months. Prior to this date, however, many preparatory steps must occur:

Before grant starting date: EVFAC staff & Board Members work with (b) (6) to develop a preliminary mockup of the design for the building. This concept will help with informing the community of the upcoming project, gaining their support & raising additional funds for its successful completion. Several fundraising campaigns will be planned for the end of 2016 as well as beginning of 2017. Key organizational partners will begin their recruitment of youth participants.

Quarter 1 of 2017: With the funding from NMA approved, a second fundraiser across the Fiber Arts & Española communities will be launched targeting contributions of \$5000. Throughout 2016, youth recruited by key organizational partners will provide input on the preliminary mockup. A planning session with (b) (6) will be held to review & finalize the concept & the message.

Quarter 2 of 2017: Youth recruitment will be finalized. Mural painting as well as the youth education program will take place in the months of July & August. In September, the entire project should be complete & an unveiling ceremony with participation of the local government representatives & the media is planned

Quarter 3 of 2017: will focus on the completion of the project, final report writing, & gathering of impact data and testimonies from the community.

Underserved Populations:

Ethnicity<->Economics

Intended Audience/Participants/Community: Who will benefit from the project and how?

Española is increasingly THE place in NM to see public mural art executed with good

technical standards & creativity, perhaps unexpected for a small town of 10,000 residents. Murals can't hide the boarded windows of dilapidated buildings but the bright colors & local themes convey enthusiasm & hope that fly in the face of Española's poverty & prevalent unemployment. Public art gainfully occupies those with the time, interest & will to learn, as it engages the viewer in a moment of reflective thought.

(b) (6)(b) (6) understands the various challenges Hispanic youth & their communities can face. She worked with Albuquerque High School students to design a mural depicting local plants, reflecting the resilience of the residents of the barrio of Barelás. Her Navajo background also helps her understand the weaving history of this region. One of her murals depicts Spider Woman, who brought weaving to Navajo culture & is a symbol of beauty, harmony & responsibility. <https://www.youtube.com/watch?v=OPtOTTkMdk4>

The intended audience includes the participants, the community of greater Española & the visitors that drive right through town on their way to Taos or Abiquiu and Chama. Youth interested in large-scale artistic expression will help design & create the proposed mural. Under the instruction & supervision of (b) (6), participants will learn how to interpret & illustrate the concepts, mission & vision of EVFAC as a community art piece that will visually recount the weaving traditions of Northern New Mexico. Participants will also learn basic painting techniques & help apply the mural to gain an appreciation for public art in their communities. These & other valuable skills will be acquired by project participants & can lead to economic opportunities for similar endeavors in public spaces, especially in communities with an interest in youth employment through streetscape beautification.

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

EVFAC has strong working relationships with youth groups such as Northern New Mexico Regional Art Center (NNMRAC) & Moving Arts Española & plans to invite youth from the Española YMCA Teen Center, Ohkay Owingeh Boys + Girls Club, Big Brothers Big Sisters Mountain Region & Girls Inc. Santa Fe, to name a few.

These organizations & their staff will assist in selecting youth based on set criteria. Youth will be required to submit a portfolio & write a statement expressing their interest in the project. A 5-member volunteer review panel, comprising EVFAC Board members (2), local community leaders (2) & a representative from a youth group or school, will select up to 10 youth participants.

The time required to inform youth about the project & assist them with their applications will be provided by the staff of the participating organizations on an In-kind basis. Once youth are selected, participating organization staff will help transport youth to project location.

James A. Michener Art Museum
Michener Art Museum
Project Information

Major Project Activities:

"Art for All" engages adults with moderate stage dementia, such as Alzheimer's disease, and their care partners in focused experiences with works of art in offsite programs at senior residential facilities and in interactive Museum gallery experiences led by trained docents with the assistance of Museum staff and volunteers.

Ongoing support from specialists in arts programming and research for adults living with dementia has influenced the trajectory of our expanded 2017 program, which will explore artmaking as a method for enhancing participants' engagement.

Studies have shown the long-lasting benefits for dementia patients of the physical act of artmaking in a studio setting, which adds to their self-confidence and well-being. Social interaction with the "Art for All" Guest Artist and volunteers will boost their sense of connectedness.

Several existing programs have served as models for the "Art for All" Program: MoMA's Alzheimer's Project; ARTZ Philadelphia; the Alzheimer's Association "Memories in the Making" programs; and in particular, Miami University's Scripps Gerontology Center's "Opening Minds through Art" (OMA) art program. OMA is grounded in person-centered ethics and demonstrates that people with dementia are capable of expressing themselves creatively. OMA's mission is to build bridges across age and cognitive barriers through art. "OMA has helped me see the pride of my residents as they are given the freedom to make choices. OMA has shown me that freedom of choice and expression can unlock even the most confused of minds."

In 2017, the Michener will continue to offer "Art for All" for individuals living in senior care facilities, expanding the number of gallery-based programs at the Museum, and offering studio programs. The involvement of a Guest Artist is critical to the implementation of this artmaking component, in which visitors with dementia will be paired with volunteers specially trained to promote social engagement and autonomy. A series of studio workshops will culminate in an exhibition celebrating the artists' accomplishments while educating the public about the creative capacities of people with dementia.

The number of gallery programs will continue to expand, keeping pace with the demand, and will be offered in Spring and Fall 2017, reaching 900 individuals. Key collaborators will include Museum staff, the Guest Artist, residential facility staffs, docents, and volunteers. Volunteers have been essential in ways unanticipated. Residents—many with walkers and wheelchairs—arrive in small transport vehicles and require one-on-one assistance from curb, to the Museum lobby, throughout the galleries, and returning to their vehicles. These personal interactions have been especially rewarding for visitors

and volunteers alike.

Two care facilities will be invited to bring residents to the Michener to participate in 4-week printmaking workshops with Guest Artist Jean Burdick. In Week 1, Burdick will show a selection of her work, displayed around the studio as inspiration. Each participant will create their own block-print design. Weeks 2-3, participants will make multiple prints, Week 4, they will embellish their prints with additional materials and select their favorites for exhibition. Volunteers will welcome and assist participants throughout the workshops. An experienced OMA art instructor will be invited to observe and evaluate the Guest Artist's programs. Based on her feedback, planning will continue to evolve to make adjustments and implement future artmaking programs.

A culminating exhibition and reception for participants and their families will be held at the Michener, followed by exhibitions held at their care facilities. Works in the exhibition will include a selection of prints by each artist, as well as photographs and brief biographical information, alongside artwork created by Jean Burdick in response to the "Art for All" studio programs.

Who is Guest Artist?

Bucks County artist (b) (6)(b) (6) will lead the artmaking for "Art for All" in 2017. A printmaker and painter, our Guest Artist has demonstrable experience working with the dementia population.

What is the Guest Artist's role in the culminating event?

Guest Artist (b) (6)(b) (6) has worked with the Michener since 2014 to develop the "Art for All" program. Her abilities as a teaching-artist--and as the daughter of a dementia care facility resident--will be brought to bear as she works with Michener staff to develop and implement 4-week printmaking workshops for a selection of "Art for All" participants.

At the conclusion of each 4-week session, (b) (6) will assist the participants in choosing and preparing artwork to be presented in a single exhibition at the Michener (summer 2017) alongside her own artwork, created in response to the "Art for All" experience. She will curate and hang the exhibition, along with photographs and printed quotes from workshop participants.

Large display boards will be created for each participant with photographs, biographical background, artmaking photos, and samples of artwork made in the workshops.

An opening reception will gather participants, volunteers, facility staff, and family members to celebrate their creative accomplishments. When the exhibition is deinstalled, the work will travel back to the care facility for display there, and ultimately be returned to the participant and family members.

Schedule of key project dates:

All Museum programs will be held on Mondays when the Michener is closed to the public to provide a more serene environment for the participants.

Jan 2017–Team planning with project director, manager, and Guest Artist. Volunteers recruited. Care facilities invited to participate.

Feb–Studio lesson plans fine-tuned. Art supplies ordered. Docents assigned. Pre-visit off-site program dates scheduled. Volunteers trained for studio programs, Feb 13 & 27.

March–4 Gallery programs. 1st facility participating in the studio program begins 4 programs on March 20.

April–3 Gallery programs. 2nd facility participating in studio program begins 4 programs on Apr 24.

May–4 Gallery programs.

June–Fall “Art for All” schedule distributed to local care facilities, registration open for Fall gallery programs. Two care facilities selected for studio programs.

July/Aug–Volunteer recruitment and training.

Sept–3 Gallery programs. 1st facility participating in the studio program begins 4 programs on Sept 18.

Oct–5 Gallery programs. 2nd facility participating in studio program begins 4 programs on Oct 16.

Nov–2 Gallery programs.

Exhibition and Reception for all studio participants and their families will be held on Nov 13, 2017. Exhibition will travel to participating care facilities and be on view for one month.

Total possible participants for the year in gallery programs: 336; offsite pre-visit programs: 440; Guest Artist studio programs: 128.

Underserved Populations:

Disability

Intended Audience/Participants/Community: Who will benefit from the project and how?

The goal of "Art for All" is to create and refine a sustainable program that will make the Museum accessible to adults living with dementia. The Michener is known for its extensive studio offerings for students of all ages. However, seniors living with dementia have been identified as an underserved population in our community. The need is enormous. The Delaware Valley Chapter of Alzheimer's Association estimates more than 294,000 individuals in the region with Alzheimer's disease or a related disorder.

"Art for All" creates direct encounters with art to help adults coping with memory loss and/or

Alzheimer's disease to foster verbal expression, connect with prior art or museum experiences, tap into pockets of memory, and provide an outlet for emotions, thus improving individual self-esteem. Directed conversation sharpens the focus stimulated by great art, and often leads to increased recall and conversation within groups of affected adults and between these adults and their caregivers. By training staff and volunteers to use the Museum's exhibitions and permanent collection as a springboard to guide these adults on a Museum visit, the Michener engages this audience and improves their quality of life.

In 2017, we are committed to expanding "Art for All" to include studio experiences for this population. Studies have shown the long-lasting benefits for dementia patients of the physical act of artmaking in a studio setting, which adds to their self-confidence and well-being. Social interaction with the "Art for All" Guest Artist and volunteers will also increase their sense of connection to our community.

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

"Art for All" engages seniors living with moderate dementia and their care partners in focused experiences with works of art in offsite programs at senior residential facilities and in interactive Museum gallery experiences led by trained docents with the assistance of Museum staff and volunteers.

The following care facilities have participated in "Art for All" programs since 2015: Chandler Hall, Pine Run Community, Wesley Enhanced Living, and Neshaminy Manor. These organizations represent our core facility partners.

In 2017, the program will expand to include additional senior care facilities with memory care units, and may include Rose Garden at Ann's Choice, Warminster; The Hill at Whitemarsh, Lafayette Hill; Springhouse Estates, Lower Gwynedd, and Pickering Manor, Newtown.



PlatteForum
NA
Project Information

Major Project Activities:

Learning Lab is a program in which K-12 youth are teamed with contemporary professional artists in residence in long-term, intensive sessions during the artist's residency at PlatteForum thereby extending the reach of the arts to underserved populations with little or no access to the arts. Youth work side by side with resident, professionally trained, experienced guest artists to learn their creative process then plan, create, and exhibit a body of work. The youth focus on a process-based model to create new artworks through integrative learning and experimentation with varied genres and mediums such as digital media, 3-D sculptural installation, site-specific performance, animation, filmmaking and creative writing. Each Learning Lab spans approximately two months of sessions with the same artist and youth cohort. For each series, we partner with a different local school or organization serving disadvantaged youth and provide Learning Lab programming for free to their youth. These interactive and intensive workshops build upon the ideas and forms of the resident artist, and culminate in the completion of a work presented to the public in exhibitions and performances during a free opening reception at PlatteForum.

PlatteForum's creative residencies and Learning Labs fully explore of the role art plays in our society and its impact on social issues and activism. Learning Lab and residencies inspire conversations and responses to some of the most pressing social issues in Denver communities, nationally, and beyond. The idea is to explore the historical aspect of these issues while provoking a contemporary youth voice.

In summary, Learning Labs provide eight-week sessions, two to three times each week for an average of 80 to 100 contact hours per youth. Youth work in a real-world, vibrant studio space and are mentored by master artists.

Youth benefits:

- Collaboration and cooperation with peers and resident artists
- Exposure to a diversity of artists and ideas
- Improving their academic and life skills
- Developing awareness, observation and intuition
- Enhancing self awareness and self-esteem
- Experiencing a sense of accomplishment
- Connecting to a larger community beyond their immediate neighborhood

Artists benefits:

- Having an opportunity to mentor and collaborate with youth
- Expanding their work to new audiences

- Personal use of a large, supportive studio space and staff to create new work
- Gaining inspiration from youth
- Growing as an artist and a creative member of the community
- Introduced to creative community of a new region

Community benefits:

- Access to a unique, urban laboratory and venue within which to interact with other community members
- Youth make a positive impact on their communities
- Activities and neighborhood engagement increase dialogue across multiple arts and community organizations

The Learning Labs Program is our primary program at PlatteForum. Through the creative process youth learn they can and are contributing to the world around them and that their perspectives are unique and valuable. Numerous evidence-based studies over the years have shown that at-risk youth who participate in the arts do better in school, are more likely to graduate from high school, to go to college, to find meaningful employment, and to be active members of their community. Arts integration has helped raise student achievement in several academic areas and by engaging kids in the arts, they build critical skills and knowledge that help them succeed in school and in life. Similarly, artists often lack the time, space and support to take their creative work to the next level, to be inspired by the community, and to be encouraged to take risks. The goal at PlatteForum is to merge these two aspects through programs that utilize the arts to bring together artists, youth, and community engaging them in unique and significant ways not offered elsewhere in Denver.

Who is Guest Artist?

The selection panel will select 2017 Creative Residents in 2016 who will lead Learning Labs and create a body of work culminating in an exhibition. Artists will reflect a diverse mix of gender/media.

What is the Guest Artist's role in the culminating event?

Our signature program is our Creative Residency — which includes a linked “Learning Lab” series for youth. In these Creative Residencies, a professional, practicing artist (many that are internationally known) engages youth in small groups at our studios. The children and teens who participate in these unique, “urban labs” have the opportunity to build relationships with their mentors and at the same time, they learn to create, implement, and present a tangible art project from beginning to end. Throughout the

process the public is invited to drop in and watch the creative work take form. Each creative endeavor culminates in the completion of a finished work that is presented to the public in exhibitions and performances, along with an opening reception in PlatteForum's gallery in Five Points close to the RiNO Creative District. The PlatteForum approach of pairing youth Learning Lab participants with master artists in a creative residency program provides a unique and valuable contribution to the city's cultural discourse while fostering a sense of accomplishment and pride for underserved youth.

The resident artist is integral to this process and guides youth along the artistic continuum. Master artists help youth conceptualize and plan for the exhibition with both the artist and youth playing a central role in this culminating exhibition.

Schedule of key project dates:

2016: Artist Selection Committee and Artistic Programming Director evaluate and select final 5 residents from more than 50 submissions.

2016: Once artists have been selected, programming staff selected community partner organizations to be paired with appropriate resident artists.

Jan-Feb, 2017: TBD Residency with TBD community partner (includes pre- and post-evaluations)

Mid-Mar to mid-May, 2017: TBD residency with TBD community partner (includes pre- and post-evaluations)

Jun-Jul, 2017: TBD residency with TBD community partner (includes pre- and post-evaluations)

Sep-Oct, 2017: TBD residency with TBD community partner (includes pre- and post-evaluations)

Nov-Dec, 2017: TBD residency with TBD community partner (includes pre- and post-evaluations)

Underserved Populations:

Geography<>Ethnicity<>Economics

Intended Audience/Participants/Community: Who will benefit from the project and how?

PlatteForum youth have experienced abuse, family substance abuse, transient living situations, involvement with the juvenile justice system, behavioral health issues,

generational poverty, being in the Child Welfare System their entire lives, and unstable school attendance often at low-performing schools. One hundred percent of Learning Lab youth are eligible for free and reduced lunch. On average, youth identify as 50% Latino; 30% Black; 15% White; 3% Asian, and 2% Native American (many identify as bi/multiracial).

Like many cities, Denver’s inner city is home to low-income, working poor, and poverty-stricken families. PlatteForum has worked hard to bring opportunities for integration so youth from all walks of life can come together and enjoy artistically and culturally dynamic offerings now possible in the Five Points neighborhood. One of PlatteForum's goals is to foster diversity and cultural synergy, and its integrated approach to arts expression has brought a lively array of creative artist residencies to the area that feature live art cultural traditions from around the world – South America, Africa, Latin America, Japan – to name just a few. Not only does this encourage inner city youth to partake of all PlatteForum has to offer, but it encourages them to observe diverse socio-cultural models to which they can relate, work with mentors that often share their ethnicities, and explore their own futures through mentoring relationships.

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

Each Creative Residency involves a partnership with an organization/school for the Learning Labs. With each artist we reach out and work with community groups and organizations to support and enhance the residency, which change each year depending upon the nature of the residency. PlatteForum has collaborated with more than 100 community and educational organizations, always by bringing youth from the inner city to PlatteForum studios

because we think it is important for youth to experience and understand the use of a creative, working studio. Denver Public Schools; Denver Art Museum; Girls, Inc.; Boys and Girls Club; Boys Hope Girls Hope; Arts Street; Mi Casa; and Urban Peak are some of our most consistent partners. These types of collaborations have provided broad-based outreach and have informed some very creative outreach activities over the years.

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3rd I South Asian Independent Film 3rd i Films Project Information

Major Project Activities:

The 15th annual San Francisco International South Asian Film Festival will take place over five days in November 2017 in San Francisco and Palo Alto. The Festival will focus on Dalit Voices, continuing 3rd i's tradition of providing a platform for marginalized communities. The Dalit (formerly "untouchable") community continues to face immense social challenges in India. 3rd i's 2017 Festival will put these issues at the center of our conversations about cinema and will celebrate the many advances Dalit filmmakers have made. The Festival will present approximately 15 programs, attracting over 5,000 audience members.

Our 15th annual Festival will include:

- a classic program that offers audiences the opportunity to experience South Asian cinema from a bygone era. In 2017, 3rd i will screen Bimal Roy's *Sujata*, which premiered at the Cannes Film Festival in 1960. Roy was one of the most influential Indian filmmakers of the 1940s and 50s: this classic film tells the story of real people struggling with social expectations and bigotry. *Sujata* offers a powerful portrayal and denunciation of the caste system and its discrimination that destroyed so many lives. A South Asian scholar/expert will introduce the film and will provide its cultural and historical context, allowing the audience to more deeply engage with the film.
- a contemporary film with visiting filmmaker Nagraj Manjule that allows audiences to interact with a living artist and to engage in conversations about his creative process. We will present Manjule's second film *Sairat* (2016), which takes a critical look at Indian society in the 21st century. Manjule will introduce the film and will conduct a post-screening discussion with the audience about their reactions to and questions about the film.
- a panel discussion following Neeraj Ghaywan's film *Masaan* (2015), which premiered at last year's Cannes Film Festival. Set in present-day Varanasi, one of the holiest cities for Hindus in India, the film examines issues of caste and sexuality and the intersections between them. The film's screening will be followed by a panel of experts examining the issues raised by the film. 3rd i will work with our partner, Stanford University's Center for South Asia, to identify the speakers who will engage the audience in a discussion of these issues.

In addition to the Focus on Dalit Voices, the Festival will also screen narrative and documentary films and shorts by Bay Area filmmakers of South Asian descent, inter-generational films for the whole family, a mainstream Bollywood offering, and numerous indie films from across South Asia and its diaspora.

Who is Guest Artist?

Award winning Indian filmmaker Nagraj Manjule from Pune will be a 2017 Festival guest artist. 3rd i screened his film *Fandry* in the 2014 Festival, which deals with caste system-based discrimi

What is the Guest Artist's role in the culminating event?

Manjule will travel to San Francisco where 3rd i will screen his second film, *Sairat*. He will introduce the film with a talk about his creative process and his experiences as a Dalit filmmaker working in India. Dalit is the self-chosen political name for untouchable communities who were historically excluded from society. Dalits are a diverse South Asian population, consisting of groups speaking a variety of languages and practicing various religions. Following the screening, Manjule will respond to questions and comments from the audience about their impressions of his film.

Schedule of key project dates:

- January-May 2017: ongoing monthly meetings; Film Selection Committee members review and discuss films.
- June: Artistic Director makes final curatorial decisions about the films the Festival will screen and selects guest filmmakers.
- July: staff finalizes and signs contracts with media artists and makes travel and hotel reservations.
- August: staff designs marketing and outreach strategies and meets with community outreach team
- September/October: Marketing and outreach strategies implemented.
- November: 15th annual San Francisco International South Asian Film Festival in San Francisco and Palo Alto.
- December: Evaluation; final report filed with the NEA.

Underserved Populations:

Ethnicity<>Economics

Intended Audience/Participants/Community: Who will benefit from the project and how?

The San Francisco Bay Area has the second largest concentration of South Asians in the United States, numbering approximately 160,000 people. 3rd i is the Bay Area's only media arts organization serving this community: 75% of our audiences are South Asians, a majority are first generation immigrants, and more than half are Indian

Americans.

The region's South Asian community is extremely diverse: it includes Hindus, Muslims, Sikhs, Buddhists and Christians who speak different languages and have many different cultural and ethnic backgrounds. 3rd i benefits this diverse community by providing its members access to compelling films that authentically reflect their experiences, that encourage them to think about their lives and that perhaps change how they perceive the world. The Festival benefits South Asian media artists by providing a mechanism through which their voices can be heard by their intended audiences.

Additionally, many members of the South Asian communities we serve are first generation immigrants with limited English language proficiency. Our Festivals benefit this underserved community because many of our screenings are presented in the language in which they were made with English subtitles.

We create publicity materials for specific screenings in languages other than English and distribute them through our many partner organizations that serve South Asians. For example, we frequently partner with the South Asian women's services organization Maitri whose staff includes volunteers who speak Bengali, Gujarati, Hindi, Malayalam, Marathi, Marwari, Punjabi, Sindhi, Tamil, Telugu and Urdu.

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

For each annual festival, 3rd i solicits community engagement through various arts, education and community organizations to promote the festival to their constituents. Along with mutually aligned goals such as fostering understanding about South Asian culture, 3rd i looks to build strong relationships that can become partnerships based on an organization's capabilities in also providing speakers and experts who can participate in the festival. 3rd i's primary partner, Stanford University's Center for South Asia, will co-sponsor events that will take place in Palo Alto, providing in-kind services such as publicity and outreach, as well as expertise for panels and discussions. This partnership has expanded from 2013 when CSA sponsored only one event. We anticipate this becoming a long-term partnership because our missions are so well aligned.

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