



Museums for America

Sample Application MA-10-18-0196-18
Project Category: Learning Experiences

Walker Art Center

Amount awarded by IMLS:	\$250,000
Amount of cost share:	\$355,000

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2019 Museums for America grant program differ from those that guided the preparation of FY2018 applications. Be sure to use the instructions in the FY2019 Notice of Funding Opportunity for the grant program and project category to which you are applying.

Abstract

Lead Applicant and Partners: The Walker Art Center requests a three-year, \$250,000 grant for “Family at the Center” (FAC), a new initiative designed to build participation amongst two target audiences: 1) families with children with neurodiversity and sensory sensitivity disorders, such as autism spectrum disorder (ASD), attention deficit disorder (ADHD), and anxiety, among others; and 2) families from Minnesota’s fastest growing Culturally and Linguistically Diverse (CALD)¹ communities, including Hispanic, Somali, and Indian populations, as well as Hmong populations from Laos and Vietnam. Key community partners include those serving the two target audiences, such as the Autism Society of Minnesota, the University of Minnesota’s Occupational Therapy Department, the Center for Hmong Arts and Talent, Ka Joog, Ragamala Dance Company, and the Somali Museum of Minnesota, among others.

Need/Challenge Addressed: For more than 26 years, Walker Family Programs have served families by creating opportunities for direct artist engagement and inspiring social, cultural, and community-based learning. Multiple initiatives have helped to ensure best practices for family engagement, including the IMLS-funded 2007-2009 Raising Creative Kids (RCK) initiative that focused on art and creative play as catalysts for learning. The Walker’s longstanding commitment to family audiences is based in the knowledge that a child’s learning practice, creative expression, and critical thinking are best supported when their parents/caregivers are actively involved. Yet many adults feel uncertain about art or that they lack expertise, which often prohibits them from visiting the Walker (and other museums) or facilitating meaningful discussions about art with children. Family Programs address these and other barriers to participation and remain responsive to audience needs through program evaluations, visitor feedback, and consultation from advisory committees. As a result, Family Programs engage a robust audience of more than 30,000 visitors each year, including new (20%) and repeat (46%) visitors, audiences of color (24%), and visitors from low-income households (35%). While the Walker has facilitated family learning for nearly three decades, little information is available on the quality or impact of experience on culturally and ethnically diverse visitors. Minnesota is also experiencing dramatic shifts in its demographic makeup, with rapidly growing populations of foreign-born residents, especially from Mexico, Somalia, India, Laos, and Vietnam. In addition, Minnesota has one of the highest rates of students with ASD, which is twice the national average and particularly high in the Somali community.

Project Activities and Beneficiaries: Walker Family Programs serve as a first point of entry for families to engage in creative play and arts learning as they explore contemporary art together. Programs are designed to remove barriers (financial, physical, and perceptual) to participation through waived gallery admission and access to myriad educational activities and multidisciplinary artistic programming. Informed by recent research, program evaluations, and reports on the shifting demographics of Minnesota, the Walker will leverage its Family Programs platform to address the specific needs of two target audiences: 1) families with neurodiverse children; and 2) families from Minnesota’s fastest growing Culturally and Linguistically Diverse (CALD) communities. Through the FAC initiative, the Walker will serve these target audiences by advancing four key strategies: 1) Diversify family programming, resources, and marketing materials to be inclusive, sensory-friendly, culturally-relevant, and offered in languages other than English; 2) Develop and deepen partnerships with community organizations serving neurodiverse and CALD audiences; 3) Create professional development and employment opportunities for CALD artists; and, 4) Conduct research on best practice programs, and develop and implement new evaluation methodology.

Intended Outcomes: Outcomes include: 1) CALD and neurodiverse families access arts experiences because they are appropriate and culturally relevant; 2) family and community relationships are strengthened with and through the Walker; and, 3) communities of practice supporting CALD and neurodiverse audiences benefit from support.

Measuring Success: Mary Ellen Munley will serve as the evaluation advisor for FAC. She will work with Walker staff and a new panel of stakeholders from neurodiverse and CALD communities to design and implement a comprehensive evaluation program. For all Family Program visitors, quantitative data about attendance patterns and demographics along with qualitative feedback about the visitor experience and learning outcomes will be gathered and compared with goals. Results will be documented in a report and disseminated to community partners and peers in the museum field.

¹ <https://aifs.gov.au/cfca/publications/enhancing-family-and-relationship-service-accessibility-and/characteristics-and>

1. Project Justification

What do you propose to do? Since 1991, the Walker's Family Programs have served children and their parents/caregivers by creating opportunities for direct artist engagement and inspiring social, cultural, and community-based learning. Multiple initiatives have helped to ensure best practices for family engagement, including the Walker's flagship program Free First Saturdays (FFS) which serves as a first point of entry for family visitors to learn about and explore contemporary art together. Offered on the first Saturday of the month, this gateway program provides waived gallery admission and access to myriad educational and artistic programming. Through regular program evaluations, visitor feedback, and consultation from advisory committees, the Walker remains responsive to the needs and interests of families and serves a robust audience, with FFS attendance of more than 30,000 each year and many more served through family resources, such as sketch books and activity guides. Armed with recent research, program evaluations, and reports on the rapidly shifting demographics of the Twin Cities, the Walker is planning to leverage its Family Programs platform to address the specific needs of two target populations: 1) families with children with neurodiversity and sensory sensitivity disorders, such as autism spectrum disorder (ASD), attention deficit hyperactivity (ADHD), and anxiety, among others; and 2) families from Minnesota's fastest growing Culturally and Linguistically Diverse (CALD)¹ communities, including Hispanic, Somali, and Indian populations, as well as Hmong populations from Laos and Vietnam. A \$250,000 IMLS Museums for America grant is requested to support a new three-year initiative, entitled "Family at the Center" (FAC), that will advance four key strategies: 1) Diversify family programming, resources, and marketing materials to be inclusive, sensory-friendly, culturally-relevant, and offered in languages other than English; 2) Develop and deepen partnerships with community organizations serving neurodiverse and CALD audiences; 3) Create professional development and employment opportunities for CALD artists; and, 4) Conduct research on best practice programs, and develop and implement new evaluation methodology.

What need, problem, or challenge will your project address and how was it identified? Minnesota's demographic makeup has shifted dramatically in recent years. Census data indicates that the number of foreign-born Minnesotans has tripled since 1990, while only doubling nationwide over the same period; 365,000 foreign-born residents live in the Twin Cities region constituting 11% of the population with the largest groups from Mexico, India, Laos, Somalia, and Vietnam.² This same data reveals that nearly 1 in 6 children in Minnesota age 0–19 has at least one immigrant parent, and this figure is nearly 1 in 5 for children age 0–4.³ Students and young people now represent the most diverse demographic segment of Minnesota; in 2014, students of color became the majority (50.3%) compared with the broader adult population (17.6%), and 2016 marked the year when youth of color, 18 and under, began to outnumber non-Hispanic/Caucasian youth.

While surveys affirm that Family Programs attract the most culturally, ethnically, and socio-economically diverse range of visitors of any Walker program (over 24% of adult visitors are non-white, which is equal to state demographics, and 35% come from low-income households), little information is available on the quality or impact of experience on these visitors, especially for target CALD audiences. Furthermore, Walker staff observations over the past two years have noted low participation amongst CALD communities, despite being households that are likely to have large families with young children⁴. One barrier, as cited in the recent Culture Track 2017 report, is that people of color are 82% more likely to state that a reason for not participating in cultural activities is that they don't "reflect people of all backgrounds."⁵ Yet recent research concludes that even a single visit to an art museum can improve children's abilities in critical thinking, empathy, and tolerance for others,⁶ which in turn support community development and responsible citizenship—essential skills to cultivate within an increasingly diverse population like Minnesota.

Alongside these demographic changes and findings, the state is grappling with race-based barriers and inequality; Minnesota has one of the worst achievement gaps in the country,⁷ which includes particular deficiencies in reading levels in Hispanic students. A recent study conducted by the City of Minneapolis also highlighted that artists of color receive less

¹ <https://aifs.gov.au/cfca/publications/enhancing-family-and-relationship-service-accessibility-and/characteristics-and>

² Integrated Public Use Microdata Series from the U.S. Census Bureau, American Community Survey, <http://www.mncompass.org/immigration/population-trends#1-5584-q>

³ Integrated Public Use Microdata Series from the U.S. Census Bureau, American Community Survey, <http://www.mncompass.org/immigration/age#1-5601-q>

⁴ <https://sites.google.com/a/macalester.edu/refugees/hmong>

⁵ <http://2017study.culturetrack.com/the-new-cultural-consumer>

⁶ <https://crystalbridges.org/blog/crystal-bridges-museum-of-american-art-university-of-arkansas-department-of-education-reform-announce-results-of-a-study-on-culturally-enriching-school-field-trips/>

⁷ <http://www.twincities.com/2017/08/18/15-years-later-mn-schools-are-more-segregated-and-achievement-gap-has-barely-budged/>

support and access to professional and financial opportunities than white artists.⁸ This is in line with U.S. Census data that shows families of color in Minnesota have a median income of about half of their white neighbors, and unemployment rates for Minnesotans of color are four times higher than for Caucasian Minnesotans.⁹ In addition, Minnesota's rate of ASD students is twice the national average,¹⁰ making it one of the highest in the nation; this is due in part to particularly high instances of ASD in Somali children in Minnesota.¹¹ Barriers to participation for families with children on the autism spectrum were identified through recent research conducted by Walker staff in partnership with the Autism Society of Minnesota (AuSM) and the University of Minnesota's Occupational Therapy Department (UMN OT). A 2017 planning survey noted that families with neurodiverse children avoid popular family programs like the Walker's FFS as they draw large crowds and are often too loud for sensory-sensitive children. The survey also indicated strong interest in sensory-friendly arts programming that engages the whole family. As one respondent shared, "simply having a [sensory-friendly] day means 'difference' is more accepted." There is currently no art museum in Minnesota that offers a sensory-friendly experience.

Who or what will benefit from your project? The research and demographic trends outlined above provide a strong argument for responsive changes to the format and approach of Walker Family Programs. While all visiting families will benefit through the broader range of cultural activities offered, the FAC initiative is specifically designed to broaden, deepen, and diversify participation amongst families with children ages 5–12 from two target audiences: 1) families with neurodiverse children; and 2) families from CALD communities. A critical component of this initiative is the Walker's work to develop and deepen partnerships with community organizations serving these two target audiences, including AuSM, UMN OT, the Center for Hmong Arts and Talent (CHAT), Ka Joog, Ragamala Dance Company, and the Somali Museum of Minnesota (SMM), among others. FAC will also benefit artists, in particular those from CALD communities, through professional development and employment opportunities. In addition, FAC will benefit Walker staff by providing the opportunity to test and evaluate best practices and implement new educational methodologies and social change practices, and the museum education field will benefit from a summative report on the initiative published by the Walker.

How will your project advance your institution's strategic plan? FAC underpins the Walker's longstanding commitment as a public institution to diversity, equity, inclusion, and access, and the initiative's four strategies specifically address key priorities of the Walker's strategic plan: the changing nature of audiences (demographics, needs, and expectations); commitment to diversity and inclusion; the active engagement of audiences; and artistic innovation and cross-disciplinary investigations. The initiative also advances specific institutional priorities for FY17-18: foster an institutional commitment to inclusion and diversity, seize opportunities to ensure current practices reflect this commitment, and assert cross-disciplinary leadership in the field. The strategic plan and FY17-18 priorities are attached. It is important to note that, while the current plan ends FY18, the Walker's Executive team has already identified that programs and strategies addressing diversity, equity, inclusion, and access will remain high priorities of a new planning process that will launch in 2018.

How will your project address the goals of the Museums for America program and align with the Learning Experiences project category? Walker Family Programs are well aligned with the Museums for America program and Learning Experiences category. This longstanding platform provides numerous benefits for family audiences, including inclusive, multi-sensory and learner-centered experiences that support the development of 21st-century skills by provoking imagination, problem solving, and global citizenship. With support from IMLS, the Walker will address the specific needs of FAC's target audiences, broadening their visibility in the community by showcasing and facilitating their interaction with the Walker's already diverse audiences. Through FAC, the Walker will strengthen its ability to serve as a platform for learning and self-expression for its changing community now and into the future. Visitor studies, research, advisory groups, and community partnerships have guided the design of the FAC initiative. It also incorporates a number of best practice approaches, including Universal Design for Learning (UDL),¹² an educational framework that guides the development of flexible learning environments to accommodate different learning styles (kinetic, verbal, multi-sensory) and inquiry and

⁸ <http://www.minneapolismn.gov/www/groups/public/@citycoordinator/documents/webcontent/wcmssp-187883.pdf>

⁹ <http://www.twincities.com/2016/04/29/minnesotas-racial-disparities-worsening-why-and-why-it-matters/>

¹⁰ Campbell, Bradley. "Why Does Minnesota Have the Nation's Highest Autism Rate?" August 20, 2008. *City Pages*.

¹¹ <https://rtc.umn.edu/autism/>

¹² The success of this approach has been demonstrated throughout the field of museum education. The Queens Museum's report, "Paving New Ways to Exploration in Cultural Institutions: A Gallery Guide for Inclusive Arts-Based Engagement in Cultural Institutions" (2017) provides tangible examples of verbal, kinetic, and multisensory gallery activities.

project-based participatory activities, and Community Cultural Development (CCD),¹³ a social change practice aimed at working creatively with communities on their own ground, on their own issues, through cultural practice. By leveraging these methodologies, the FAC initiative will facilitate positive impacts of arts experiences for family audiences and the community, such as increased empathy,¹⁴ tolerance, and critical thinking.¹⁵

2. Project Work Plan

What specific activities, including evaluation and performance measures will you carry out? Through the FAC initiative, the Walker will leverage its Family Programs platform to expand access for all families while addressing the specific needs of two target audiences: 1) families with neurodiverse children; and 2) families from CALD communities. The initiative's four core strategies, for which IMLS funding is requested, are outlined below.

1) Diversify family programming, resources, and marketing materials to be inclusive, sensory-friendly, culturally-relevant, and offered in languages other than English. Both UDL and CCD methodologies will be utilized to engage community partners and artists as key collaborators across all components of Walker Family Programs:

Family Programming: Free First Saturdays (FFS), the Walker's primary platform for serving family audiences, is offered on the first Saturday of the month (10am–5pm). Over the past 26 years, this gateway program has proven highly effective at removing barriers (financial, physical, and perceptual) to participation by waiving gallery admission and offering access to myriad family-friendly educational activities and the full range of the Walker's multidisciplinary artistic programming and 19-acre campus, which includes the Minneapolis Sculpture Garden. FFS programming integrates best practice approaches and UDL methodologies to support learning in an immersive, educational environment. For example, at a typical FFS, a family might dance together in a movement workshop, draw in a gallery setting, participate in reading and storytelling, or create a mixed-media art piece. These activities are facilitated by local and national artists, while part-time Walker Educators engage families in tours of the Walker's galleries and the Minneapolis Sculpture Garden that are designed to support inquiry and student-centered learning. Tours are offered in multiple languages, including Spanish, Hmong, Portuguese, and Hebrew—with the addition of a Somali educator anticipated in early 2018. Each year, FFS events serve a robust audience of more than 30,000 visitors each year (approximately 2,500 per month). The most recent 2015-16 survey affirmed FFS attracts both new visitors (20% are first-time Walker visitors) and repeat visitors (46% attend at least 1-2 events each year). FFS also drives strong visitation from audiences of color (24%) and low-income households (35%). In addition, surveys indicate that “entertainment,” “family-friendly,” and “educational” are primary motivators for visitors.

Through the FAC initiative, FFS's program planning process will change significantly to integrate best practices in museum education with CCD methodologies. Specifically, the Walker will engage community organizations and teaching artists from a diverse range of backgrounds, with a focus on CALD communities, as key partners to present culturally-relevant performances, workshops, and hands-on art-making activities including programming in major languages other than English spoken in Minnesota, such as Spanish, Hmong, and Somali. Program examples include the traditional Somali art of basket weaving, traditional Indian dance workshops, or a fashion showcase of young Hmong designers. Over the three-year initiative, approximately 12 of the 36 FFS events (30%) will feature programs presented by CALD partners and artists.

Through a new partnership with AuSM and UMN OT, the Walker is working to remove barriers to participation and increase access for families with neurodiverse children, including ASD, ADHD, anxiety disorders, and other sensory sensitivities. The Walker recently received an Arts Access grant from the Minnesota State Arts Board to develop and pilot a new monthly program entitled **Sensory Friendly Sundays (SFS)**. Beginning in May 2018, SFS will be offered on the first Sunday of each month (8–11am). The program format will mirror FFS—free gallery admission and family-friendly educational programs—with activities tailored to the target audience's needs. To ensure a sensory-friendly environment, SFS will occur prior to the Walker's public hours allowing lower-volume audiovisual artworks, controlled gallery visitor numbers, and modified lighting levels in certain spaces. Visitors will engage with relevant, accessible arts experiences delivered by professional artists who have experience working with the sensory-sensitive community, such as tactile color-field installations to stimulate younger

¹³ <http://www.ccd.net/about/theory.html>

¹⁴ <https://culturetrack.com/events/2017-new-york-city-launch/>

¹⁵ <https://crystalbridges.org/blog/crystal-bridges-museum-of-american-art-university-of-arkansas-department-of-education-reform-announce-results-of-a-study-on-culturally-enriching-school-field-trips/>

children with autism, small-scale workshops with picture-based instructions and tools that do not require advanced motor-skills, and film screenings in low lit—as opposed to dark—screening spaces. Over the three-year FAC initiative, the 36 SFS events will serve approximately 3,600 family visitors, with 15% identifying as non-Caucasian. Performance measures will also include a satisfaction rate of 80% or higher and qualitative feedback highlighting that families feel supported in their visit and greater connection to the Walker and contemporary art.

During family days, the Walker provides access to picture and story books in a variety of languages and for a range of ages for families to use in quiet lounge spaces. Aside from undergirding the philosophy of Family Programs, wherein children and parents/caregivers learn together, this offering has proven immensely successful by providing space for families to take a break and read together. Drop-in gallery activities for families are also offered on free days, such as looking and drawing exercises, creative writing in response to artworks, and sculptural maquette making. Given the success of these offerings on family days, the Walker plans to offer book lounges and in-gallery activities on 30 non-family day weekends that historically draw high attendance at the Walker (Thanksgiving, summer vacation, etc.) over the three-year initiative.

Family Resources: The Walker provides a number of resources to support families whenever they visit the Walker or Minneapolis Sculpture Garden, during or outside of defined family days. While content varies, all materials are designed to support diverse learning styles and inspire interest and excitement about the Walker and the art on view. As family visitors often have time constraints, the Walker provides free activities that require little instruction and can be completed in 10-15 minutes. Current resources available for free at the visitor desk include scavenger hunt worksheets, coloring books, and sketchpads, which have proven to be one of the most immediate and easiest ways to focus children's attention on looking at and engaging with art. The simplicity of sketchpads allows for "free choice" learning and a wide range of uses: a young child can scribble or draw what they see, while an older child can create a written or visual diary of their visit.

The FAC initiative will expand resources for family audiences by creating new materials that engage all family visitors in inclusive, culturally-relevant experiences and by translating family materials into languages other than English (Spanish, Somali, and Hmong). The Walker will work with artists from CALD communities to create new activity books for children featuring characters that look like them; a total of four new books (2,000 copies per book) will be created over the three-year initiative. These materials will be available for free at the Walker's visitor desk and downloadable on the Walker's website (walkerart.org). Walker staff will track utilization of the materials onsite and online as well as visitor feedback.

Marketing Materials: A critical component of FAC will be to redesign the graphic identity for Walker Family Programs in order to present a consistent message of welcoming and inclusion to all families. This includes all way-finding materials that orient onsite visitors and help them to navigate the museum and campus, such as welcome banners, directional signage, museum rules, handbills, and staff uniforms. The new identity will incorporate Universal Design (UD) principles¹⁶ that explore solutions for people of diverse abilities that are more inclusive, without compromising the integrity or quality of the product. This includes the integration of icons, pictograms, imagery, and maps, which are more easily accessible for both families learning English and children with ASD who have difficulty processing text.¹⁷

2) Develop and deepen partnerships with community organizations serving neurodiverse and CALD audiences.

To support and develop family programming as well as outreach efforts, the Walker will deepen its relationships with community organizations that serve the two target audiences: 1) families with neurodiverse children, and 2) families from CALD communities. The Walker has already engaged AuSM and UMN OT as new partners to conduct research and develop the SFS pilot program that will launch in May 2018. This pilot will convene a 12-person advisory committee including parents of children with ASD, occupational therapists, and accessibility advocates. New partnerships will be created with organizations that have strong track records of serving Twin Cities CALD communities, including CHAT, Ka Joog, Ragamala, and the Somali Museum. The Walker will engage partners on multiple levels, including working with partners and their affiliated artists to develop programming for FFS and SFS. In a typical year the Walker works with 10–15 different community-based organizations for FFS. Through FAC, new partnerships will be developed and program strategies will focus on deepening relationships with select CALD community partners by meeting more regularly, offering spaces for

¹⁶ <http://idea.ap.buffalo.edu/udny/Section4-2a.htm> and <https://www.informedesign.org/news/2015/08/05/v05r-p.pdf> and <http://universaldesign.ie/What-is-Universal-Design/Definition-and-Overview/>

¹⁷ <https://www.frontiersin.org/articles/10.3389/fpsyg.2015.00031/full#h7>

community events, and resource sharing where possible. While the total number of partners is not expected to increase for FFS, the Walker's focus will be on diversifying this mix of partners to include those serving CALD audiences and deepening relationships through mutually beneficial initiatives. To alleviate financial barriers to participation, transportation subsidies will be offered to partner organizations to support staff, artists, and the constituents they serve. In addition, the Walker will work with partners to recruit 3–5 interns each year, aged 16–19, from CALD communities. Interns will receive a stipend for supporting Family Programs; duties include preparing materials, assisting artists, and working at events. Internships will provide students with opportunities to work with artists from diverse backgrounds and develop pipelines into creative fields.

3) Create professional development and employment opportunities for CALD artists. Through FAC, the Walker will broaden the network of artists it contracts to present Family Programs, including connecting specifically with artists from Hmong, Somali, Indian, and Hispanic communities. While the Walker currently ensures that 30% of artists contracted for Family Programs are artists of color, FAC will secure opportunities specifically for CALD artists, increasing this benchmark to 35%. Working with community partners, the Walker will develop and present three two-day paid training programs (one each year of the initiative) that will provide opportunities for artists to develop skills for programming for children and family audiences and working with a large cultural organization like the Walker. Trainings will include summarized information about the Walker and how it functions; an introduction to production planning and the components of a live workshop; information on museum education, including learner-centered program development and the stages of child development; and a workshop on how to synthesize artistic practice into a public engagement format. Trainings will also include an orientation on how to approach other Twin Cities cultural organizations to perform similar work and build artist portfolios. These intimate and focused sessions will be delivered to 10-15 artists per year over the three-year initiative. As a result, the Walker anticipates that participating artists will present projects for at least 12 of 36 FFS events (30%) across the initiative. Artist evaluations will be conducted to determine the effectiveness, value, and outcomes of the trainings.

4) Conduct research on best practice programs, and develop and implement new evaluation methodology. Several US contemporary art museums successfully engage target populations specific to their local context, such as the Queens Museum, New York (through the Visitor Service Assistant Program); the Brooklyn Museum, New York (as a Medal for Museum and Library Service receiving organization); and the Perez Art Museum, Miami (through comprehensive family offerings in languages other than English). However, there is little research that compares and connects best practices across these programs. To research this, Walker staff and evaluation consultant Mary Ellen Munley (MEM) will visit these three institutions to interview educators and program administrators. Collected data will help to identify and collate best practices, connections, and indicators of success across impactful programs, which will be essential to developing new culturally sensitive evaluation practices. With baseline demographics established in 2018, the Walker and MEM will convene a CALD community evaluation committee to assist with onsite program evaluation by observing programs and providing feedback on Family Programs' marketing and resources. Additional research efforts will focus on the two target audiences, families with neurodiverse children and CALD visitors, and include interviews and surveys with community partners, their constituents, and affiliated artists. A key focus area of the evaluation plan will be cultural competency—the programs' adaptability to the specific needs (cultural norms, values, and practices) of target audiences. Evaluation efforts will also assess the net promoter score (an evaluation tool used to gauge visitor loyalty) for Family Programs audiences. Data collected from audiences, partners, artists, and peer institutions will inform the development of a new assessment tool and evaluation methodology for Walker Family Programs.

What are the risks to the project and are they accounted for in the work plan? One of the keys to success for FAC is the Walker's ability to maintain and expand new and preexisting relationships with community partners. Because these partnerships rely heavily on the interpersonal relationships formed by organizational representatives, staff turnover detracts from a partnership's longevity. To mitigate this risk, efforts will be taken by Walker staff to ensure there are multiple points of contact with each partner organization. In addition, many organizations serving the target communities identified for the FAC initiative are limited by scale, financial resources, and professional experience. The project tackles this risk by providing remuneration and travel stipends for community organizations and individuals to aid them in attending meetings and events.

Who will plan, implement, and manage your project? Nisa Mackie, Director and Curator of Education and Public Programs, will provide strategic oversight for the FAC initiative as well as training for CALD artists. Mackie joined the Walker in May 2015 after managing public programs at the Biennale of Sydney, and overseeing educator training for the Manifesta

biennial. Julia Anderson, Family and Access Programs Coordinator, will manage and facilitate all aspects of FAC, and will lead organizational relationship building. Anderson manages FFS, developed SFS in partnership with AuSM and OT, and served as a Community Fellow in the University of Minnesota Leadership Education in Neurodevelopmental and Related Disabilities Program (LEND) during the 2016–2017 academic year. Evaluation consultant Mary Ellen Munley (MEM) will be contracted to oversee museum peer research and to develop an assessment tool and evaluation methodology for Family Programs. MEM will carry out visitor experience evaluations and Walker staff will utilize existing tools to evaluate community partners and artists. An Outreach and Evaluation Assistant will conduct audience interviews and surveys, collate survey results, and assist Anderson with community outreach. Walker Educators will deliver bilingual tours and design drop-in gallery activities, and contracted artists will create performances, workshops, and art-making activities for FFS and SFS.

When and in what sequence will your activities occur? Year 1: Conduct monthly FFS and SFS events. Hire contract evaluator and Outreach and Evaluation Assistant. Commence visitor, partner, artist, and peer museum research. Build relationships with partners and artists. Year 2 and 3: Conduct monthly FFS and SFS events; make iterative improvements. Utilize audience research and program evaluation to build assessment tool and evaluation methodology. Conduct artist trainings and hire artists and bi-lingual educators to present programs and facilitate art-making workshops. Conduct community partner and artist evaluations. Translate and create new family resources in multiple languages. Develop new graphic identity and marketing materials. Produce and disseminate report on FAC initiative. See Schedule of Completion.

What time, financial, personnel, and other resources will you need to carry out the activities? Support is needed for a part-time Outreach and Evaluation Assistant, part-time Walker Educators, event production staff (technicians and crew), partner fees, artist fees and training stipends, intern stipends, and a contract evaluator. Travel support is needed to conduct peer museum research. Design of new Family Programs graphic identity; production of marketing collateral, signage, and family resources; community partner transportation subsidies; and program supplies, like art materials, also require support.

How will you track progress toward achieving your intended results? Program staff will meet bi-weekly to ensure all strategies are delivered on time and within budget. Staff will conduct consultative meetings and reviews throughout the project to ensure programs meet the identified needs of participants, learning outcomes, and intended results. MEM has developed a rigorous and scaffolded evaluation plan that will keep staff accountable to specific milestones across the project timeline. This includes interviews, focus groups, the CALD committee evaluation meetings, and baseline data reviews to develop guiding principles and an evaluation plan in the planning stage (Year 1); and surveys, small focus groups, and target audience meetings to review programs, family resources, and marketing materials in the formative stage (Year 2). In the summative evaluation (Year 3), data about audience attendance patterns, program implementation, program satisfaction, achievement of a welcoming and respectful environment, and learning outcomes will be gathered and results compared with goals for increased attendance from target audiences and quality of experience.

How and with whom will you share your project's results? The Walker will produce a final summative report with MEM, which will be shared through the Walker's website and Education blog and distributed to partners and museum peers engaged in family programming. Staff will also present findings at the annual American Alliance for Museums Conference, and to local peers, including the Minnesota Access Alliance and the Twin Cities Museum Educators' Group.

3. Project Results

Describe the intended performance goals and benefits of this project. FAC's primary goal is to develop and provide inclusive and accessible learning opportunities for more than 30,000 family visitors annually, with a focus on families with neurodiverse children and from CALD communities to extend the benefits of family-centered learning to new communities. The Walker will achieve this by leveraging its successful Family Programs platform to meet the needs of the two target audiences, deepen reciprocal community partnerships, train and employ CALD artists to deliver programs, and provide culturally-relevant and multilingual resources for families. Across all strategies, Family Programs will address the state's rapidly shifting demographics and issues of cultural and racial isolation by removing barriers (perceptual, language-based, physical, and financial) to participation and tailoring programming to the needs of neurodiverse and CALD audiences.

The secondary goal is to support communities of practice. The Walker will advance relationship building with key organizations supporting families in the Twin Cities, including UMN OT, AuSM, CHAT, KaJoog, the Somali Museum, and

Ragamala. By working closely with organizations to train, employ, and support artists of color, the Walker will help maximize resources, avoid duplication of services, and develop shared strategies for facilitating access to art and creative learning. In addition, the Walker will share best practices and evaluation findings with its partners and practitioners in the museum field invested in community cultural development and family programming.

Describe your project's intended results. In 1991, the Walker created its Family Programs platform with the understanding that families encounter numerous barriers (financial, perceptual, and physical) to participation at the Walker and museums in general. Museums are often seen as intimidating and confusing environments, especially for people of color and from low-income neighborhoods. Many adults feel their own uncertainty and lack of knowledge about art prohibits them from visiting museums, or facilitating meaningful discussions about art with children. Walker Family Programs are designed to address these barriers and create a welcoming and inclusive environment in which parents/caregivers can actively support their children's learning practice, creative expression, and critical thinking skills. The intended outcome of the proposed FAC initiative is to leverage the Walker's successful Family Programs platform to open new pathways and increase comfort levels for target audiences to use the Walker, and museums in general, as a space for learning, discovery, and recreation. As communities see their leaders, artists, and cultures reflected at the Walker, the institution's investment in community and role as a center for engagement will become visibly evident. Target communities will receive the space and means for self-determination and empowerment, which will in turn deepen a relationship of trust and reciprocity between diverse audiences and the Walker. Core project outcomes include: 1) CALD and neurodiverse families access arts experiences because they are appropriate and culturally relevant; 2) family and community relationships are strengthened with and through the Walker; and, 3) communities of practice supporting CALD and neurodiverse audiences benefit from support. These are accompanied by tangible attendance and demographic goals across the three-year initiative: 90,000 attendance at FFS; 3,600 attendance at SFS; increasing visitors of color at Family Programs from 24% to 35%; and increasing visitors from target CALD communities from less than 1% to 15% across the three-year project. Other outcomes include: target populations feel the Walker supports their local community and culture, express intent to return, and would recommend Family Programs to others. The project also has the potential to modify, or even significantly change, evaluation practices, which will be shared with the museum field.

How will the knowledge, skills, behaviors, and/or attitudes of the intended audience change? Through FAC's identified strategies, target communities will feel more welcomed and engaged at Walker Family Programs. Families from target audiences will gain skills and knowledge in art, art-making, creativity, and problem solving and develop increased understanding of and comfort with the Walker and museums in general. More broadly, the Walker anticipates FAC will stimulate broader cross-cultural understanding across family audiences and increased awareness of the specific cultural offerings of each distinct target cultural group. While learning outcomes have been established for Family Programs, the Walker cannot anticipate that indicators of success for neurodiverse and CALD audiences will look the same as other evaluation projects. For example, neurodiverse children's engagement cannot be judged through interviewing, surveys, or one-off observation, so growth must be assessed through caregivers and family members who understand the specific behaviors of their child. These indicators will be determined after Year 1 of the project and benchmarked in Years 2 and 3.

What tangible products will result from your project? The Walker will translate existing family resources and develop four new culturally-specific activity books designed by artists from Indian, Hmong, Somali, and Hispanic populations, which will be available for free to onsite visitors and as downloadable digital files on the Walker's website (walkerart.org). MEM will develop an assessment tool and evaluation methodology, which will include detailed demographic research across Family Programs which has not been produced since 2006. Additionally, a summative report will be produced and shared with community partners and museum peers engaged with family programming.

How will you sustain the benefit(s) of your project? Since 1991, the success of Family Programs has required significant investments of full- and part-time staff and financial resources. As a program that serves key audiences, advances the institution's mission and strategic plan, and builds museum audiences for the future, the Walker will continue to dedicate substantial resources to Family Programs going forward through a combination of operating funds, contributed income from corporate sponsors and foundations, and an annual draw from an endowed \$2 million Excellence Award from the Wallace Foundation granted in 2006.

IMLS: "FAMILY AT THE CENTER" SCHEDULE OF COMPLETION

YEAR 1: OCT 18 to SEP 19	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP
Free First Saturday	x	x	x	x	x	x	x	x	x	x	x	x
Sensory-Friendly Sunday	x	x	x	x	x	x	x	x	x	x	x	x
Evaluation and Outreach Assistant recruitment	x	x	x	x								
Family Programs Coordinator and Evaluation and Outreach Assistant weekly meetings					x	x	x	x	x	x	x	x
Walker provides sketchbooks and pencils for families who visit the Walker	x	x	x	x	x	x	x	x	x	x	x	x
Family Programs employs bilingual Educators to deliver tours and programs	x	x	x	x	x	x	x	x	x	x	x	x
Collate and compile Walker Family Programs survey data from calendar year 2018 to create quantitative baselines for project	x	x	x	x	x	x						
Walker recruits Community Panel with Evaluator's oversight	x	x	x	x								
Community Panel 1 out of 8 with Evaluator and Walker					x							
Community Panel 2 out of 8 with Evaluator and Walker									x			
Check-in meetings with Evaluator	x				x				x			
Coordinate with museums in Miami and New York; plan travel		x	x	x	x							
Evaluator and Walker travel to Miami and New York for research						x	x					
Evaluator creates summary of interviews with Miami and New York museums								x	x			
Evaluator develops indicators of success from meetings with community panel and museum peers and evaluation										x	x	x
Walker conducts initial outreach with identified community orgs: scoping, relationship building	x	x	x	x	x	x	x					
Walker builds relationships with CALD artists vis-à-vis outreach efforts						x	x	x	x	x	x	x
Walker conducts Training #1 for selected CALD artists									x			
Collect feedback from CALD Training #1; collate and compile feedback										x	x	
CALD artists present FFS programming										x	x	x
YEAR 2: OCT 19 to SEP 20	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP
Free First Saturday	x	x	x	x	x	x	x	x	x	x	x	x
Sensory-Friendly Sunday	x	x	x	x	x	x	x	x	x	x	x	x
Family Programs Coordinator and Evaluation and Outreach Assistant weekly meetings	x	x	x	x	x	x	x	x	x	x	x	x
Walker provides sketchbooks and pencils for families who visit the Walker	x	x	x	x	x	x	x	x	x	x	x	x
Family Programs employs bilingual Educators to deliver tours and programs	x	x	x	x	x	x	x	x	x	x	x	x
Community Panel 3 out of 8 with Evaluator and Walker	x											
Community Panel 4 out of 8 with Evaluator and Walker					x							
Community Panel 5 out of 8 with Evaluator and Walker									x			
Check-in meetings with Evaluator	x				x				x			
Walker produces a mid-term summary of Community Panel feedback						x						
Walker evaluates Family Programs as per evaluation plan developed by Mary Ellen Munley	x	x	x	x	x	x	x	x	x	x	x	x
Based on Community Panel feedback and evaluation findings Walker iteratively makes changes to family							x	x	x	x	x	x
Walker contracts CALD artists to create take-home educational materials reflecting their cultures	x	x	x									
CALD artists create take-home materials; undergo revisions with Walker's Editorial Department				x	x	x	x	x				
Walker prints CALD materials									x	x	x	x
Walker conducts Training #2 for selected CALD artists			x	x								
Collect feedback from CALD Training #2; collate and compile feedback				x	x							

CALD artists present FFS programming	x		x			x			x			x
Walker continues meeting with community organizations	x	x	x	x	x	x	x	x	x	x	x	x
Initial scoping conversations between in-house Design and Education staff			x	x	x							
Walker Designer commences Family Programs identity						x	x	x				
Family Programs identity reviewed and finalized								x	x	x	x	
Redesign applied to all Family Program materials both digital and printed											x	x
YEAR 3: OCT 20 to SEP 21	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP
Free First Saturday	x	x	x	x	x	x	x	x	x	x	x	x
Sensory-Friendly Sunday	x	x	x	x	x	x	x	x	x	x	x	x
Family Programs Coordinator and Evaluation and Outreach Assistant weekly meetings	x	x	x	x	x	x	x	x	x	x	x	x
Walker provides sketchbooks and pencils for families who visit the Walker	x	x	x	x	x	x	x	x	x	x	x	x
Family Programs employs bilingual Educators to deliver tours and programs	x	x	x	x	x	x	x	x	x	x	x	x
Community Panel 6 out of 8 with Evaluator and Walker	x											
Community Panel 7 out of 8 with Evaluator and Walker					x							
Community Panel 8 out of 8 with Evaluator and Walker									x			
Check-in meetings with Evaluator	x				x				x			
Walker evaluates Family Programs as per evaluation plan developed by Mary Ellen Munley	x	x	x	x	x	x	x	x	x	x	x	x
Based on Community Panel feedback and evaluation findings Walker iteratively makes changes to family	x	x	x	x	x	x	x	x	x	x	x	x
Walker conducts Training #3 for selected CALD artists			x	x								
Collect feedback from CALD Training #3; collate and compile feedback					x	x						
CALD artists present FFS programming		x			x			x			x	x
Walker continues meeting with community organizations	x	x	x	x	x	x	x	x	x	x	x	x
Walker and Evaluator collate final evaluation reports and findings								x	x	x		
Walker and Evaluator write a final summary of project										x	x	x
Walker publishes project summary on Walker website												x