



## Museums for America

Sample Application MA-255838-OMS-24  
Project Category: Community Engagement

### National Public Housing Museum

Amount awarded by IMLS:	\$129,050
Amount of cost share:	\$129,500

The National Public Housing Museum will undertake a new phase of History Lessons: Everyday Objects from Public Housing by creating a series of rotating exhibitions about the history of public housing in Los Angeles, California; Saint Louis, Missouri; and The Osage Nation in Oklahoma. Project staff will engage in a participatory exhibition development approach with housing authorities and residents in the three selected locations to give voices and perspectives of former and current public housing residents. As part of the co-curation process, participants will work with contracted teaching artists in story circles and workshops to write texts for the exhibitions and select objects for display. To expand the project's reach exhibition images and associated text will be made available online through the museum's website. Exhibition visitors will discover new stories of hope and resilience, make connections to people and history through everyday objects, and broaden their understanding about public housing residents.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the most recent Notice of Funding Opportunity for the grant program to which you are applying.

## Project Justification

*“...When I think about her glasses, I think about what she must have seen. I think about all the things she had to deal with, while still being able to see what her kids needed most: a house full of love.”*

Liz chose her mother’s glasses—an object with deep personal connections to her upbringing in Chicago’s Cabrini-Green public housing project—as the artifact she wanted on display at the National Public Housing Museum. Simple in their appearance but extraordinary in significance, the glasses hold a similar power to the other objects, such as cookware, clothing, and cameras, that are featured in our inaugural *History Lessons: Everyday Objects from Public Housing* exhibition. They offer intimate glimpses of life in public housing, which has provided homes for generations of Americans since its advent in the 1930s to support working families during the Great Depression. Each object in this exhibition zooms in on the experiences of a specific person—memories of hardship, joy, struggle, and triumph. Together, the artifacts provide a broader context for understanding the history of public housing, one that reveals the diversity and complexity of its people and the successes and failures of its policies. Those who loan their personal objects to the exhibition also write the labels that accompany them, offering first-voice interpretation that is essential to the museum’s methodology of placing public housing residents at the center of their own stories.

The National Public Housing Museum (NPHM) is respectfully requesting \$130,050 from the IMLS Museums for America program to support the next iteration of our *History Lessons* exhibition in 2024-2025. *History Lessons* is conceived as a series of exhibitions that rotates annually, each one focusing on public housing in three cities. Our first rotation features stories from Chicago, Houston, and New York (See Supporting Document 2). The proposed project will focus on Los Angeles, St. Louis, and the Osage Nation in Oklahoma. Working with housing authorities and residents in our selected areas, the project is heavily participant-driven, and the development of each exhibition includes extensive front-end co-creation work through story circles, writing workshops, and curatorial consultation with residents. The scope of work for which we are requesting funding supports the IMLS goal of community engagement and addresses the objectives to support inclusive collaboration with diverse and underserved communities, and to integrate community-centered planning, civic engagement, and resource sharing.

*History Lessons* is among the planned signature exhibitions at NPHM’s future, permanent site, slated to open in mid-2024. The museum will be located in the last remaining building of the Jane Addams Homes, a Works Progress Administration complex built in 1938 that housed thousands of working-class and low-income families until it was closed in 2002. The structure was under threat of demolition in the early 2000s during Chicago’s Plan for Transformation that razed most public housing projects in the city. Public housing residents, preservationists, and activists fought to save it and turn it into a museum that shares the collective voices, memories, and histories of public housing across the nation. NPHM now owns the building. In early 2023, we kicked off the construction that is transforming the space into a vibrant cultural and civic hub, with immersive exhibitions, community gathering areas, a cooperative museum store, and more.

## Advancing our Strategic Plan

*History Lessons* directly addresses four pillars of NPHM’s long-range strategic plan, approved in 2014 to lead into opening in our permanent space in the former Jane Addams Homes. The pillars are: 1.) A commitment to amplifying public housing resident voices through oral history and storytelling as a methodology and basis for core exhibition development; 2.) Including public housing residents as key participants in planning and creation of programs and exhibitions. *History Lessons* is a particularly compelling way for residents to engage in exhibition development, co-curation and interpretation. The project shares authority with public housing residents through their inclusion in selecting the objects and writing the labels; 3.) Recognizing place-based work in the Jane Addams Homes in Chicago while also developing meaningful national connections and relationships. Through our engagement with

housing authorities and communities throughout the nation, we honor distinct geographies while also drawing a connective thread among different places through the shared history of public housing; and

4.) Engage residents as primary stakeholders while also educating diverse public audiences about ways that public housing history intersects and connects to everyone's lived experiences. NPHM is a member of the International Sites of Conscience, a group of historic sites committed to preserving history by making meaningful connections to contemporary social issues and showing how much we still can learn from history. *History Lessons* educates and engages audiences about past and current issues, using material culture to ground powerful storytelling.

### Addressing a Need

Today, nearly two million people across the U.S. live in public housing. About 70% of residents are people of color, 35% are elderly, and over 90% are very low income, with the average household earning below \$15,000 per year.<sup>1</sup> Public housing is frequently concentrated in areas with high rates of poverty, racial segregation, and disinvestment in infrastructure. The vast majority of residents have faced entrenched discrimination in the private housing and job markets over generations. Investment in public housing developments has declined in recent years, leading to their deterioration and demolition. Between the early 1990s and the late 2010s, the number of public housing units in the U.S. decreased by 250,000.<sup>2</sup> In addition to economic and social oppression, residents face cultural marginalization; their voices and perspectives are seldom represented in the museum landscape.

Due to a long and deeply racialized history, public housing and the people who live there have been regarded with deep suspicion and resentment. Pernicious caricatures of people living in poverty and on public assistance have persisted, and the notion of someone living large from government handouts has frequently eclipsed the glaring reality of families deeply in need of support and people living in poverty due to misfortune and the injustices of history. In the prevailing mainstream narrative, public housing is a failed social policy. Historian Edward Goetz states, "The story of American public housing is one of quiet successes drowned out by loud failures," underscoring this highly politicized and misunderstood aspect of our nation's history. This is the largely ahistorical and single story of public housing and residents. But as writer Chimimanda Ngozi Adichie reminds us, "When we reject the single story, when we realize that there is never a single story about any place (or person), we regain a kind of paradise."

NPHM's project *History Lessons: Everyday Objects from Public Housing* challenges the dominant narrative through a national effort to collect objects from public housing residents in three diverse communities in the U.S. per rotation. The voices and perspectives of former and current public housing residents are too often absent from shaping the narrative about public housing. This project changes that status quo by working with residents in story circles and writing workshops led by esteemed writers who help residents draft their own artifact labels. NPHM then uses participatory exhibition strategies to work with residents to select the objects from each site that will be loaned to the museum and displayed for one year in an exhibition in the largest gallery of our permanent museum site. All of the objects and their story labels will be included in a virtual exhibition hosted on the museum's website to broaden the project's reach. Through this display of material culture and storytelling, visitors are encouraged to discover new stories of hope and resilience, make connections to people and history through everyday objects, and broaden the narrative about public housing and residents.

The initial iteration of *History Lessons* that focuses on stories from Chicago, New York, and Texas was funded by the NEH in an effort to tell more inclusive stories leading up to the 250th anniversary of the United States. The exhibition methodology was developed over several years and is based on a successful pilot exhibition presented in 2018, which focused on Chicago objects and

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<sup>1</sup> 2023, February 3. *Public Housing Data Dashboard*. U.S. Department of Housing and Urban Development. [https://www.hud.gov/program\\_offices/public\\_indian\\_housing/programs/ph/PH\\_Dashboard](https://www.hud.gov/program_offices/public_indian_housing/programs/ph/PH_Dashboard)

<sup>2</sup>Austen, B. (2018, February 6). *The Towers Came Down, and with Them the Promise of Public Housing*. The New York Times Magazine. <https://www.nytimes.com/2018/02/06/magazine/the-towers-came-down-and-with-them-the-promise-of-public-housing.html>

stories. This exhibition featured an array of artifacts, including Lee Roy “Solid Gold” Murphy’s championship boxing belt, the bedazzled leather motorcycle jacket of legendary housing activist and Cabrini-Green organizer Marion Stamps, and Inez Turovitz Medor’s lovingly well-worn wooden gefilte fish bowl passed down over several generations. Chicago public housing residents past and present lent NPHM twenty-two objects that were displayed with labels written by their owners (See Supporting Document 2). These labels were created during writing and storytelling workshops with author and cultural activist Audrey Petty and poet and teaching artist Nate Marshall, along with several labels based on interviews conducted by photo-historian Richard Cahan. These objects were collectively curated to span the entire beautiful and troubled history of Chicago public housing from 1938 to the present day. We are proud that this exhibition was named one of the “Top Ten Chicago Museum exhibitions of 2018” by the *Chicago Tribune*.

The decision to feature resident voices in a variety of forms and functions, rather than traditional “tombstone labels,” as they are referred to in museum parlance, challenges and goes outside the conventional box of interpreting artifacts in a purported objective, omniscient voice. The labels take the form of both prose and poem, and are infused with guts, imagination, desire, wit, and experience. The objects and their stories help to convey profound experiences of those who both survived and thrived in public housing complexes.

The exhibition and labels were informed by the evocative reflections of Jules David Prown, an art historian whose work about material culture has argued for the blurring of distinctions between art and artifacts. Prown boldly asserts that while history has consistently used small truths to build large untruths, art and poetry often weave small fictions into profound truths regarding the human condition. While an encounter with simple facts in a museum label offers certainty and tethers you to reality, it does not render visible or begin to convey the liberating totality and rich complexity of affect—emotions and sensations that constitute human experience. This is not to suggest that the realm of facts is not important or ineffectual. Instead, it is a convincing argument that most of us do not make sense of our lives through simple uncontested forensic truths. History, and particularly public housing history, is more truthful when told through everyday stories that speak to the affective and emotional truths of lived experience. In a world where marginalized people living in poverty are relegated in most forms of representation to either extraordinary feats of success and resilience or as abject failures succumbing to the indignities of life, this exhibition reflects our commitment to building a capacious foundation of stories.

The *History Lessons* exhibition creates an opportunity to understand an often neglected part of cultural and political history—stories of vibrant public housing residents and communities. This history is what Robin D.G. Kelley has described as everyday resistance, or as “dissident political culture that manifests itself in daily conversations, folklore, jokes, songs, and other cultural practices.” The mundane acts that make up everyday existence speak truth to power and give expression to the murmurings of the heart. Historians who study the politics of public housing usually emphasize the histories of organized protests, tenant rent strikes, landmark lawsuits, consent decrees, and policy initiatives. Kelley’s work suggests that there are many insights to be gained when we expand the realm of the “political” to daily acts, including disorganized, unintentional thoughts and actions, and incipient feelings that have a cumulative effect on power relations, whether they were intended to or not.

As an African American historic site and a Site of Conscience, the museum considers it an obligation to tell a more inclusive history and to recognize the expertise of communities—not just scholars—as wellsprings of knowledge. Our efforts center public housing residents as our primary narrators, who work closely with the writers and teaching artists Audrey Petty and Elise Paschen, and who co-curate with museum staff. This process positions the museum as a civic and cultural space that can effectively and engagingly bring diverse audiences together to share experiences, analysis, and reflection.

### Our Target Group and Ultimate Beneficiaries

We will work with 15 public housing residents in each of our three selected geographic areas—Los Angeles, St. Louis, and in the Osage Nation—for a total of 45 participants in our target group. At each site, NPHM will work closely with the housing authority, with which we have previously established

connections, to identify resident leaders to work as local project coordinators and recruiters for the writing and curatorial workshops. These leaders will provide valuable “on the ground” assistance for generating trust and reciprocity. Each of our selected cities/geographies has a unique and complex history of public housing, and the stories that come from our engagement there will demonstrate the diversity of people and experiences that compose public housing communities across the nation. Our proposed work in Oklahoma represents our first intensive engagement with a tribal housing community, and we will work with an enrolled member of the Osage Nation, Elise Paschen, to help facilitate our workshops there. Participants and leaders will be compensated for their participation. NPHM has learned from doing this work in Chicago, NYC, and Houston, and we are confident that our process will result in a successful project.

NPHM creates a critically important space to share resident stories to a broad audience of visitors, both at our physical site and through our online exhibition. The more than 60,000 people who are projected to come to our museum, in addition to thousands of website visitors, are the ultimate beneficiaries of the project. Through the co-curated exhibition, the general public and our community members will come to better understand the history of public housing, the challenges faced by people living in poverty, the centrality of housing inequity and precarity, and the valuable cultural capital of public housing residents. NPHM also sees our institution as a beneficiary of this project because it helps to further establish the museum as a place that educates audiences through interpretive work while advancing practices of co-curation, sharing authority, and listening and learning from our communities.

## **Project Work Plan**

### **Activities and Sequence**

NPHM will collaborate with Audrey Petty and Elise Paschen to plan writing workshops (See Supporting Document 1). Project staff will work with housing authorities to identify a local resident in each city who will coordinate the workshops and recruit participants, including high profile alumni who may no longer live in the city. NPHM will travel to and conduct storytelling and writing workshops in Los Angeles, St. Louis, and Oklahoma. These are places where we have ongoing relationships with housing authorities and resident leaders through our past programming, including our Oral History Archive and our Entrepreneurship Hub. Our project creates an opportunity for residents to share their stories with a broad public, building understanding and empathy, and producing reflection and writing about our diverse histories—all skills that constitute our sense of self and community and lead to a stronger civic society. This engagement and story sharing is the basis for exhibition development, which continues with the selection of up to 25 objects and design work by Amy Reichart Designs (See Supporting Document 1). Exhibition content will also be shared online and include some objects that are not on display in the gallery. When the exhibition opens in the fall of 2025, we will invite workshop participants from our three selected areas to travel to NPHM to view it and participate in public programming.

### **2024**

**September - October:** Planning sessions with Audrey Petty and Elise Paschen; monthly Zoom meetings with housing authority leadership to identify a resident leader at each site; interviews and hiring of resident leaders; meetings to identify alumni to include in project and outreach and engagement

**November:** Design flyers and assets to distribute for resident recruitment for writing workshops; weekly conversations with resident leaders on Zoom; initial planning and design of virtual exhibition website design

**December:** Finish recruitment and initial conversations with residents; identify locations and times for the workshops; book flights and travel; establish alumni interview dates if not present at workshops

### **2025**

**January:** NPHM Executive Director and project director Dr. Lisa Lee and Audrey Petty go to LA to run first storytelling and writing workshops with Los Angeles residents

**February:** Lisa Lee and Elise Pachen go to Oklahoma for second storytelling and writing workshop with Osage Nation residents; final editing of LA labels

March: Lisa Lee and Audrey Petty go to third storytelling and writing workshop with St. Louis residents; formatting and sharing labels; final editing of Osage Nation labels

April: Final editing of St. Louis labels and Zoom meeting with all participants in storytelling circles to share labels and choose objects; object curation continues; meetings with Amy Recihert Design to plan redesign of *History Lessons*: order additional vitrines if necessary

May: All object loans secured; exhibition design approved

June: Text and design for all vinyl and object labels finalized, submitted for production, and translated into Spanish; public program planning for opening and subsequent public events; PR and communications plan completed

July: Visual descriptions and accessibility text completed; object labels and photos given to website team to design for virtual exhibition; Communications and PR plan launched through press releases, social media, and advertisements

August: Exhibition installation and opening; welcoming of residents to see exhibition; virtual exhibition goes live

### **September 2025–August 2026**

Exhibition is open to the public; exhibition documentation and evaluation; public programs related to the exhibition offered by NPHM, but not part of the scope of the proposed project

### Risks to the Project

The risks to the project have been thoughtfully considered, informed by NPHM's experience with previous iterations of *History Lessons*. The biggest risk is that residents are not properly informed during recruitment, and are not prepared or willing to lend their object to the museum. Building trust and making sure people are included in exhibition plans is the key to mitigating this risk. In addition, NPHM must be prepared to be adaptable and switch out objects if there are unforeseen issues, such as residents dropping out of the program. Amy Reichart has designed the space for flexibility, so this is an anticipated problem. NPHM must also be prepared to explain to residents if their object is not chosen for display in the gallery but will only be on view in the virtual exhibition. In addition, residents must be educated about how long planning for an exhibition takes, since they will not see any fruit from their work for several months.

### Key Project Staff and Consultants

**Dr. Lisa Yun Lee**, NPHM Executive Director and Chief Curator, is the project director and will work with residents to co-curate the objects.

**Tiff Beatty**, NPHM Associate Director, will work with residents and the ED to plan, promote and execute the opening and other public programs associated with the exhibition. She will also oversee documentation of the project and conduct its evaluation.

**NPHM Office Coordinator and Registrar**, to be hired in May of 2024, will help to secure the loans of the objects from public housing residents.

**Emily Breidenbach**, NPHM Director of Communications and Engagement, will ensure that the project is shared with diverse audiences on multi-channel digital platforms and by garnering attention from press and associated media outlets.

**Audrey Petty**, lead writing workshop facilitator, will develop a workshop curriculum, teach two workshops, and work with residents to refine and edit labels. Audrey worked with NPHM on the first iteration of *History Lessons*. She writes fiction, poetry, and creative nonfiction. Her fiction has been nominated for the Pushcart Prize, and she's been the recipient of fellowships and grants from the Invisible Institute, the Ford Foundation, the Mellon Foundation, the Illinois Arts Council, and the Hewlett Foundation. She currently directs the Sojourner Scholars Program at Illinois Humanities and is a member of the Prison + Neighborhood Arts/Education Project.

**Elise Paschen**, Oklahoma writing workshop leader, is an enrolled member of the Osage Nation. She will make valuable connections with tribal leaders and residents, plan the writing workshop curriculum with Audrey, teach the workshop with residents in Oklahoma, and edit their labels. Elise is an award-winning poet with several published collections. Her honors include the Lloyd McKim Garrison

Medal and the Joan Grey Untermeyer Poetry Prize. She is an arts organizer and was the project director and founder of Poetry in Motion.

**Amy Reichert**, exhibition designer, was the initial designer for the inaugural version of *History Lessons*. She will work with her team to re-design the space, paying close attention to sustainability and cost and re-using vitrines and materials when possible. She will design the vinyl text and oversee the production and installation of the exhibition.

**Polymode and Modelic**, website designers and coders, will create the digital History Lessons experience, which will include objects and labels from all 45 workshop participants. They are NPHM's current partner in redesigning our website, selected for their deep experience with arts and culture organizations and for their commitment to social justice.

**Three Resident Leaders and Coordinators**, one per site, will be hired to help with recruitment of residents, logistics coordination, and participation in all storytelling circles.

### Resources Needed

As a community engagement project, *History Lessons* primarily invests in human resources, including NPHM staff listed above, as well as contracted teaching artists, the exhibition designer, website designer, and our team of resident leaders and coordinators. With its broad geographic reach, the project also requires travel. The primary tangible deliverable is the in-person exhibition at our museum site, which will require materials and supplies for fabrication and display. We have designated ample time for this project: approximately one year for community engagement, content creation, and installation, plus another year for the exhibition's run, which will include documentation, evaluation, and related public programs. This two-year grant period also allows us to account for contingencies that may arise around the opening of our new facility. Importantly, the project relies on established relationships with our network of housing authority partners, our teaching artists, and our creative team. The commitments of these collaborators (See Supporting Document 1) at this early stage supports our readiness for implementation.

### Tracking Progress

Over the past several years, NPHM has engaged in front-end and formative assessments to incorporate scholar and community feedback into the themes, interpretation, and design of the *History Lessons* space. We have worked with Beverly Serrell of Serrell and Associates, who engaged working groups of scholars, residents, and museum professionals in building our institutional understanding of diverse audiences' experiences of exhibitions. We will also conduct ongoing summative evaluation, including tracking-and-timing studies and exit questionnaires that gauge what visitors think and learn, feel, and do.

For our exhibitions and programs, including *History Lessons*, NPHM is also advancing an evaluation method known as outcome harvesting. This model, used by Sites of Conscience, is different from traditional forms of evaluation in that it measures progress toward unforeseen objectives or results. It involves collecting evidence—through surveys and listening sessions—of what has changed and, then, works backwards to determine whether and how an intervention contributed to these changes. The outcomes can be intended or unintended, direct or indirect, but the connection between the intervention and the results should be plausible. These 'outcomes' inform decision-making by museum staff and stakeholders, who work to map interventions to overarching goals. This will be an especially beneficial tool for the community engagement aspects of the History Lessons projects, as it allows for the unpredictable nature of human and group dynamics and first-time workshop participants. It also gives participants agency in what they found valuable about the process.

### **Project Results**

NPHM's intended results of *History Lessons* are informed by our previous implementation of the project and nearly two decades of working in close community with public housing residents. They include desired outcomes for public housing resident participants, museum audiences, and our institution. Ultimately, we seek to shift how our audiences perceive and understand public housing's history and people, and to inspire innovative ways of addressing housing insecurity in our nation.

Results for public housing resident participants include:

- Recognition as important culture-bearers who expand our nation's historical record;
- Empowerment through story circles and writing workshops to explore and document personal narratives;
- Strengthened community identity and a sense of shared heritage with other residents.

Results for the museum-going public include:

- A nuanced perspective on public housing that challenges oversimplified narratives, based on diverse stories from St. Louis, Los Angeles, and Osage Nation;
- Empathy with personal stories through deeply humanized, first voice portrayals of life in public housing;
- Curiosity about life in public housing and how it connects to policies.

Results for NPHM's institutional development include:

- Relationship-building with new groups of stakeholders that expands our national reach and connects us with residents who may want to engage with us in other ways, including adding their oral history to our archive;
- Development and refinement of a writing workshop curriculum that can be used in future rotations of *History Lessons*;
- Further experience with participant-centered exhibition methodology that can inform future projects.

Federal investment through support from IMLS will generate broader societal benefits. The project, like NPHM's other exhibitions and public engagements, makes a connection between personal stories and public policy; it helps visitors take informed action around housing precarity and inspires their civic participation. Further, NPHM is an innovative institution that has been looked to as a model for community-centered museums. This project in particular achieves high standards for co-creation that can be shared with and replicated by our peer organizations.

#### Products and Sustained Benefits

*History Lessons* will result in a range of deliverables, including a new writing workshop curriculum, workshop implementation, an onsite exhibition, a digital exhibition, photo documentation, and a project evaluation.

We will sustain the project's benefits by maintaining its digital presence as a lasting resource. Because we plan to replicate *History Lessons* annually with content from different cities, the learning we derive from the proposed iteration will be highly relevant to our future work. A robust evaluation process will aid in documenting lessons for future versions. Finally, NPHM's ongoing practice of generously sharing knowledge with the field via conferences, articles, and partnerships with museum studies programs will ensure that the project's impact has ripples that extend far into the future.



## Schedule of Completion

<b>Year One / 2024-2025</b>	<b>Sept</b>	<b>Oct</b>	<b>Nov</b>	<b>Dec</b>	<b>Jan</b>	<b>Feb</b>	<b>March</b>	<b>April</b>	<b>May</b>	<b>June</b>	<b>July</b>	<b>Aug</b>	<b>Sept</b>	<b>Nov</b>	<b>Dec</b>
Meet with Audrey and Elise	██████████														
Recruitment + Hiring (resident)	██████████	██████████													
Planning Meetings & Alumni identified		██████████	██████████												
Design;Recruit;Website; Alumni			██████████	██████████											
Workshop Dates & Book Travel				██████████											
LA Workshop; Alumni Zooms					██████████	██████████									
Tulsa Workshop & Editing; Alumni						██████████	██████████								
St. Louis Workshop; Edit and Design							██████████	██████████							
All participant zoom;Co-Curate; Design finalized; fabrication								██████████	██████████						
Loans secured; Final text; Publicity										██████████	██████████	██████████			
ASL/Spanish Labels; Exhibit install												██████████			



**Applicant Name: National Public Housing Museum**

**Project Title: History Lessons: Everyday Objects from Public Housing**

<b>Performance Measure</b>	<b>Data We Will Collect</b> (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings)	<b>Source of Our Data</b> (e.g., members of the target group, project staff, stakeholders, internal/external documents, recording devices, databases)	<b>Method We Will Use</b> (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis)	<b>Schedule</b> (e.g., daily, weekly, monthly, quarterly, annually, beginning/end)
<b>Effectiveness:</b> The extent to which activities contribute to achieving the intended results	<p><b>Example:</b> At the end of each month, using a report prepared by the registrar, we will compare the cumulative count of rehoused objects against the total number proposed for the project.</p> <p><b>Example:</b> At the end of each project year, our external consultant will present results of the ongoing observation-based evaluation and compare them against our intended project results.</p> <p>At the start of the second project year, we will begin to implement exhibition exit surveys to determine if visitors increased their knowledge, felt empathy, and demonstrated curiosity. These will be analyzed every six months until the project concludes.</p> <p>At the start of the second project year, we will engage in outcome harvesting with our public housing resident participants, who will meet with us over Zoom in at least two sessions to explore how the project has changed their sense of empowerment, built their writing and curatorial skills, or resulted in unforeseen outcomes.</p> <p>In the final quarter of the second project year, we will compile and analyze data from our evaluation tools and draw conclusions that we can apply to future projects and share with other institutions.</p>			
<b>Efficiency:</b> How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group	<p><b>Example:</b> Twice per year, we will assess our expenditures for program supplies on a per-person-served basis.</p> <p><b>Example:</b> Each quarter, we will calculate the dollar value of volunteer hours contributed to the project as recorded in our online volunteer management system.</p> <p>On a quarterly basis throughout the project period, we will produce financial reports that include project expenditures to monitor variances from the budget and make any necessary adjustments.</p> <p>During the final quarter of the first project year, we will finalize exhibition expenditures with our designer, identifying where we can reuse materials to cut costs.</p>			

<p><b>Quality:</b> How well the activities meet the requirements and expectations of the target group</p>	<p><b>Example:</b> At the beginning, the mid-point, and end of the project, we will administer a satisfaction survey to staff who have participated in the training.</p> <p><b>Example:</b> We will gather opinions about our online services through questionnaires provided to every 20<sup>th</sup> user.</p> <p>At the end of each writing workshop/engagement with a cohort of public housing residents, we will collect their feedback about their workshop experience via a survey and/or conversations.</p> <p>At the start of the second project year, we will launch outcome harvesting zoom sessions with our public housing cohorts to learn about the impact the project has had on them thus far.</p> <p>Administered intermittently over the second project year, exhibition exit surveys will include responses related to overall satisfaction with the experience.</p>
<p><b>Timeliness:</b> The extent to which each task/activity is completed within the proposed timeframe</p>	<p><b>Example:</b> Every six months, our Project Director will assess the fit between our proposed Schedule of Completion and actual activity completion dates.</p> <p><b>Example:</b> Each quarter, each project partner will submit to our Project Director a templated report showing their progress on meeting project milestones.</p> <p>Over the course of the two-year project period, the project director will conduct semi-annual assessments of the project roll-out in comparison with the schedule of completion.</p> <p>At the end of each project year, annual reports will be completed by the project director to document the milestones achieved during the previous twelve-month period.</p>