



## **Museums for America**

**Sample Application MA-10-15-0498-15**  
**Project Category: Learning Experiences**  
**Funding Level: \$25,001-\$150,000**

### **Queens Museum of Art**

Amount awarded by IMLS:	\$136,143
Amount of cost share:	\$150,003

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing narratives for FY2016 applications differ from those that guided the preparation of FY2014 and FY2015 applications. Most obviously, the names of the three narrative sections and the order in which they appear have changed. Be sure to use the narrative instructions in the FY2016 Notice of Funding Opportunity for the grant program and project category to which you are applying.

**Queens Museum of Art**  
**Project Abstract**

For 42 years, the Queens Museum has fulfilled our mission to present exhibitions and educational programs that directly relate to the contemporary urban life of our constituents while maintaining the highest standards of professional, intellectual and ethical responsibility. As part of our mission we take seriously being responsive to cultural and demographic shifts in our communities. Mirroring national trends, New York City is seeing dramatic increases in its elderly population. By 2030, 1.35 million New Yorkers will be over 65, according to a report by the Population Division of the NYC Department of City Planning. This growing population is aging independently, in place, and too often in isolation. While this growing population faces many challenges, a growing body of research also suggests that opportunities to participate in the creative arts and to recall and reminisce can be crucial part of helping seniors thrive.

To address these community needs and opportunities, the Queens Museum (QM), in partnership with the Queens Library's (QL) Mail-A-Book (MAB) Program (part of QL's Older Adults Division), is developing distance learning programs for homebound seniors. Our goal is to enable homebound seniors to benefit from critical lifelong learning and social engagement opportunities, allowing them to gain knowledge and access to cultural opportunities, share information and interact with peers, helping to alleviate isolation and loneliness. With seed funding from The Charles H. Revson Foundation, QM is developing a pilot *Virtual Exhibition Program for Homebound Seniors* to provide access to our exhibitions and collections to those who are unable to travel to the Museum.

Working with QL, QM's education staff is developing curriculum and accompanying print materials for an inaugural series of Virtual Exhibition Tours for Homebound Seniors, interactive one-time student-centered discussions that take place via teleconference with print materials mailed to program participants in advance. The pilot tours will cover QM's hallmark permanent exhibitions: The Panorama of the City of New York, The Neustadt Collection of Tiffany Glass, and our enormous holdings of 1939 and 1964 World's Fair artifacts and memorabilia, all of which have historically attracted senior visitors to QM.

We are specifically requesting IMLS support to significantly expand this partnership beyond a few monthly one-time discussions. IMLS resources will enable us to expand and further develop the program, through additional curriculum and resource development, in-depth professional development for educators and extensive evaluation. IMLS funding also will support a more robust program schedule including adding multi-session thematic seminar style programs that explore multiple QM exhibitions centered on an anchoring theme.

This program brings together the complementary assets and expertise of two leading Queens cultural institutions. QL's MAB program has a wide menu of phone conference programs in a variety of topics and a loyal and large audience of homebound seniors. However, they currently offer few, if any, visual arts programs but arts-related topics are among the most-requested topics by their constituents. QM, on the other hand, has a wide array of permanent and temporary exhibitions that cover the decorative arts, social history (the World's Fairs) and contemporary art and a staff of educators skilled at developing curriculum and leading student-centered interactive personal discussions with diverse groups. However, we don't have a means of directly reaching homebound seniors across Queens, which QL is able to provide through their existing infrastructure. This collaboration with QL is one of many of our current programmatic collaborations that will culminate in the Queens Library opening a 5,500 square foot branch in on the ground floor of our building in 2016.

### **Project Justification**

The gray wave is cascading over us. In 2014, the United States hit a major milestone in our ongoing radical demographic shift: this year, the youngest Baby Boomers turn 50.

Mirroring national trends, New York City is seeing dramatic increases in its elderly population. By 2030, 1.35 million New Yorkers will be over 65, according to a report by the Population Division of the NYC Department of City Planning. In the borough of Queens alone over the next two decades, our already-vast elderly population (300,000) is projected to grow nearly 32% to 372,000. As *The New York Times* reported on September 19, 2014, “It used to be that New Yorkers of a certain age reflexively said goodbye to all this—the traffic, the tumult, the long lines and the incomparable bagels—and headed south or west for their sunset years. No longer.”

The population is aging independently, in place and too often in isolation. This is especially true in immigrant neighborhoods like Corona and Flushing (the neighborhoods adjacent to the Queens Museum), characterized by high density and fast-growing Latino and Asian populations. The lack of opportunities for these seniors to connect and socialize was evidenced by a recent series of *New York Times* articles and op-eds and about a group of elderly Koreans lingering in a local McDonalds. “They were drawn there by proximity and price, and they have stayed for the companionship,” according to the article. “ ‘It’s how we keep track of each other now,’ one of the group explains. ‘Everybody checks in at McDonald’s at least once a day, so we know they’re O.K.’ ”

Moreover, a growing body of research suggests that opportunities to participate in the creative arts and to recall and reminisce are crucial to helping seniors thrive independently as they age in place. Citing numerous studies, *The Arts and Human Development: Learning across the Lifespan*, a white paper published in 2011 by the National Endowment for the Arts (NEA) concluded, “In older adults, arts engagement appears to encourage health-promoting behaviors (physical and mental stimulation, social engagement, self-mastery, and stress reduction) that can help prevent cognitive decline and address frailty and palliative care through strengths-based arts interventions. Prevention can have profound effects on individual quality of life and on the cost of healthcare.”

Thus, there is an acute and growing need to provide quality arts and cultural experiences and opportunities for seniors to socialize and engage in lifelong learning—a need that is particularly pronounced for those who are homebound and unable to visit their local museums and libraries, or even fast food chains.

Queens Museum (QM) believes that it is the imperative of cultural institutions in the 21<sup>st</sup> century to be responsible neighbors and position themselves as anchors in their communities. *Virtual Exhibition Program for Homebound Seniors* described herein will provide access to QM exhibitions and collections to those who are unable to travel to the Museum. Whereas the presentation of scholarly exhibitions once was the core of museum programming, today education and public programming are just as critical—if not more so. Our work is propelled by the belief, and we are uniquely positioned to respond to this need. For 42 years, Queens Museum has fulfilled our mission to present exhibitions and educational programs that directly relate to the contemporary urban life of our constituents while maintaining the highest standards of professional, intellectual and ethical responsibility. Over the past decade, we have embraced the shifting role of museums in our society and become a recognized leader in community engagement. We have widened our audience in recognition of the changing demographics in our surrounding neighborhoods. All are key points in our

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**Narrative**

strategic plan. In the fall of 2013, the Museum expanded to double its size. A main goal of this ambitious undertaking was extend the trajectory of audience development and programming that have distinguished the Museum as one of the most accessible in the nation.

Further, “Queens Museum is unusually ready, willing and able to enter into long-term and in-depth partnerships,” also noted by our strategic plan. This proposed program builds on our relationship with the Queens Library, a long-term partnership born from our parallel missions and shared vision. Together and apart, we embody the modern institutional model described in “The Revolution at Your Community Library,” published in 2013 in *New Republic*, which aims to provide “a vibrant, informal, attractive, non-commercial community place where people of any age, class, gender, race, religion, or ethnicity can gather, and can obtain access to resources vital to full participation in contemporary life.”

Since 2006, QM and QL have offered highly successful collaborative programs. One is *Arts & Literacy for New New Yorkers*, now the largest adult immigrant art museum education program in the nation. The other, *Inviting Institutions*, is a groundbreaking program offering community art therapy approaches in Library branches. But our most ambitious joint effort to date is our plan for the Queens Library to open a 5,500 square foot branch in on the ground floor of our recently expanded space. Targeted to open in 2016 (year two of this grant), Queens Library at Queens Museum (QL@QM) will be a full service public library with areas for children’s books, best sellers, periodicals, an adult reading area, computer stations, an information desk, a designated area for artwork, two education classrooms and a reference-only section of art books relevant to Museum exhibitions. Bustling, welcoming and—above all—accessible, this public library within an art museum will experiment with how such a nexus can augment our community’s educational, cultural and recreational experiences.

To ensure that the Library thrives in the Museum context, we are currently working to integrate Library programming across all of QM’s education program areas, including new initiatives that enable seniors to engage with the Museum’s high quality visual arts and educational programming. As part of this effort, the Queens Museum has begun exploring distance learning to promote lifelong learning and foster social interaction for homebound seniors. With seed funding from The Charles H. Revson Foundation, QM is developing a pilot *Virtual Exhibition Program for Homebound Seniors* for those individuals who are unable to travel to the Museum. Support from IMLS will enable us to further develop and expand this program, an extension of the Library’s innovative and highly successful Mail-A-Book program. Our goal is to enable homebound seniors to benefit from critical lifelong learning and social engagement opportunities, allowing them to gain knowledge and access to cultural opportunities, share information and interact with peers, helping to alleviate isolation and loneliness.

In 2008, in response to survey results showing that its homebound customers felt isolated, bored and starved for peer relationships, the Queens Library initiated Mail-A-Book, a series of teleconferences and Skype video programs available to older adults by calling a toll-free number, connecting with Skype, or by clicking on a link provided by the Library. Print resources are mailed to participants to be referenced during the conference call. The offerings run the gamut from practical and informational (e.g. a presentation by an expert from the Poison Control Center) to social (e.g. general chats, Bingo games), to cultural (e.g. discussions about books, history, music, art and literature.) By facilitating social networking and enabling seniors to remotely participate in interactive discussions led by various experts, the program provides a valuable resource to those unable to fully utilize traditional library services.

In the five years since its inception, Mail-A-Book has gained considerable popularity and achieved recognition in the field. Today, QL offers four to five sessions weekly, which fill up quickly. Seniors often call in early to talk to each other and linger on the phone after the presenter hangs up to continue the discussion on their own. In 2014, the Library provided 269 virtual programs to a total of 2,616 participants. The program serves approximately 800 homebound individuals (many participate in multiple programs) through outreach to 40 nursing homes and 120 senior centers.

Clearly, QL has established a successful platform and built a large and active audience hungry for more content, particularly in arts and culture. Past partnerships with the Metropolitan Museum and the Museum of Modern Art were very popular, attracting double the attendance of most of the other Mail-A-Book educational offerings. “The group speaks very freely about every topic under the sun and they tell us they are so grateful to have an opportunity through Mail-A-Book to continue to enjoy music, art, and literature,” says Madlyn Schneider, the Queens Library Older Adult/Mail-A-Book Coordinator who has overseen the Library’s program since its inception. “We have had a number of virtual programs from the MET and MOMA, where they had the opportunity to see copies of famous artwork and discuss each piece. They recall times when they were able to visit a museum and talk about their experiences. A couple years ago, Rose Goldman, then 100 years old, participated in a MET virtual program. She inspired me the most. I will never forget how often she thanked us for the program, and kept repeating with so much enthusiasm how “you are never too old to learn something.”

We, too, have witnessed the ways our older audiences are uplifted by arts experiences. For more than two decades we have provided Senior Programs in the form of three popular series: Looking (a visual art slideshow and lecture), Film (a screening and discussion) and Listening. We view seniors as an important constituency at the Museum—one that represents a link with our history. QM recently began working with the Queens Memory Project, an oral history project in collaboration with the Library and Queens College that aims to supplement historical objects, photographs, maps, and other archival documents with personal stories through interviews with Museum visitors who visited the 1939 or 1964 World’s Fairs. Our enormous holdings of Fair artifacts and memorabilia are powerful triggers of personal memories and life experiences. This partnership makes it possible to record, archive and share the stories our visitors have been sharing with us.

The proposed *Virtual Exhibition Program for Homebound Seniors* will follow the Mail-A-Book model and will be designed to bring this same level of culturally and socially engaging experiences to nearly 500 older adults in Queens who are homebound and unable to travel to the Museum—those who have few, if any, opportunities to connect, reminisce and enjoy art.

### **Project Work Plan**

QM’s education department is currently developing the curriculum and accompanying print materials for the inaugural series of *Virtual Exhibition Programs*, interactive one-time presentations via teleconference. The program will be overseen by QM Director of Education, Jason Yoon supported by a Library Programs Coordinator, Schneider and her QL staff. We plan to pilot the program beginning in January 2015, starting with several monthly tours of the Museum’s hallmark permanent exhibitions: *The Panorama of the City of New York*, The Neustadt Collection of Tiffany Glass, and our enormous holdings of 1939 and 1964 World’s Fair artifacts and memorabilia. We will start grant activities in October 2015 with a short preparation and planning period and then launch into a full cycle of programming beginning late November 2015. (See Timeline.)

IMLS resources will enable us to expand and enhance the program, through additional curriculum and resource development, in-depth professional development for educators and extensive evaluation. IMLS funding also will support a more robust program schedule. In addition to the four inaugural *Virtual Exhibition* tours of our permanent exhibitions, the grant will fund programming around our temporary exhibitions and artists projects. We also will create a second type of *Virtual Exhibition Program*: thematic seminars, eight-session programs organized around themes, ideas, issues and questions that emerge across several different exhibitions. (e.g. Immigration and New York City, exploring our Contemporary Tibetan Art exhibition and New York World's Fair collection.) A range of options, including low-commitment one-session programs and higher-commitment multi-session programs, allows us to appeal to a broad audience. Based on demand for the existing QL program (attendance is 10-20 participants per call) we intend to serve a total of 480 seniors annually through 24 exhibition tours (twice monthly) and eight quarterly eight-session thematic seminars (two per season).

### **Curriculum Development**

The QM education department will collaborate with our curators and QL staff to develop the curriculum and accompanying print materials for the series of *Virtual Exhibition Programs*. The print materials will feature high-resolution images of Museum exhibitions, with large-print text, and be mailed to registrants prior to the conference call to be referenced during the phone conferences. As with Mail-A-Book, materials will be sent via the U.S. Postal Service in canvas bags with return postage included.

Each *Virtual Exhibition Program*, whether it is a single-exhibition tour or part of a multi-session seminar, lasts two hours, with a QL staff moderator on the call for the duration and Museum educator on for one hour. During the first 30 minutes, participants call in and speak with each other and the moderator to catch up and socialize. The educator then calls in to lead an hour-long discussion and presentation. Following the presentation, the QL moderator stays on the call for 30 more minutes, facilitating further group discussion. Based on QL's Mail-A-Book experience, this time before and after the presentation is a critical part of the experience as the opportunity to interact and socialize with peers is a major motivator for participants and serves an important need for those who are homebound. Notably, given our interest in facilitating social interaction, rather than a presenter-based lecture, the presentations will be designed to inspire lively interactive discussions enabling participants to respond to works, to connect QM exhibitions to life experiences and prior knowledge, and to interact with each other and with the QM educator.

### **Professional Development**

QM will provide professional development through five annual four-hour sessions for the educators who will lead the presentations. One will cover creative aging and best practices for working with senior populations led by Jennie Smith-Peers, the executive director of Elders Share the Arts. The second, an introduction to the Older Adults Program and Mail-A-Book, led by Schneider and her staff, will share best practices for encouraging social interaction with homebound senior audiences and the wide range of resources available through the Library and ways to connect presentations to other distance learning resources (e.g. "following our discussion of an exhibit at the Museum, here are several books, movies, albums you can check out on your card.) The third, led by QM education and curatorial staff, will cover exhibition content and curriculum development with a focus on connecting the Museum's exhibitions to print guides and developing topics and questions for discussion. The other annual sessions will focus on: troubleshooting program facilitation;

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developing new courses and programs based on changing exhibitions and student input; reviewing evaluation and assessment results and Collaborative Action Research. (See Evaluation.)

**Timeline**

Year One: An initial preparation and planning period from October 2015 to December 2015 will begin with a survey conducted by Schneider of current Queens Library homebound senior audience as to interest and needs for arts-related topics. Using this feedback, QM Education and Curatorial staff, working with QL Mail-A-Book staff will develop curriculum and print resources for an expanded series of single exhibition tours and new thematic seminars. Professional development offerings will begin. Outreach and registration will take place. The first two 8-week seminars and single tours will be offered. January to March 2016 will start with a one month evaluation period, during which surveys and interviews will be conducted with participants to collect feedback. Results will be reviewed and curriculum revised accordingly. QM will provide further professional development and planning with QL staff. New tours and seminars will be developed. February to March 2015, QM will implement the second program cycle (winter) and continue to offer the *Exhibition Tours* (twice monthly) and two eight-week seminars. This cycle of seasonal offerings (spring, summer and winter) continues throughout the year, with a one-month break between each program cycle for evaluation, further curriculum- and professional development.

Year Two: Four program cycles will take place with a one-month break between cycles as described above. Spanish and Mandarin-language programs will be added (meeting the fastest growing population and language needs in Queens.)

Year Three: The seasonal programming schedule will continue. In August and September we will cumulatively document the project, compiling the process, results and methods for dissemination, summarizing evaluation results. Curriculum and printed material will be centralized and organized into one document (print and digital). Methodologies, best practices and lessons learned will be summarized and disseminated.

**Evaluation**

QM's education department has strong experience in a variety of evaluation, research and assessment methods related to museum and arts education. We intend to employ multiple methods to evaluate outcomes: 1) participant surveys and focus groups; 2) Collaborative Action Research (CAR); 3) statistical tracking; and 4) feedback from Queens Library partners.

1) Participant surveys and focus groups: Participant growth will be measured through pre- and post-program surveys and conference call focus groups. QM consultant Pablo Tinio, Ph.D., Associate Professor at Montclair State University will work with us to develop large-scale surveys and focus group interviews for smaller random samples of participants, allowing us to explore program effectiveness more deeply. Combining breadth and depth, this strategy provides qualitative and quantitative data, and enables us to make real-time course corrections over the grant period.

All survey and focus group instruments will assess our progress against five outcomes: 1) Encountering new knowledge, new ideas and new artwork: The acquisition of new knowledge and ideas in art and history via QM exhibitions. 2) Personalization: Opportunities to recall and reminisce over personal life experiences through actively making personal connections between QM exhibitions and personal life histories and experiences. 3)

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Critical, imaginative and independent thinking: Opportunities to engage in critical and independent inquiry through interpretation and analysis of art and historical exhibitions. Like Mail-A-Book, this program will be intentionally designed to be active, social and interactive. The curriculum will be designed to foster discussions and elicit the insights and opinions of participants rather than be presenter-centered one-way lectures. 4) Promoting community: Opportunities provided for participants to engage in meaningful socialization and interaction. 5) Enjoyment of the program.

2) Collaborative Action Research: QM's education department has embraced Collaborative Action Research to improve quality, build community and identify our impact. Through CAR, we strive to advance the quality and effectiveness of our programs; foster a culture of reflection, sharing and collaboration among our team of educators, administrators and teaching artists, as well as across the museum and with our various community partners; and identify and share both the intended and unintended impact of our programs. As an educator centered framework, CAR positions and privileges the educator as a researcher/scholar and argues that teaching and assessment are closely integrated and evaluation is an ongoing iterative process rather than a "test" to be administered once a program has concluded. In contrast to traditional evaluation methods driven by goals and objectives defined by the institution, CAR empowers those closest to the students, teaching and learning to measure what matters to them. For example, an educator in this program may ask, "What are ways that I can encourage my participants to share their personal experiences with each other?" All QM educators in the program will develop an action research question.

3) Statistical tracking: Between course cycles, QM will review key statistical information, seeking trends that will inform program development (e.g. total registrants, registrants by program and course completion).

4) Feedback from QL Mail-A-Book staff: As Schneider and her QL staff have established a close relationship with Mail-A-Book program participants, they will provide valuable insights. Through regular check-ins with QL staff, we will collect qualitative feedback on how the art discussions are being received, and how the program is doing compared to other Mail-A-Book programs. We will also ask them to share successful practices and strategies that other presenters from non-arts topics that can be adopted for our *Virtual Exhibitions Program*.

All results will be used on an ongoing basis to make adjustments and corrective actions to the program over time. The results also will be used to inform the development of other senior programs, including parallel onsite programs, as well as to explore the possibility of in-person visits to the Museum for *Virtual Exhibition Tour* participants. Finally, results will be shared with QM staff, as well as with our QL partners through regular meetings and a report and presentation to QM and QL senior staff at the end of the grant period.

We believe that an important audience for this project is practitioners, those working in direct-service positions as educators, teaching artists, museum educators and librarians. In the final program year we will share results and lessons learned with the field through a presentation for educators at a local annual conference, such as Face to Face, NYC Arts in Education Roundtable or New York City Museum Educator Roundtable (NYCMER). Evaluation results and reports also will be available to the field and the general public on the education page on QM's website, ([queensmuseum.org/education](http://queensmuseum.org/education)), through QM and QL blog posts with reflections from various participants; in our news and announcements via QMail (our monthly e-newsletter, which reaches 10,524 subscribers); and social media platforms: Twitter (67,700 followers), including our weekly Twitter education chat (#edutues), Facebook (24,732 followers) and Instagram (9,300 followers).



### **Resources**

First and foremost, the Museum is committing our exhibitions, collections and curatorial support in developing programs and curriculum. QM presents a wide-ranging slate of renowned permanent and changing exhibitions relating to local history, contemporary art, design and the decorative arts. In addition to our renowned permanent exhibitions, QM hosts regularly changing visual exhibitions and artist projects relevant to an urban audience and particularly relevant to the uniquely diverse and multi-cultural borough of Queens.

QM will commit our nationally recognized and experienced museum educators. The QM education department is our largest department in terms of staff, as well as the size of audience served. A part-time Library Programs Coordinator will be hired prior to notification of this award—thanks to a grant from the Revson Foundation—to join our permanent staff of ten and roster of over 30 contractual educators who develop programs across the lifespan of our constituency, speak a wide array of languages and represent a variety of art disciplines and backgrounds. Additionally, QM has a strong marketing and communications department with a substantial social media following and large audience of educators through our #edutues weekly Twitter chats. The design and printing of the print materials, as well as promotion and marketing of the program, will be done in-house.

### **Project Results**

As discussed above, QM is committed to adapting our work in recognition of our growing senior community and its distinct needs. Sustainability will be ensured in two ways: First, the program costs will be reduced over time. Much of the project expenses are allocated towards developing, and testing curriculum and a methodology for leading arts-based discussions over phone conference. At the conclusion of this grant period, after much testing and iterating, we expect to have a strong framework for preparing educators and will have developed enough curriculums that the costs for maintaining the program will significantly decrease. Secondly, we anticipate attracting new funding sources: As the program becomes more institutionalized, as results are documented, and as the QL@QM partnership continues to grow, we expect to attract funding to support the continuation of the program through private foundation and philanthropic support, as well as earned income through fee for service programs in partnership with senior centers and adult day centers, many of whom already book paid enrichment trips and programs with the Museum.

This project will result in 32 annual virtual tour programs serving approximately 480 seniors. We will create 20-30 print exhibition guides for both types of programs (i.e. single exhibition guides for permanent and temporary exhibitions, as well as thematic guides for multi-session programs.) We will establish a phone conference infrastructure and registration and calendar of events integrated into the Mail-A-Book section on the Library's website, as well as on the QM website. As well, we will be expanding the scope of the Queens Museum/Queens Library partnership, further establishing our joint service model for the Queens community.

Most broadly, we aim produce a model for how both museums and libraries, working together, can create programs for seniors to support lifelong learning and social engagement. Our goal is to produce results that benefit the eldest members of our community and bear out the wisdom of centenarian Rose Goldman: "You are never too old to learn something."

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Schedule of Completion

Year One: 2015-2016

	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sept
<b>Planning:</b>												
Survey QL senior audiences on interest and need	X	X										
Curriculum Development (QM Ed staff & Curators, QL MAB)	X	X		X			X			X		X
Phone Conference Orientation (QL/QM)	X											
Outreach and Registration	X	X	X	X	X	X	X	X	X	X	X	X
Write, Design and Print books	X			X			X			X		X
<b>Courses:</b>												
8-week Seminars		X	X		X	X		X	X		X	X
Single Sessions (2/month)		X	X	X	X	X	X	X	X	X	X	X
<b>Professional Development:</b>												
PD with Elders Share Arts (QM and QL)	X											
PD with QL staff and QM educators		X										
PD with Pablo Tinio	X				X				X			
<b>Evaluation:</b>												
Survey participants				X			X			X		
Revisions to curriculum				X			X			X		
CAR presentations				X			X			X		

## Schedule of Completion

Year Two: 2016-2017

	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sept
<b>Planning:</b>												
Curriculum Development (QM Ed staff & Curators, QL MAB)	X			X			X			X		X
Outreach and Registration	X	X	X	X	X	X	X	X	X	X	X	X
Write, Design and Print books	X			X			X			X		X
Assess need for Spanish and Mandarin lang progs		X										
<b>Courses:</b>												
8-week Seminars		X	X		X			X			X	X
Single Sessions (2/month)	X	X	X	X	X	X	X	X	X	X	X	X
Spanish 8-week Seminar						X						
Mandarin 8-week Seminar									X			
Spanish Single Sessions		X			X			X			X	
Mandarin Single Sessions		X			X			X			X	
<b>Professional Development:</b>												
PD with Elders Share Arts (QM and QL)	X											
PD with QL staff and QM educators		X										
PD with Pablo Tinio	X				X				X			
<b>Evaluation:</b>												
Survey participants				X			X			X		
Revisions to curriculum				X			X			X		
CAR presentations				X			X			X		

### Year Three: 2017-2018

[illegible]