



June 2018

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 grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the ”narrative” for six successful Our Town projects that received NEA funding.

The selected examples are not the entire funded grant proposal and only contain the grant narrative and selected portions. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

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.

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. You may also find additional information regarding the grant application process on our website at [Apply for a Grant | NEA](#).

### *Selected Our Town Projects*

#### City Of Montpelier, Vermont

*Project Area:* Arts Engagement, Cultural Planning, or Design Project

*Project Type:* Public art

#### Kounkuey Design Initiative Inc,

*Project Area:* Arts Engagement, Cultural Planning, or Design Project

*Project Type:* Public space

#### Metropolitan Nashville Arts Commission

Metro Nashville Arts Commission

*Project Area:* Projects that Build Knowledge About Creative Placement

*Project Type:* Public art

#### Pennsylvania Humanities Council

*Project Area:* Arts Engagement, Cultural Planning, or Design Project

*Project Type:* Community design

Wilmington Renaissance Corporation WRC

Project Area: Arts Engagement, Cultural Planning, or Design Project

Project Type: Public space

Wormfarm Institute Inc. Wormfarm

Our Town Project Area: Arts Engagement, Cultural Planning, or Design Project

Our Town Project Type: Festivals or performances

## **City Of Montpelier, Vermont Project Information**

**Our Town Project Area:** Arts Engagement, Cultural Planning, or Design Proj...

**Our Town Project Type:** Public art

### **Major Project Activities:**

This project comes at an exciting time for Montpelier. The City is currently developing a new transit hub in the heart of downtown with \$8.8 million in local, state and federal funds. Known as One Taylor Street, the project is Montpelier's largest private-to-public development in the past 30 years. One Taylor Street will break ground in 2016 on a four-story building with a 6,000 sq. ft. foot-print. The remaining portion of the site will include green space, the long-planned continuation of the Montpelier bike path—connecting it into the heart of downtown—the removal of two buildings to make way for the bike path and new green space, and a new pedestrian/bike bridge over the Winooski River to connect the transit hub site and bike path to downtown.

One Taylor Street, which is being called the new gateway to Montpelier, has been catalytic for other design and community development projects. The City of Montpelier recently participated in the EPA's Greening of America's Capitals project. Downtown merchants approved a Downtown Improvement District tax to fund downtown cultural activities and streetscape improvements. And a Downtown Design Summit was organized—and attended by a standing-room-only crowd—to better engage the community in these developing projects.

Although these design and cultural initiatives are generating excitement and new energy, there is not any public art master planning that connects horizontally through all projects. The Montpelier ArtSynergy Project seeks to create a Public Art Master Plan that will bring the community together to understand how to connect-the-dots between these and future design and cultural initiatives for greater community and economic development.

The City will hire a consultant to help lead a community-wide planning process that engages the greater community in the development of the Public Art Master Plan. The planning process will include small focus groups, individual interviews, large community exercises, and public hearings. The centerpiece of the planning process will be a series of five creative visioning workshops led by teaching artists from different disciplines. These hands-on workshops will lead community members to create expressions of their vision for how art can increase our sense of place and community. Each workshop will culminate in a public event to exhibit the creative visioning works, with reflection time with the audience to gather input for the master plan. These creative workshops will take place in various locations downtown.

The Montpelier ArtSynergy Project will culminate with the installation of the first major city-funded public art work. This commissioned work will celebrate the community's work

at developing the Public Art Master Plan and the adoption of the plan as a central component of city planning.

**Schedule of Key Project Dates:**

OCT 2015-JAN 2016 (3-4 months): Final assemblage of key stakeholders and consultant. Responsibility outlines with project scope and details.

JAN-JUN 2016 (4-6 months): Information-gathering and research, planning, additional partner development.

JUN-OCT 2016 (4-5 months): Confirm artist jury, RFP to artists, commission artist, engage teaching artists for visioning workshops.

OCT-NOV 2016 (2 months): Initial public consultations.

JAN-MAY 2017 (4-5 months): Creative visioning workshops and community-engaged design sessions with commissioned artist.

MAY-JUL 2017 (2-3 months): Finalizing and adopting of the Public Art Master Plan.

JULY 2017: Commissioned art work installation and celebration/public announcement of the Public Art Master Plan.

**Selection of Key Organizational Partners:** *Briefly describe the process and criteria for the selection of key organizations that will be involved in the project.*

The Lost Nation Theater and the Vermont College of Fine Arts (VCFA) have worked with the City of Montpelier and the Community Engagement Lab since the inception of the ArtSynergy project in 2013 to secure funding, identify stakeholders, engage the community and participate in short and long rang planning. VCFA and the Lost Nation Theater were integral partners in starting the conversation which formed the basis for the ArtSynergy project. Since 2013 VCFA and Lost Nation Theater have committed staff time, meeting space, and office reosurces to aid the committee in the conceptual planning process. Their committment to the project has been critical in engaging the arts community and helping to identify the need for a cultural master plan. As critical organization partners the City of Montpelier and Community Engagement Lab will be working with these community institutions to ensure that there is widespread community engagement in the planning process.

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

(b) (6) were selected for their expertise in creative project design/management, communications and fundraising.

(b) (6) senior program officer at the VT Arts Council, and (b) (6), VT

State Curator, were selected for expertise with public art projects. Bailey has advised on the process for commissioning public art, and (b) (6) will help select the three-member jury for selecting the commissioned artist. An RFP will seek acclaimed artists with a proven track record of a community-engaged design process. An RFQ for planning consultants was released, with responders including the likes of (b) (6). A second RFQ for consultants will go out in OCT 2015, with final selection by the leadership team, in consultation with (b) (6). We seek a consultant that has experience with creative planning processes.

**Selection and Description of Key Works of Art:** *This section should describe the process and criteria for the selection of these works of art and, where relevant, describe the role these works of art played in the development of the project to date. Where key works of art remain to be selected, this should describe the selection procedures and the qualifications sought. For projects that build knowledge about creative placemaking, the works of art are the training material, research or other items that will be developed as part of the project. For design projects, the works of art are the final designs or documentation of the community design/visioning process. For cultural planning, the works of art are a plan or other community documentation.*

The project will conclude with the installation of the City's first major commission of public art on the site One Taylor Street project. (b) (6), will advise on the selection of a three-member artist jury panel to choose the artist. An RFP will call for Vermont artists that incorporate community engagement in their design process. The artists will work in-residence in Montpelier over five days to engage the community in his/her process and to gather inspiration from the aspirations that our residents have for public art. The commission was first suggested by Mayor John Holler, as a way to use the One Taylor Street project as a catalyst for a public art program. The project leadership team proposed expanding on Mayor Holler's suggestion to include a full public art master planning process. The City Council quickly approved the proposal and a \$50,000 cash match.

**Outcome Narrative:** *How does the project address NEA outcome of Livability?*

Livability outcomes for the Montpelier ArtSynergy Project include: 1) increased capacities of our cultural sector, city government and greater community to work together to create a stronger sense of place that supports shared community and economic goals; 2) Increased interweaving of cultural and community assets: arts, transit, commerce, green space; 3) Increased opportunities for expression of our community's cultural values; 4) increased levels of social and civic engagement through the arts.

**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.*

Performance measures will include qualitative surveys and tracking participation in the creative visioning workshops, public forums, blog engagement, cross-sector engagement in the planning process, and public engagement in the art work design process with the commissioned artist. The City Planner's office will document each phase of the project, including publicity efforts, community participation numbers, and online participation. The project consultant will provide full reports.

**Accessibility:** *Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.*

City of Montpelier is committed to making all events, services, and activities accessible to all individuals. The City works closely with the Vermont Center for Independent Living (VCIL) the State of Vermont's largest advocacy group for individuals with disabilities to insure that all of our programming meets or exceeds ADA requirements. To this end the City Council established the ADA Committee, which coordinates and monitors City ADA compliance. The Montpelier ArtSynergy Project will actively consult with the ADA Committee and the Vermont Center for Independent Living (VCIL) to make sure that all project activities meet or exceed ADA requirements.

**Project Location(s):**

Montpelier, VT 5602

**Population for your Town/City/Tribal Land:** 7885

**Intended Beneficiaries (Audience/Participants/Community):**

*Briefly describe the target community to whom the project is directed. In your response, address the expected benefit:*

Montpelier has a population of 7,900 and is the cultural and economic hub of Central Vermont, serving a thirty-mile radius with 23 towns and a population of 66,000. Thousands of tourists visit the Capitol City throughout the year to experience our lively downtown. All of Montpelier's neighborhoods are within walking distance of downtown, adding to the community's commitment to making the downtown a vibrant gathering place. Montpelier is known as one of Vermont's most progressive and activist communities with an engaged citizenry, which will serve the project well as we work to include diverse sectors of the community. Expected benefits: 1) improved communication and synergy among the City, arts and other groups; 2) integrated art into the larger community; 3) increased awareness of the potential of arts, design and cultural activity to contribute to community and economic development.

*Have the intended beneficiaries been consulted in the development of this project?*

Yes

**Community Engagement:**

*Has your organization worked with these beneficiaries in the past?*

Yes

*Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries:*

In the spring of 2014 the City of Montpelier received the Greening America's Capitals Technical Assistance Grant from the Environmental Protection Agency Sustainable Communities Program to identify Improvements to the pedestrian access routes in the downtown "walking Core" with Safe and convenient pedestrian (and bicycle) access to schools is of particular importance. Montpelier's schools, seniors, people with disabilities, and people of low-income use sidewalk proportionately more than the average person and engagin these population was critical.

The charette process was heavily represented by citizens from the Montpelier Senior Activity Center, Vermont Center for Independent Living, and the Central Vermont Community Land Trustand helped identify the needs and challenges of the communities they represent. Subsequently, the opportunities identified have been embraced by these stakeholders and are pushing for implementation.

*Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?*

No

## **Kounkuey Design Initiative Inc, Project Information**

**Our Town Project Area:** Arts Engagement, Cultural Planning, or Design Project

**Our Town Project Type:** Public space

### **Project Background and Context:**

Oasis is one of a handful of rural, predominately Latino, farmworker communities in the ECV that give a great deal to the region, but lack the basic social, cultural, recreational, and economic amenities their West Valley neighbors have in abundance. Oasis generates \$430 million a year, in addition to providing labor that powers the tourism industry just miles away in Palm Springs and surrounding communities. However, the nearly 7,000 residents of Oasis must travel 20 minutes by car to access public spaces or cultural activities, demonstrating an urgent need for creative outlets and opportunities to express and grow community.

In 2011, KDI began to partner with these communities to address this inequity by building “Productive Public Spaces” (PPS), iconic physical spaces that: reflect local culture, history, and identity; provide amenities prioritized by the community; and develop programming that activates the physical space. Oasis will be the third in a growing network of PPS projects.

Now is a critical time to act. For the past 5 years, Oasis residents advocated for a public space. After a failed attempt to negotiate a joint-use agreement for public space at the elementary school, residents turned their effort to work with KDI and DRD to develop a new public space. With the organizing momentum still strong and the alignment of political will and technical expertise in place, the project, *Somos Oasis*, is now poised for implementation.

### **Major Project Activities:**

KDI, Desert Recreation District, and the residents of Oasis seek support to design and develop a 15-acre Productive Public Space, *Somos Oasis*, and accompanying arts, culture, and economic programming, bringing much-needed amenities to residents. Oasis currently lacks any defining space or building, rendering it nearly invisible to the droves of people driving through it on their way to more “appealing” and “known” neighboring cities. Oasis’ new public space will become a destination and serve as a catalytic placemaking tool for the community.

This project is being developed through a community-engaged process in 4 phases:

1. Community Research (youth-led research and data collection)
2. Workshopping and Design (of public space and programming)
3. Program Implementation
4. Construction (of public space)

Our Town funding is requested for phases two and three. An arts and culture-based approach is woven throughout each phase and described in detail below.

During the project's first phase, *Community Research*, KDI trained local high school students and recent college graduates from the ECV to lead an Oasis "Street Team." These youth are collecting and conveying community stories and information that will serve as baseline data for the project. Community-led research is critical to our process because it confirms to residents that they are in control of their own narratives about who they are, what they value, and the needs they prioritize. To address the challenges of documenting a dispersed rural community whose residents often lack the leisure time to attend community meetings, the Street Team designed a mobile "Research Beacon" by modifying a shade structure traditionally used by farmworkers (see work samples). This Beacon meets community members where they are, ensuring that a broad cross-section of residents have an opportunity to be heard and involved.

The research phase will culminate in a community 'carnival' where findings are presented back to residents in artful, creative ways, kicking off the second phase, *Workshopping and Design*. KDI's design and planning teams will develop 15-30 engaging workshops that progressively help residents define the space and accompanying programs and ensure the plans are reflective of the narratives and priorities gathered in phase one. The outcomes of this phase are: 1) a resident-driven vision and plan for the physical space (which may include amenities such as a playground, soccer complex, exercise paths, native habitats, and community pavilion) and; 2) resident-defined programs (such as a community library, artist workshop, vending space, or homework lab) housed in the physical space in order to activate it.

Through the third phase, *Program Implementation*, KDI will build resident capacity to implement desired programs and provide technical assistance such as small business classes, leadership training, and micro-loans. This phase will leverage the social capital present in the existing PPS network, and grow it. For example, vendors from Delicias Laguna Azul, the newly-formed food vending businesses at the North Shore PPS, may provide peer-to-peer mentorship to residents in Oasis. This phase is critical to maintaining momentum among residents during the permitting and construction phases of the project and to sustaining the new space once complete.

Though the *Construction* of the public space is outside the scope of this proposal, it is important to note that our lead partner, DRD, will manage the physical space once complete and will work in partnership with residents to maintain programming developed to activate the site.

Funding for this project during the specified grant period is provided by DRD, the California Endowment, the James Irvine Foundation and the California Wellness Foundation. Additional funding is expected from local and national foundations, as well as other areas of local and state government.

## **Schedule of Key Project Dates:**

### **Phase 1: Community Research**

- July – October 2016: “Research Beacon” is developed and deployed by Oasis Street Team.\*\*

### **Phase 2: Workshopping and Design**

- October 2016 – December 2017: Participatory design workshops commence to identify specific built environment elements and programmatic solutions to address needs and desires of the community.\*\*
- January – February 2017: Priority needs are established and concept design for physical space and program ideas are developed with community members and DRD.\*\*
- February – September 2017: Economic and social (arts/cultural) programs are designed with residents. Plans are developed for piloting of programs.
- February – September 2017: Design development of physical space is completed by KDI through an iterative community process and finalized with DRD.
- October 2017 – January 2018: Construction and bid documents are completed by KDI and finalized with community members and DRD culminating in award of construction contract. Community build opportunities identified.

### **Phase 3: Program Implementation**

- September 2017 – February 2018: Residents deploy the pilot programs and modify them as needed. Residents are provided with technical assistance and capacity building workshops.
- March 2018 – August 2018: The programs are fully deployed and continually evaluated.

### **Phase 4: Construction.**

- January 2018 – August 2018: Construction of Oasis Productive Public Space started and completed.\*\*

\*\*Not included in the Our Town project budget

**Livability Narrative:** *Briefly discuss how your project will affect Livability: Strengthening Communities through the arts.*

Somos Oasis is designed to directly solicit and address residents' priority needs, including health, economic development, and community identity and cohesion. This PPS is Oasis' first public gathering space and will be designed to accommodate

multiple types of exchange. Through our process, residents craft a vision for Oasis, which becomes the project's central goal. We then use design to develop innovative ways to address those needs. For example, we may play with topography to create a field that is equally appropriate for soccer, a political rally, or concert; and design a tree allée that is successful as a contemplative spot for one or a bustling marketplace for many. Likewise, the programs will build on existing resources to provide new outlets for creative expression and boost income. For example, a Purepecha weaving cooperative may be established to give local artists a vehicle to share their talent. As such, *Somos Oasis* is a project destined to improve livability in Oasis.

**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.*

KDI, in collaboration with an expert evaluation partner, will use several performance measurements to assess the short- and long-term impact of the proposed Productive Public Space (PPS). Pre- and post-test surveys (N=200) with a randomly-selected sample of Oasis residents will assess overall community impact on a wide range of key metrics targeted by the PPS, including income generation, education opportunities, health, physical activity, civic engagement, nutrition and food access, and community cohesion. KDI will also measure performance of the participatory design process through post-participation structured interviews with selected community partners (N=20) about key features of the design process. Metrics assessed will include sense of ownership, inclusivity of the process, and perceived usefulness of the public space. Performance measurement findings will be disseminated to public-space advocacy partners in ECV and community stakeholders through accessible, creative media.

**Project Location(s):**

Thermal, CA 92274

**Population for Your Town/City/Tribal Land:** 6,890

**Intended Beneficiaries (Audience/Participants/Community):**

*Briefly describe the target community to whom the project is directed. In your response, address the expected benefit.*

Oasis is a geographically isolated community with a median income of less than \$25,000, where residents have limited access to cultural and economic resources, and no public leisure infrastructure. As the first of its kind in this community, the Productive Public Space must be designed to directly benefit *all* residents of Oasis—young, old, individuals, and families. But, the project is also intended to benefit neighboring communities who may not yet have a public space of their own, like the Torres Martinez tribe and the neighboring community of Thermal. We also expect this project to indirectly benefit the local government and private sector supporters of this project, as they begin to see and value the capacity of Eastern Coachella Valley residents to create and

sustain change despite the economic and environmental hardships they face. We expect that after project completion, all beneficiaries will be more motivated and capable of supporting other, needed ECV change initiatives.

**Have the intended beneficiaries been consulted in the development of this project?**

Yes

**Community Engagement:**

*Briefly describe substantive and meaningful engagement with the target community (e.g., residents and other stateholders) in the development of the shared vision for your project and its implementation. Discuss the process used to engage the target community.*

KDI believes that residents understand the challenges they face far better than any outsider, thus our projects start with the vision that residents have for their community. To realize this vision, we work collaboratively with communities from conception through implementation. We build on local ideas, enhance them with technical knowledge and design innovation, and connect them to extant resources.

The Oasis PPS project employs an iterative participatory design process throughout all project phases:

1. Community Research: The research Beacon will visit strategic locations throughout Oasis. Residents participate via the beacon's survey, mapping activity, and interviews.
2. Workshopping and Design: The community design process involves 15-30 iterative workshops including storytelling, community mapping, site planning, narrative creation, and program design.
3. Program Implementation: Residents will self-select to participate in the implementation and leadership of the programming. KDI will provide leadership training for residents in a bi-weekly group setting. Residents will set meeting agendas and develop and lead all programming activities.
4. Construction: A Leadership group will meet monthly and provide feedback to KDI and DRD on the construction process, site maintenance, and resident site access.

KDI employs an extensive outreach process that includes door-knocking, flyering at strategic community locations, and partnerships with local CBOs. All engagement is bi-lingual (Spanish/English). We will work with translators to assist with additional indigenous languages, such as Purapecha, in order to decrease barriers to participation.

**Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?**

Yes

**Race/Ethnicity Served:**

American Indian or Alaskan Native  
Black or African American  
Hispanic or Latino  
White

**Age Ranges:**

Children/Youth (0-18 years)  
Young Adults (19-24 years)  
Adults (25-64 years)  
Older Adults (65 years)

**Underserved/Distinct Groups:**

Individuals below the Poverty Line  
Individuals with Limited English Proficiency  
Other underserved/distinct group

**If appropriate, describe how the project will benefit the underserved community.**

Oasis, though rich in cultural assets and community pride, is by all technical standards an underserved community. Thus all project beneficiaries are individuals that meet an official definition of “underserved.” The project is designed to deliver physical, economic, cultural, and social benefits to Oasis and neighboring communities with similar demographics. Physically, the new public space will become an iconic, cultural, and recreational community hub. Economically, residents benefit from new income generating opportunities, easier access to amenities (saving time and money), and economic activity brought by attracting new visitors. The project will deliver health benefits to residents through physical fitness amenities and increased opportunities for social interactions. Additionally, residents will collaborate with local government and the private sector via the project’s community-driven process resulting in increased political and social capital.

**Accessibility:** *Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.*

KDI strives to make all our projects accessible and is committed to the principle of Universal Design, which is grounded in the idea that the built environment be aesthetic and usable to the greatest extent possible by everyone, regardless of their age, ability, or

status in life. As such, we not only adhere to all federal accessibility laws and regulations, but also design our community engagement and programming to be accessible, adaptive, and inclusive, as well as respectful of community cultural considerations—from languages used throughout the project process to communication norms and imagery.

**Metropolitan Nashville Arts Commission**  
**Metro Nashville Arts Commission**  
**Project Information**

**Our Town Project Area:** Projects that Build Knowledge About Creative Place...

**Our Town Project Type:** Public art

**Major Project Activities:**

Metro Arts and Lipscomb University's Andrews Institute for Civic Leadership will collaborate to launch the THRIVE Learning Lab—a community-based placemaking training program to help 20 emerging artists hone placemaking skills through training and temporary public art projects in the community.

Nashville's new General Plan, *NashvilleNext*, calls for robust integration of public art and placemaking as part of the city's neighborhood and economic development over the next 25 years. Nashville has hundreds of high caliber professional artists; however, our city's public art program is just 13 years old and lacks a funding stream for temporary public art. These factors, combined with the absence of an MFA program in the city means that we lack a pathway in both training and entry-level projects for emerging artists to explore public art and placemaking. Metro Arts has attempted to close this gap by initiating "first step" permanent projects and launching THRIVE, a micro fund for artist-driven neighborhood projects. The THRIVE Learning Lab is the next step in expanding our city's placemaking infrastructure.

The Lab curriculum, designed by Lipscomb University's Andrews Institute and Metro Arts will include fundamentals on urban design, community engagement and public art project management. Metro Arts staff and Nashville-based public artists, [REDACTED], (b) (6), will cover project management fundamentals such as contract basics, city permitting processes and fabrication. Nationally and internationally-recognized public and social practice artists, such as (b) (6) and [REDACTED], will teach and lecture.

Admission to each session of the THRIVE Learning Lab will be open to 10 professional Nashville-based artists. The artist selection jury will be made up of artists, design professionals, citizen representatives, and a member of the Metro Arts standing Public Art Committee who will review artists' CV, work samples and letter of interest addressing their desire to do placemaking/public art. Lab participants will develop neighborhood-specific public art concept proposals and upon Lab completion, the jury will select three to five graduates who will receive a temporary public art commission with budgets ranging from \$7,500-\$10,000. Projects will be completed six to nine months from time of award. Artists not selected for temporary project contracts will be coached for other project funding or implementation by Metro Arts and other community partners. Graduates from the first session will be tapped to teach and mentor future Lab sessions.

This proposal will support the THRIVE Learning Lab for two sessions, one session each year for two years. Lab sessions will occur at Lipscomb's Ezell Center. Artist projects will be located in neighborhoods throughout the city.

**Schedule of Key Project Dates:**

October - December 2015: Curriculum Development  
 January 2016 - March 2016: Artist recruitment and further curriculum refinement  
 April 2016 - May 2016: THRIVE Learning Lab Session 1  
 June 2016 - January 2017: Session 1 Temporary Public Art/Placemaking projects planned and executed  
 October 2016 - November 2016: THRIVE Learning Lab Session 2  
 January 2017 - February 2017: Session 1 performance measurement data compilation, artist and community surveys/interviews conducted  
 December 2016 - July 2017: Session 2 Temporary Public Art/Placemaking projects planned and executed  
 August 2017 – September 2017: Final performance measurement data compilation, artist and community surveys and exit interviews conducted

**Selection of Key Organizational Partners:** *Briefly describe the process and criteria for the selection of key organizations that will be involved in the project.*

Metro Nashville Arts Commission (Metro Arts) serves as the lead local arts agency within Metro & Davidson County and will be the lead agency and coordinator of all partners for THRIVE Learning Lab. Lipscomb's Andrews Institute will develop curriculum and workshop sessions and host and manage all session logistics. Lipscomb's Andrews Institute leads one of only two masters programs in the U.S. on Civic Leadership and a variety of non-degree opportunities for citizens leadership; Metro Arts works with them on a variety of projects for public art education and arts advocacy. The Mayor's Office of Neighborhoods and the Nashville Urban Land Institute may assist with curriculum review and technical assistance. The Arts & Business Council, Seed Space and the Nashville Creative Group will be approached to support artist recruitment and publicity. The Nashville Education Community & Art Television will document Lab sessions.

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

This project will be led by Metro Arts' (b) (6), both members of the public art team. (b) (6) will provide administrative oversight and oversee curriculum design. (b) (6) will serve as project lead and manage artist selection, artist

coaching, public contracting and community outreach elements. (b) (6)  
 (b) (6) of Lipscomb/Andrews Institute will jointly lead design of the curriculum for the Lab and will bring in other faculty as appropriate.

Nashville-based artists (b) (6) will assist with curriculum development and delivery. Maravalli will conduct a call for national public artists with a track record of temporary projects and social practice and placemaking excellence to assist in designing and delivering content. (b) (6) and (b) (6) have already expressed interest.

**Selection and Description of Key Works of Art:** *This section should describe the process and criteria for the selection of these works of art and, where relevant, describe the role these works of art played in the development of the project to date. Where key works of art remain to be selected, this should describe the selection procedures and the qualifications sought. For projects that build knowledge about creative placemaking, the works of art are the training material, research or other items that will be developed as part of the project. For design projects, the works of art are the final designs or documentation of the community design/visioning process. For cultural planning, the works of art are a plan or other community documentation.*

The THRIVE Learning Lab will result in several products that build the knowledge of placemaking. The Lab curriculum will feature learning outcomes, workshop sessions, case studies and neighborhood-based engagement sessions. There will be participant workbooks, online resources, and key Lab sessions that will be documented by Nashville Education, Community & Arts Television (NECAT) for future trainings and public access. At least six new works of temporary public art will be created through this project. Final concept designs and artwork locations will be furnished to the NEA once reviewed and approved by Metro Arts. Beyond the curriculum and the temporary artworks, we hope to secure at least five artists as trainers/mentors and coaches for future Lab sessions and potential permanent Percent for Art public art projects; thereby extending training to artists, public art opportunities and capacity for placemaking in Nashville.

**Outcome Narrative:** *How does the project address NEA outcome of Livability?*

THRIVE Learning Lab directly reinforces main elements in the *NashvilleNext* General Plan that establishes artist professional success and civic placemaking as core strategies for our city. By leveraging a unique alignment between a university, existing placemakers and a local arts agency we are creating a scalable model of artist professional development and placemaking practice advancement that is uniquely relevant for mid-sized communities, cities with limited public art funding and/or without MFA programs. If successful, THRIVE Learning Lab will demonstrate how higher education and local arts agencies can create a new model for placemaking infrastructure that advances artists' professional development through placemaking

practice and public art (Engagement) and ultimately strengthens the fabric of neighborhoods and community itself (Livability).

**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.*

The THRIVE Learning Lab will focus on Livability as the primary outcome and Engagement as the secondary outcome. Performance measures focused on Livability include, number of artists trained in placemaking practice, number of artists engaged in curriculum design for the Lab, and the number of new neighborhood/community partners activated by artists. Related to Engagement, we will track the number of artists commissioned for projects, number of artists serving as mentors to peers, number of community participants, media coverage and social media activities including the number of views and reposts. In addition, we will conduct exit interviews with each of the participating artists. We will also gather feedback from the community, which will inform future planning.

**Accessibility:** *Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.*

The THRIVE Learning Lab is committed to arts access and will make all facilities and programs accessible to individuals with disabilities. Metro Arts works with the Tennessee Arts Commission and the Tennessee Council on Developmental Disabilities on a variety of educational and outreach activities designed to elevate arts access in Davidson County. Metro Arts' ADA Coordinator is a full-time staff member with access to all Metro Government resources for accessibility requests. Training curriculum will be provided in large-print as needed. Lab session accommodations for audio description or closed/open captioning will be made as requested.

**Project Location(s):**

Nashville, TN 37204

Nashville, TN 37210

**Population for your Town/City/Tribal Land:** 658,602

**Intended Beneficiaries (Audience/Participants/Community):**

*Briefly describe the target community to whom the project is directed. In your response, address the expected benefit:*

The primary beneficiaries of this project will be emerging artists selected to participate

in the Lab and implement temporary placemaking/public art projects. Those artists will represent diverse backgrounds, artistic mediums and neighborhoods. Secondary beneficiaries will be residents in the neighborhoods where temporary public art projects occur and the artists, business and nonprofit partners within the collaboration.

Artists will leave the Lab with a new knowledge of placemaking, public art practice, community engagement and project management skills.

Communities will benefit by artists working in their neighborhoods, shedding light on issues facing their neighborhood and communities, while participating in the arts and a creative process.

*Have the intended beneficiaries been consulted in the development of this project?*  
Yes

**Community Engagement:**

*Has your organization worked with these beneficiaries in the past?*  
Yes

*Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries:*

Metro Arts engages with artists through regular open office hours at co-working spaces, in-person workshops and online tutorials for our grants and THRIVE programs, an artist directory and our artist opportunities newsletter, *ArtsBuzz*. We regularly co-promote artist and art agency centered workshops with the Arts & Business Council of Greater Nashville, the Center for Nonprofit Management, the TN Arts Commission and the Metro Public Schools. We offer regular open houses for artists and agencies on programs and funding at public library branches in underserved neighborhoods and regularly speak at community workshops. We convene 250 artists and agency partners to plan and execute *Artober Nashville*, a city-wide celebration of the arts each October and recently involved more than 350 artists and community leaders in the planning and execution of the Americans for the Arts Convention.

*Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?*

No

## **Pennsylvania Humanities Council Project Information**

**Our Town Project Area:** Arts Engagement, Cultural Planning, or Design Proj...

**Our Town Project Type:** Community design

### **Project Background and Context:**

Revitalization has begun in the Historic Arts and Culture District in Chester, PA, a distressed city of about 35,000 just outside Philadelphia. Chester was one of seven pilot cities that were beneficiaries of Strong Cities, Strong Communities (SC2): in 2013 the SC2 fellow invited PHC to participate in a partnership to launch the Chester Cultural Corridor Project. In what became proudly known as Chester Made in 2014, we led a bold partnership with the City of Chester, Just Act, Chester Arts Alive!, Widener University and The Artist Warehouse that transformed typical public planning processes by engaging the people of Chester in arts-based processes and events that recognized and promoted Chester's arts, culture and creativity.

A number of significant community outcomes resulted from this project, including a strong local arts and culture leadership network and an online cultural assets map. Chester Made was viewed by the community as a welcome, valuable infusion of positive energy that built civic engagement capacity and identified a rich array of cultural assets to be tapped and promoted.

This project is a key next step to continue the momentum of Chester Made. This place-making effort will bolster efforts to market the revitalization of the city's downtown, facilitate and expand entrepreneurial investment, and inform and guide policy as it relates to land-use and design of improvements. This project will also strengthen civic engagement with the community's youth.

### **Major Project Activities:**

Visit the 500 block of Avenue of the States in Chester, PA and you'll find a beautifully people-scaled street with numerous vacant buildings and boarded up windows. Look more closely and you'll also see growing pride; a furniture store that has been refashioned from reclaimed materials into a performance space and gallery, the juice bar where they've set up a sidewalk pop-up store and café seating. It becomes apparent that despite the many pressing needs of the block, action and change is occurring – not by outside developers, by Chester's citizens and artists who want to help rebuild their downtown with the arts, culture and community.

Talk to Chester citizens and they'll also tell you about the pop-up restaurant/food cart that visited the block regularly and the recent Arts Loop; how they wish these things could happen more frequently, that there was enough visibility and regular traffic for the block to support the transition of the food cart into a needed restaurant. Despite being located

just a block from Chester's City Hall, they will tell you about the planters and bike racks they made to improve the block, and the significant permitting challenges they faced.

This project seeks to support and accelerate the incredible grassroots work happening on the 500 block by designating the block as a Creative Exploration Zone (CEZ) that encourages and celebrates grassroots streetscape and storefront improvements – and experimentation. A pop-up community space, DIY youth-led programming, events and stronger branding will catalyze collaborations between City Planning, local artists and the community's youth.

The CEZ is a place where streetscape and commercial corridor improvement are initiated, inspired by a more collaborative community process, and policies and procedures are evaluated and amended. Focusing intensively on the 500 block, we will develop and catalyze the people, skills, tactics and policies that allow these unique grassroots placemaking practices to start to spread throughout Chester.

Project activities will be centered in a series of design & build events, initially as demonstration project with The Public Workshop and The Artist Warehouse. This activity will reveal the skills and labor inventory, and leaders will emerge – those artists and residents in the community who will lead and participate in the events with youth from the community – and give them the opportunity to work with Public Workshop and PHC to develop their skills. Then, we'll take it to City youth with a series of design-and-build events led by artists from The Artist Warehouse. Potential partners include diverse groups from all over the City: the nearby Boys & Girls Club of Chester; the I Can I Will with its neighborhood award-winning youth gardening program; Chester Community Improvement Project, which works to revitalize the East Gateway Neighborhood adjacent to the CEZ; and Widener University, whose campus anchors one end of the Chester Cultural Corridor.

### Potential Projects

- A community storefront and information/business/policy hub for the project
- A parklet or central outside gathering/sitting space
- Benches
- Bike racks
- A project message board
- Small sitting areas
- Exercise equipment or a small play space/equipment
- Hand-cut wooden signage for existing buildings---'This used to be a \_\_\_\_\_'
- Branded indoor/outdoor furniture that can be used for events

We believe the CEZ and the related events and community led improvement projects will catalyze attention and people, supercharging existing efforts by Chester residents to improve the 500 block and grow small businesses, and establish the infrastructure for this work to continue after this project -- truly expanding the Chester Made movement. Furthermore, the concept of the CEZ coupled with policies that support

grassroots urban improvements will help spread this work in Chester and serve as a national model for encouraging this form of citizenship.

### **Schedule of Key Project Dates:**

August 2016

- Begin inventory of physical assets in the Creative Exploration Zone (CEZ)
- Project team, community partners, and youth advisors convene for planning
- Develop program assessment methodology, marketing plan and initial branding
- Identify a space for the community storefront/hub

September 2016

- Complete inventory of physical assets in the CEZ
- Work with City Planning to start to develop initial 'special use' policies and process for the Creative Exploratin Zone
- Inhabit the space that will become the community storefront for making, meeting and sharing informatoin about the project. Make basic improvements.
- Plan initial design/build activity with The Artist Warehouse

October 2016

- Execute first design/build project with The Artist Warehouse
- Training for local artists who'll be leading future events

November-December 2015

- Design-build community storefront and workshop with youth and artists
- Develop, begin to fabricate branding for the project & community storefront
- Design & build project with first youth group

January - February 2016

- Rotating displays about the history/future of the CEZ, participants in the project and placemaking precedents for the project in the hub, coordinated with public events like First Friday and an Arts Loop

March - May 2016

- Two youth-led community design/build projects on the block

June 2016

- Arts Loop/Community celebration
- End project interviews and focus groups by evaluators
- Final team and partners debrief to share learning from project

**Objective Narrative:** *How does the project address NEA outcome of Livability?*

Chester's Cultural Asset map reveals that residents value arts and creative expression: they see that arts contribute vibrancy and vitality to the City, creating social gathering spaces that unite young and old and build respect across economic, racial and social lines, and how a new community of young artists and cultural leaders like The Artist Warehouse need to be supported to continue to revitalize and give back to Chester's youth. This project will build the capacity of local artists to work with youth in the community and take a leadership role with City Planners in civic engagement and revitalization. This project will encourage Chester's youth to imagine their creative potential and understand their personal ability to make a difference in the livability of their community. The quick, small-scale beautification projects – designed and built by the community – will enliven underused public spaces in the Zone in a way that directly reflects the community's sensibility.

**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.*

Anticipated goals and outcomes for social and economic livability; artistic, youth and civic leadership; arts-based engagement/civic participation include:

- Improved appearance, use, sense of visitors' safety, and business in the Creative Exploration Zone
- Increased capacity of local artists and planners to promote Chester Made arts, engage with the community, particularly youth, and affect public policy with the City
- Improved skills and social development of City youth through the arts and humanities
- Increased value by community stakeholders and civic leaders of arts and humanities approaches for engagement and revitalization
- Improved shift in the community narrative about the future of the downtown and revitalization in the City

Evaluation methodology, informed by our recent work with Animating Democracy on Chester Made Project, will be developed by PHC and Widener. Widener faculty and students will assist with onsite documentation and other aspects of the evaluation process.

**Project Location(s):**

Chester, PA 19013

**Population for Your Town/City/Tribal Land:** 34,046

**Intended Beneficiaries (Audience/Participants/Community):**

*Briefly describe the target community to whom the project is directed. In your response, address the expected benefit.*

- For youth in Chester – a city riddled with violence, poverty and struggling schools – this project will provide a safe exploration zone to interact and connect around arts and culture. This project can help them to imagine their creative potential, develop social skills, and demonstrate their personal ability to make a difference in the livability of their own community.
- This grant would accelerate the creative, civic and educational activity local artists have already initiated in Chester, and build their capacity to work collaboratively with youth and take a leadership role with City Planners in civic engagement and community revitalization
- The City of Chester would continue efforts to support a burgeoning arts scene, create new industries, and better collaborate with the community to inform policy change
- Local businesses and residents will benefit from a more appealing, livable space for arts, community and business, and an improved public perception of Chester

**Have the intended beneficiaries been consulted in the development of this project?**

Yes

**Community Engagement:**

*Briefly describe substantive and meaningful engagement with the target community (e.g., residents and other stakeholders) in the development of the shared vision for your project and its implementation. Discuss the process used to engage the target community.*

Chester's youth are its future and there are few more powerful mechanisms for stimulating massive community engagement, for bringing diverse groups of people together in new ways and spurring action than youth design-building public space improvements in their community. As such one of the centerpieces of this project will be youth co-designing and building temporary and permanent improvements in the Creative Exploration Zone with local artists, fabricators and Public Workshop.

We have seen that arts processes and civic action lead people to open up to new ideas and to personally invest their time and energy. The project storefront and the prototypes created during the design/build projects will be very visible and accessible to the community, which will encourage early interactions and attract interest in the project from Chester citizens from all walks of life.

Thoughtful branding and marketing will also be leveraged to build a larger audience for

this project.

**Has your organization worked with these beneficiaries in the past?**

Yes

**Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.**

Since 2012, PHC has been working with various partners - City agencies, arts & culture organizations, artists, universities and youth groups - in Chester, PA to leverage the power of the arts and the humanities to provide pathways for learning and creativity, spark dialog and civic engagement, and encourage diversity of expression through the Chester Made Initiative. We've invested deeply in the community and built a high level of integrity, credibility and trust in Chester- with our partners and within the community.

PHC is also a nationally recognized leader in youth development through the arts and humanities. Our award-winning Teen Reading Lounge program encourages teens ages 12-18 to design creative projects that bring books to life; strengthening interpersonal, communication and critical thinking skills. These skills have a direct bearing on civic engagement (another one of our strategic initiatives), with youth in complex and fractured communities like Chester.

**Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?**

Yes

**Race/Ethnicity Served:**

Black or African American  
Hispanic or Latino

**Age Ranges:**

Children/Youth (0-18 years)  
Young Adults (19-24 years)  
Adults (25-64 years)

**Underserved/Distinct Groups:**

Individuals below the Poverty Line  
Youth at Risk

**Describe how the project will benefit the underserved community.**

This project will bring much needed resources - both funding and human capital and expertise - to bolster the grassroots revitalization that has already begun in Chester.

Chester is a distressed community, and the City does not have the resources to support revitalization. This project will help build the capacity of local artists, who are stretching their own financial resources to fund this activity. This project will also strengthen civic engagement and social development of Chester's youth and college students, continuing to build bridges between local artists, local youth groups, and Widener University. There is a great need in Chester for a project that engages teenagers in a city riddled with violence, poverty, and struggling schools — this project will create a safe exploration zone for young people to interact and connect around arts and culture, and demonstrate their personal ability to make a difference in the livability of their community.

***Accessibility:*** Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.

This project will comply with federal laws that guarantee equal access and prohibit discrimination and make the environment as inclusive as possible. For this project we are targeting collaboration with Chester's youth and will ensure the event environments are respectful, supportive, and equalizing to participants. We will provide accessible entrances, parking, restrooms, and other facilities to accommodate all participants. For the celebratory event, we will provide an inclusive environment that welcomes all people, regardless of a disability. The project budget allows for auxiliary aides for those that need them on request, including accommodations for vision, hearing, and speech disabilities. For example, printed materials will be printable in large font format if requested. PHC will work with the City of Chester to coordinate efforts in connection with Section 504. The ADA Coordinators will be Laurie Zierer and Latifah Griffin.

**Wilmington Renaissance Corporation  
WRC  
Project Information**

**Our Town Project Area:** Arts Engagement, Cultural Planning, or Design Proj...

**Our Town Project Type:** Public space

**Project Background and Context:**

Downtown Wilmington has a civic and cultural divide between blighted neighborhoods and business and arts institutions bordering them. Wilmington Renaissance Corporation (WRC) and the City of Wilmington will bridge this divide with *Vacant to Vibrant (V2V)*, an arts initiative to shift the dynamics of isolation and scarcity and create avenues of communication and involvement.

The neighborhood holds community activities, but there are no spaces in which to easily gather. Community building events like the “Willing Street 4 Square” project are held in spaces hostile to fruitful gathering. The neighborhood, rife with criminal mischief and violence, feels it is isolated and abandoned. As “hostages in our own neighborhood,” residents are crying out for investment, focus and attention.

WRC’s 2012 Creative District Vision Plan detailed placemaking activities to link challenged communities and their assets to existing business and arts institutions in tandem with other revitalization efforts. With CD management infrastructure now in place, WRC is implementing projects such as V2V.

V2V will link four disparate areas into a cohesive cultural and civic corridor. In 2014, WRC had neighborhood residents draw their conception of what one public space – the Rock Lot – might encompass. Their images are included in this proposal, and this outpouring of community ideas for a single space has given rise to V2V.

**Major Project Activities:**

Seeking to address issues of violence, vacancy and blight, Wilmington Renaissance Corporation (WRC) will partner with the City of Wilmington, neighborhood residents and the design firm of Groundswell to design *Vacant to Vibrant (V2V)*.

This placemaking project will be designed with and for the community. The initiative will re-imagine 4 vacant, blighted and underutilized areas in the Creative District – Rock Lot, Willing Street Alley, Catawba Street Alley and 7th & West Street Lot – into a north-south civic corridor to transform the neighborhood.

V2V centralizes the arts in a catalytic planning process to fulfill the community's vision for this struggling neighborhood. It builds on current programming created by a neighborhood with a crying desire for positive change. The project will engage residents and artists to change challenged spaces into vibrant, attractive community gathering places filled with public art, performances and civic events.

The City of Wilmington's comprehensive plan for downtown revitalization includes creative placemaking initiatives such as the successful renovation of Rodney Square, an active and beautiful gathering space on the revitalized Market Street corridor.

The need for urban revitalization through creative placemaking is recognized by private developers whose downtown activities bolster V2V. The neighborhood's growing stock of living spaces market-rate and subsidized will enrich the cultural scope of the community. A major commercial revitalization firm will demolish an adjacent building to create a public plaza linking Market Street and the CD. Downtown Visions will undertake maintenance of newly created V2V public spaces through its successful "Clean & Safe" program.

Leading Delaware funders have provided support for CD management projects and infrastructure. These include Bank of America, Longwood Foundation, JPMorgan Chase, and TD Bank. Additional funders are approached as opportunities arise.

WRC and the City of Wilmington will undertake the following activities:

- WRC, as lead partner, will engage the award-winning Philadelphia-based design studio Groundswell as V2V designer. WRC targeted Groundswell as a prospective collaborator from extensive due diligence that included visits to project sites in Philadelphia and Baltimore. That process identified two creative placemaking projects led by Groundswell, Pearl Street and Spruce Street Harbor Park, whose design process and programmatic elements are germane to V2V. Notably, Spruce Street Harbor Park was a recipient of ArtPlace America funding. Preliminary meetings have secured a relationship between the groups, and WRC and Groundswell will oversee and manage all aspects of V2V's participatory community design process. Groundswell will assume a primary role in the community visioning process and engage Wilmington residents and artists in the design of V2V's four target areas. *Images of Pearl Street, Spruce Street Harbor Park and other Groundswell projects are included in this application.*
- City of Wilmington, as primary partner, will provide the resources and personnel of its Department of Planning and Development, supported by other City departments as appropriate, in the activities detailed in the "Primary Partner's Proposed Role" section of the application. The City will also engage its Access Wilmington Committee to work with WRC and designers on issues of accessibility and ADA compliance.

Almost every neighborhood in Wilmington has its own festivals and celebrations, but this community has no spaces in which residents may gather and celebrate. *Vacant to*

*Vibrant* will connect the neighborhood's two largest vacant spaces and make such public activities not only possible but also appealing.

This design process is the first phase of the initiative; WRC will seek further funding to implement the adopted design.

### **Schedule of Key Project Dates:**

Activities prior to start date

- OCT 2013 – Creative District plan finalized
- JUL 2014 on – WRC & Wilmington Dept of Planning & Development meet twice monthly
- FALL 2014 – 7th Street Arts Bridge project initiated: E-W connector to intersect w/N-S connector project V2V
- NOV & DEC 2014 – Interactive exhibitions for input into CD ideas and concepts
- DEC 2014 – WRC & Groundswell survey area for project feasibility
- JUN – SEP 2015 – Willing Street 4 Square community driven events held

Key V2V project dates

2016

AUG - Finalize scope of V2V; execute contract w/designers

SEP - Meet w/all project participants

OCT - Participatory community engagement meeting (PCEM) #1: intro partners & project

NOV - PCEM #2: residents, neighboring businesses, artists and orgs discuss needs & challenges

DEC - No PCEM; designers prepare for next meeting based on resident input

2017

JAN - PCEM #3: Conduct participatory exercises re: design and programming

FEB - No PCEM

MAR - PCEM #4: Designers present ideas; Community votes on concepts for full design

APR - No PCEM; designers prepare for walk through and continue with design

MAY - PCEM #5: Community walks through all spaces and discussion

JUN - PCEM #6: Review community input, conditions on walk-through, partner commitments

First Willing Street 4 Square event of summer

JUL - No PCEM

AUG - PCEM #7: Designers present final design at Willing St 4 Square event

SEP - Wrap up and reporting

**Objective Narrative:** *How does the project address NEA outcome of Livability?*

V2V will contribute to livability as follows:

- The neighborhood craves gathering spots. Residents can now gather only in inappropriate and inhospitable spaces such as parking lots or active streets. V2V will create public spaces where community members can have both formally planned and spur-of-the-moment activities.
- V2V will allow both residents and visitors safe, attractive pedestrian passages through the neighborhood.
- The Rock Lot and 7th & West Street Lot can host vendor fairs, enhancing economic possibilities for residents to make and sell goods.
- Pop-up activities – music, food-related, art projects – will be possible.
- Safety of residents and visitors will be secured as crime, vacancy and blight are replaced by creative activity.
- Willing and Catawba Streets will be changed from places encouraging criminal activity into spaces for public engagement.
- V2V will provide a mechanism by which the community can imagine events and activities and thus create its future.

**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.*

Short-term performance measurements:

- 7 participatory community engagement meetings (PCEM) held
- 20-30 local artists attend PCEMs
- 10 performance orgs attend PCEMs
- 250 residents/attendees fully engage and participate in design process
- V2V Design Plan completed and adopted

Long-term performance measurements:

- Three new areas for performances and art related events are created and utilized.
- City of Wilmington and State of DE dedicate funding to improving accessibility and walkability in the Creative District.
- Number of residents walking in neighborhood on E/W and N/S arts connectors increases due to increased safety of area.
- Amenities for residents and visitors are increased, similar to Market Street rejuvenation.
- New residents are attracted to new housing (market-rate and subsidized) due to upturn in neighborhood.
- Community / neighborhood awareness of and buy-in to possibilities for change is enhanced due to WRC marketing/communications strategy and increased media coverage

**Project Location(s):**

Wilmington, DE 19801

**Population for Your Town/City/Tribal Land:** 71,525

**Intended Beneficiaries (Audience/Participants/Community):**

*Briefly describe the target community to whom the project is directed. In your response, address the expected benefit.*

Primary beneficiaries of V2V:

- Current and future residents who will have neighborhood spaces in which to gather
- Residents whose safety will be increased
- Residents who will have increased pride in the neighborhood
- Visual artists who live in this and adjoining neighborhoods who will have new opportunities for creating, displaying and/or selling work
- Performance artists who live in this and in adjoining neighborhoods who will have new opportunities for presentation of scheduled or “pop-up” events

Secondary beneficiaries of V2V:

- Adjacent businesses/restaurants who will utilize the new amenities and programs
- Creators of adjacent NFP and for-profit projects whose initiatives will be enhanced
- Downtown arts organizations who will have new venues and audiences for their presentations or products
- Wilmington Convention and Visitors Bureau who will be able to market new City programs and initiatives
- Visitors from other neighborhoods who attend programs/events in the new spaces

**Have the intended beneficiaries been consulted in the development of this project?**

Yes

**Community Engagement:**

*Briefly describe substantive and meaningful engagement with the target community (e.g., residents and other stateholders) in the development of the shared vision for your project and its implementation. Discuss the process used to engage the target community.*

Since 2013, WRC has utilized the following community engagement practices:

- Attendance at neighborhood block parties and gatherings

- Daily neighborhood presence, meeting/talking with residents
- Artists' mixers for networking/professional development
- Convening and/or attending community meetings
- Creative Chat events and/or exhibitions of plans and artwork
- Creation of a Community Arts Studio (under development) to function as a meeting place and open community space

These practices will continue to be utilized during V2V project design.

To distribute information, V2V outreach will utilize:

- Website, monthly digital newsletter, blog, Facebook, Twitter, other social media platforms
- Paper flyers and door-to-door visits to engage/remind residents of events and meetings.
- Work with local pastors, civic leaders and leaders of the local recreational center
- Work with West Center City Futures in existing community committees
- Holding community meetings at locations familiar to the residents

### **Has your organization worked with these beneficiaries in the past?**

Yes

### **Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.**

Through WRC 's establishment of the Creative District (CD) has engaged neighborhood residents and artists for six years in two revitalization planning processes – the Creative District Vision Plan and the West Center City Futures Council (WCCFC) Strategic Neighborhood Plan.

Beneficiaries have participated in WRC/CD community meetings, visioning events and grassroots civic activities.

CD staffers (b) (6) work closely with artists and residents on CD projects.

For the past six years, grassroots community leaders have been actively engaged in CD revitalization projects, especially Nnamdi Chukwuocha (WCCFC) and elected officials of both the City of Wilmington and New Castle County.

Though not part of V2V, affordable live-work artist housing is now under construction in the project area, and WRC has been heavily involved in that initiative whose residents will become beneficiaries.

**Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?**

Yes

**Race/Ethnicity Served:**

Black or African American  
White

**Age Ranges:**

Young Adults (19-24 years)  
Adults (25-64 years)  
Older Adults (65 years)

**Underserved/Distinct Groups:**

Individuals with Disabilities  
Individuals below the Poverty Line

**Describe how the project will benefit the underserved community.**

**BENEFITS TO INDIVIDUALS BELOW THE POVERTY LINE**

*Vacant to Vibrant (V2V)* will create a more livable neighborhood for the estimated 5,000 residents who currently live in the neighborhood, over 2,000 of whom are below the poverty line. The project will decrease – or eliminate – crime and blight and return a viable daily lifestyle to both current and future residents, as well as restoring pride in their community.

**BENEFITS TO INDIVIDUALS WITH DISABILITIES**

V2V will result in substantial improvements to streetscapes, including ADA-compliant sidewalks and curb cuts, enhanced lighting and pedestrian necessities such as crosswalks and crossing signs. These improvements will allow disabled residents ease of movement and unencumbered access to all neighborhood amenities, including those in the V2V initiative.

**Accessibility:** *Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.*

Increasing accessibility will be a prime target of this design process.

### PHYSICAL ACCESSIBILITY

For V2V, the City will engage involvement of its Access Wilmington Committee, which works in an advisory capacity to the Mayor to raise awareness of accessibility issues. The committee's vision is for Wilmington to serve as a model of accessibility. For streets in the V2V project area, the City will ensure that the completed design will include new sidewalks, pedestrian crosswalks in the streets and accessible curb ramps. These accessibility improvements will be slotted into the City's current capital improvements calendar. The Rock Lot and the 7th & West Street Lot are both at street level.

### CIVIC and PROGRAM ACCESSIBILITY

V2V will create accessible spaces for the community from areas that were formerly unusable for the public, enabling gatherings – formal and informal – and civic activities such as festivals and markets that will be open to all.

**Wormfarm Institute Inc.**  
**Wormfarm**  
**Project Information**

**Our Town Project Area:** Arts Engagement, Cultural Planning, or Design Proj...

**Our Town Project Type:** Festivals or performances

**Major Project Activities:**

The Farm/ Art DTour is a 50+ mile self-guided back roads drive through scenic farmlands of Sauk County Wisconsin punctuated with temporary art installations, performances, poetry and more. It is the signature event within the annual Fermentation Fest - A Live Culture Convergence and occurs on the 1st two weekends October. The Fest is a celebration of food and farming with a focus on "live culture" in all its forms, from dance and yogurt, poetry to sauerkraut. Farmers, chefs, artists, poets and cheese makers will converge in the beautiful working lands of Sauk County to present a series of tastings, classes, performances, art events and more.

The DTour consists of 35-40 stops whose arts and cultural focus fall within six categories: 1) Art Works are commissioned ephemeral art installations in farm fields in collaboration with private landowners. We have developed a two stage selection process based upon four years of experience working with artists in this context. After a national call for proposals, an invited jury consisting of key staff, past DTour artists and regional experts will choose up to 15 finalists. They will be invited here to travel the DTour, meet with landowners, stakeholders and each other to gain a deeper understanding of the project and context. From the final proposals, 6-8 artworks will be selected to be realized. 2) Roadside Culture Stands are artist built mobile farm stands. Two new ones will be built to join 6-8 that will be sited in clusters along the tour in what are called Food Chains working with local growers, community-based organizations & entrepreneurs. Culture Stands are functional public art and mobile cultural centers that will vend local products and promote nearby agri-cultural events. As entrepreneur-mobiles they feature artisanal, home grown items that celebrate seasonal bounty and the culture of food preservation. 3) Pasture Performances will include a variety of offerings to be determined – past ones have included aerial dancers suspended from oak trees, a Bach cello recital in a barn, giant puppets dancing in a cornfield. 4) Field Notes are interpretative signage in artist-made frames installed along the route to highlight elements of rural life that are deeply cultural and vital to our collective well-being. Each year 2-3 more Field Notes are added. 5) Passwords- are roadside poetry in the format of Burma Shave signs. Selected through an open call 5 -6 poems will be painted on sequential signs and installed along the DTour. Winning poets receive an honorarium and poems will be printed on bookmarks and distributed at venues along the route. 6) Farm Forms highlight Wisconsin's long history of self-taught, visionary artists. We encourage farmers/ landowners who want to create their own contribution to the DTour. It is our goal - and experience - that unexpected/unjuried installations will blossom, as creativity can be contagious and even competitive.

### **Schedule of Key Project Dates:**

October - Dec. 2015 de-installation and evaluation of 2015 DTour, post event focus group.

Jan-Feb 2016 -outreach to potential sponsors, evaluation report completed, RFP for DTour artists out, develop seasonal project staff plan, initiate timeline

March – marketing plan, landowner thank you, revisit evaluation tools, complete 2015 reports, and possible farm sites identified

April- DTour proposals received, jury meets, finalists invited. Food Chain vendors invited.

May - DTour finalist orientation & presentations. Final proposal received by end of month. Event Guide info gathered and organized, interns begin, classes decided

June- DTour artists and final sites selected, map finalized, DTour Working Group meets regularly, subcommittees formed. Event Guide content finalized. Call for Poetry out

July- Agreements w/ artists, landowners & food vendors, class instructors completed, event guide to press, signs ordered, passport content finalized

August - Event Guide released, distributed website goes live, marketing goes into high gear w/ press releases, posters, social media, volunteer plan complete

Sept -Installations begin, massive logistics puzzle solved, major marketing push, passports printed Oct Ferm Fest, de-install, evaluate, document

Nov 2016- March 2017 repeat as above and refine process for 2017

### **Selection of Key Organizational Partners:** *Briefly describe the process and criteria for the selection of key organizations that will be involved in the project.*

This project intersects with a variety of key organizations with shared goals to amplify existing assets and create a thriving rural community with arts at its core. Active partners include Reedsburg Area Chamber of Commerce, Reedsburg Revitalization Organization, Sauk County Arts and Culture Committee, and University of Wisconsin Extension departments of Community Economic Development, Agriculture and Land Conservation. We are working with the Bike Federation of Wisconsin, Wisconsin Arts Board, the Dept of Tourism, and Wisconsin Farmers Union. We are consulting with Forecast Public Art in St Paul to help continue to refine our protocol for invitations to artists. Future Farmers of America, 4-H clubs and local artisanal cheese factories, master canners and master gardeners are also key stakeholders. Partnerships have evolved organically as event matures.

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

Art works are site responsive and temporary. Artists are selected through an Request for

Proposals distributed nationally. An invited jury will select 15 finalists who will be invited for a weekend to drive the DTour route meet farmers and former DTour artists, the staff, collaborators and each other. They will learn more about the goals of the project and will then have 3-4 weeks to complete a final proposal for which they will receive a stipend. The jury will then select 6-8 to be realized.

One key staff has worked on this project from its inception and is taking on a leadership role.

One of the composers who was involved last year will be joining us to handle communications and further develop social media.

**Selection and Description of Key Works of Art:** *This section should describe the process and criteria for the selection of these works of art and, where relevant, describe the role these works of art played in the development of the project to date. Where key works of art remain to be selected, this should describe the selection procedures and the qualifications sought. For projects that build knowledge about creative placemaking, the works of art are the training material, research or other items that will be developed as part of the project. For design projects, the works of art are the final designs or documentation of the community design/visioning process. For cultural planning, the works of art are a plan or other community documentation.*

Key works of art are temporary and site responsive. Artists are selected through a two part process. An RFP is distributed nationwide, submitted proposals are rough ideas to be developed in response to the land, the context and the community. An invited jury including past DTour artists, local cultural leaders and key staff select 15 finalists who are invited for a weekend to learn more, travel the route and choose preferred sites. Six –eight will be selected. We also keep a mystery spot open for an invited artist We also invite all residents along the DTour (through a special letter) to creatively participate. These “Farm Forms” are unjuried but we do offer some general guidelines. If the participant wants to be listed in the map they need only give us a brief description in time for publication. This has been a welcome surprise for all who believed and have now confirmed that creativity is contagious. Since then unplanned things just pop up. We call these rogue installations.

**Outcome Narrative:** *How does the project address NEA outcome of Livability?*

By fostering dynamic new relationships across diverse sectors, farmers, artists, writers and conservationists – through their varied perspectives and different abilities – will contribute to a thriving rural culture. In turn, this will inspire more arts activity, engage diverse populations, attract tourists, draw new residents, provide economic activity and revenue growth, build pride of place and serve as a model for other rural communities. By deepening existing partner relationships, revaluing the role of the farmer and the artist, forming new alliances and expanding both the reach of and the appetite for the arts, we will increase collaboration between agriculture and arts sectors. Many local businesses will see a significant boost in income during the event. A growing number are devising ways to parlay this into lasting gains. Our community is

strengthened by the success of locally-owned businesses, appreciation of the work of farmers and by a new sense of possibility.

**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.*

In 2014 the Farm/Art DTour attracted over 15,000 people and created strong community buy-in. Of the participating landowners, 100% are interested in being involved again. Rogue installations and entrepreneurial activities cropped up. Local businesses reported a 20 -700% increase in traffic and sales compared to an average 10 day period. We are receiving stronger artist proposals. Offshoot projects include permanent public art, new farm B&Bs and a new city park  
We will continue to use the services of a professional evaluator to advise the project, refine existing and develop new evaluation tools including ways to measure difficult to quantify results akin to “gross domestic happiness.” We will document farmer/artist interactions involved with installations, track DTour artists careers and compile year end summary of all media coverage.

**Accessibility:** *Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.*

Art installations, Field Notes, Farm Forms and many performances can be viewed from the roadside so as to be visually accessible to anyone within a vehicle. Performances will be outdoors on level areas easily accessible by wheelchairs. There will also be guided tours using a handicap- accessible motor coach. Paper versions of Field Notes will be available in large print. All commercial businesses where events and classes are scheduled along the DTour route are ADA compliant. We continue to explore downloadable audio tours to allow an extra level of accessibility

**Project Location(s):**

North Freedom, WI 53951  
Reedsburg, WI 53959  
Rock Springs, WI 53961

**Population for your Town/City/Tribal Land:** 9200

**Intended Beneficiaries (Audience/Participants/Community):**

*Briefly describe the target community to whom the project is directed. In your response, address the expected benefit:*

Sauk County has a rich agricultural heritage, and the landscape itself is a cultural resource and locus for community identity. While this culturally underserved area will be the primary geographic community served, the project also targets the surrounding 250-mile radius (including Chicago, Milwaukee, Minneapolis) for increased tourism, based on the tourist population currently drawn to a well-established art studio tour, bike trail, a growing local food and farming movement and increased interest in organic and fermented foods and home brewing.

Participating artists are immersed in the community working with farmers, land & business owners, igniting curiosity and mutual respect. Local business will continue to benefit and this in turn will develop an appreciation for the arts as driver of economic activity. The DTour attracts some people who come for the farms and trip over the art and others who come for art and trip over farming – each experience heightened by the other.

*Have the intended beneficiaries been consulted in the development of this project?*

Yes

**Community Engagement:**

*Has your organization worked with these beneficiaries in the past?*

Yes

*Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries:*

In 2010 Wormfarm hosted a traveling Smithsonian exhibit – Key Ingredients America by Food. The imprimatur of the Smithsonian allowed us to begin new partnerships and deepen existing ones. Because the program is a template around which to create one's own meaningful programs we explored the notion of the arts as being a key ingredient in a thriving rural community. The arts, food and farming came together in an authentic reflection of our evolving culture - with the Smithsonian as good housekeeping seal of approval. This allowed us to identify and cultivate key stakeholders and later to confidently launch an ambitious ongoing annual event.

At the same time the local food movement is going strong revitalizing many small family farms. Urban neighbors who have become reconnected to the land, in theory deepen both interest and investment in rural places upon which they depend.

*Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?*

No