



# THE NEURODIVERGENT VOICES ALBUM

*LGBTQIA2-S+ UsCC Capacity Building Project*

## FINAL SUMMARY REPORT FEBRUARY 2025

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## **Report Contents**

|  |    |
|--|----|
| Project Summary .....                              | 3  |
| Project Development .....                          | 5  |
| Artist Recruitment .....                           | 11 |
| Artist Development .....                           | 28 |
| Recording & Mixing .....                           | 30 |
| NDVA Celebration Party .....                       | 33 |
| Album Release & Audience Engagement Analysis ..... | 53 |
| Budget & Financial Overview .....                  | 55 |
| NDVA Project Outcomes .....                        | 58 |
| Next Steps .....                                   | 72 |
| Acknowledgments .....                              | 73 |
| Appendix .....                                     | 74 |

## **Project Summary**

The **Neurodivergent Voices Album (NDVA)** is a capacity-building project that was developed and funded through the **Los Angeles County Department of Mental Health (LACDMH) LGBTQIA2-S Underserved Cultural Community Committee (UsCC)** to uplift and engage the neurodivergent LGBTQIA2-S+ community through music, storytelling, and community connection. The project provided a platform for **12 neurodivergent LGBTQIA2-S+ artists** to express their lived experiences through original music, centering themes of **mental health, healing, resilience, and identity**.

Research indicates that neurodivergent individuals face **higher rates of mental health challenges, social isolation, and stigma** compared to neurotypical individuals. The NDVA project sought to address these disparities by fostering a space where neurodivergent artists could **validate their identities, reduce isolation, and build connections** with both neurodivergent and neurotypical (non-neurodivergent) audiences.

The project included multiple phases, including:

- **Artist Recruitment & Selection** – Artists from across LA County applied for this project, and a selection committee of LGBTQIA2-S+ and neurodivergent leaders then selected 12 applicants to participate in the album.
- **Artist Development & Recording** – Artists were provided with support advocates, attended development sessions, and professionally recorded their original songs.
- **Mixing, Mastering, and Promotion** – The album was produced, marketed, and made publicly available to maximize impact.
- **NDVA Showcase Event** – A live community event celebrated the album's release, allowing artists to share their music and stories.

Beyond creating a musical project, NDVA created a community of queer and neurodivergent artists that provided peer support, interpersonal healing, and personal empowerment. It served as a bridge to **LACDMH resources and services**, increasing awareness of mental health support available to neurodivergent individuals. It also created an opportunity for listeners—both neurodivergent and neurotypical—to engage with the experiences of neurodivergent LGBTQIA2-S+ individuals, **fostering understanding, awareness, and social connection**.

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*"It helped me feel like I have a place in this world. It helped me feel what it would be like to be myself in a non-ableist society. And to feel that it's not my fault that I struggle so much. That I am capable of being an artist and a musician, if I just have the right accommodations and support and am surrounded by people who understand and appreciate and accept me for who I am." - NDVA Artist*

## Project Goals

The Neurodivergent Voices Album aimed to:

1. **Empower Neurodivergent LGBTQIA2-S+ Artists** – Provide a platform for neurodivergent individuals to share their personal stories through music, fostering self-expression, confidence, and validation.
2. **Reduce Social Isolation** – Create a community-building experience for participating artists, strengthening relationships with neurodivergent peers and fostering connections with neurotypical audiences.
3. **Promote Mental Health & Well-being** – Utilize music as a tool to support mental health, providing a creative therapeutic outlet for artists.
4. **Increase Public Awareness & Reduce Stigma** – Engage listeners in the lived experiences of neurodivergent individuals, challenging stereotypes and increasing empathy through storytelling and music.
5. **Strengthen Engagement with LACDMH & UsCC Services** – Introduce neurodivergent individuals to available mental health resources, increasing awareness and participation in LACDMH services and UsCC committees.
6. **Create a Lasting Impact** – Ensure the album and related materials (such as artist interviews and promotional content) continue to raise awareness and serve as educational tools beyond the project's timeline.

## Outcomes Summary

The NDVA project successfully engaged 12 LGBTQIA2-S+ neurodivergent artists, providing them with professional recording opportunities and a supportive creative environment.

**100% of artists** reported that participating in the project had a **positive impact on their mental health**. Artists shared their gratitude for the project and desire for continued participation. Additionally, Artists reported increased confidence, strengthened peer relationships, improved mental well-being, and greater access to identity-affirming resources

The project's accessibility-first approach allowed for meaningful participation, and the album's release reached **over 2,300 streams** within the first few months. While challenges such as budget constraints and time limitations were encountered, leadership identified strategies for future improvements, including adopting a cohort model and increasing peer-support opportunities.

**The Neurodivergent Voices Album and related information can be found at [www.rexwilde.com/ndvalbum](http://www.rexwilde.com/ndvalbum).**

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*"I'm so grateful for this project and everyone who participated in it. I hope that there are many more projects like this in the future, I definitely need and want it and I think so many others would too and that it could positively impact so many people and the queer and neurodivergent communities and society as a whole."* - **NDVA Artist**



## **Project Development**

The Neurodivergent Voices Album (NDVA) was developed through strategic planning, collaboration with community partners, and the formation of a leadership team dedicated to ensuring the project's success. The development phase focused on building relationships with community partners, structuring the timeline, and recruiting a strong leadership team to guide the project from inception to completion.

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### **Community Partners**

Community partnerships were essential in recruiting artists, providing resources, and supporting artists throughout the NDVA project. Key partners included:

- [\*\*LACDMH\*\*](#) – Oversaw and supported each deliverable in the project, including project structure, timeline, legal considerations, and program success.
- [\*\*Spectrum Laboratories \(Spec Labs\)\*\*](#) – Spec Labs was a crucial partner throughout every step of the NDVA project. They came on as our production & recording partner, helping to collaborate on artist development, production and recording, mixing and mastering, and album distribution, overall ensuring the success of each artist and the greater NDV Album.
- [\*\*OurTism\*\*](#) – Supported autistic artists throughout the project, ensuring connection to resources and individual support.
- [\*\*Recording Artists & Music Professionals with Disabilities \(RAMPD\)\*\*](#) – Provided guidance on accessibility needs, resources, and professional opportunities for artists throughout the project.
- [\*\*KultureCity\*\*](#) – Provided sensory bags for the NDVA Showcase to support access for individuals in need of a low-sensory experience.
- [\*\*Rebecca Louisell, Film Director\*\*](#) – Collaborated with a videographer to document each artist's journey, capturing personal stories behind their songs and their experiences with NDVA. This visual storytelling component helped enhance the album's impact by providing deeper insight into the artists' creative and personal processes.

Additional partners are named throughout this report and in the Appendix. See the Artist Welcome Packet, Celebration Party Program, and supporting sections.

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## Timeline

The project followed a structured timeline to ensure all phases were executed effectively:

- **January – March 2024:** Project planning and outreach to community partners.
  - **April – June 2024:** Artist recruitment, Artist Selection, and formation of Leadership Team.
  - **June – August 2024:** Artist development, pre-production, studio recording.
  - **September – November 2024:** Final studio recording sessions, mixing and mastering, showcase event preparation.
  - **December 2024:** Album release, NDVA Celebration Party, final artist surveys.
  - **January – February 2025:** Project evaluation and reporting.
- 

## NDVA Leadership Team Development & Recruitment

To guide the project effectively, a dedicated leadership team was recruited to oversee various aspects of the album's development. The team included:

- **Executive Producer** – Led overall strategy, partnership engagement, and program execution.
- **Project Manager** - Oversaw day-to-day operations of the mixing process and event procedures, ensuring that project milestones were met, coordinating between artists, partners, and the production team, and managing logistics to keep the project on track.
- **Music Production Team** – Managed recording, mixing, and mastering the album.
- **Artist Advocates** – Provided direct support to the participating artists, ensuring their physical, emotional, and access needs were met throughout the project.
- **Vocal Coaches** – Provided artists with vocal coaching before and during recording sessions and at the album showcase event.

This leadership structure ensured that the project remained artist-centered, accessible, and aligned with its core mission to uplift neurodivergent LGBTQIA2-S+ voices.



**Rex Wilde**  
they/them

Executive Producer

Rex Wilde (they/them) is an award-winning nonbinary LGBTQ+ speaker, educator, and business consultant.

From Southern California, Rex graduated with honors in Sociology from Chapman University in 2011 and quickly advanced to become a leader in the LGBTQ+ community. From running local and national campaigns for the Employment Non-Discrimination Act to creating a prominent workforce development program for the transgender and gender expansive (TGX+) community in Los Angeles as the inaugural Director of Programs at TransCanWork, Rex's work centers the joy & economic empowerment of TGX+ communities.

Since then, Rex has worked as a TGX+ equity consultant, working with organizations across the US on creating systemic change for transgender and gender-expansive communities. With over a decade of experience in facilitation and organizational change, Rex has been renowned by organizations including Spectrum/Charter, ADP, and The Getty Institute.

Rex is the standing Co-Chair of the TGX+ Initiative for the National LGBTQ+ Chamber of Commerce (NGLCC) and sits on the Advisory Board of the QTGX Initiative for the Los Angeles LGBTQ+ Chamber of Commerce (LAGLCC).

Learn more about the work they are doing at [www.rexwilde.com](http://www.rexwilde.com).



**Liv Brazil**  
she/her

Co-Producer

Liv Brazill is a Los Angeles based musician and actor. She frequently plays local venues as well as tours under her music pseudonym Roxy Green. When she's not working on personal projects she's working with students on the spectrum in developing their creative pursuits with Spectrum Laboratories and The Ed Asner Family Center.

[Visit her Bandcamp](#)



**Garth Herberg**

He/Him

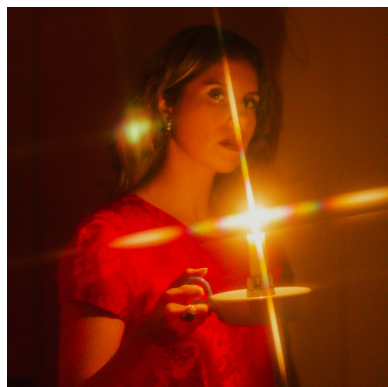
Co-Producer

Co-founder & Head of Music  
Programs, Spec Labs

Garth has been active as both a musician and educator for over ten years. In 2006, he received his Bachelor's degree in Music Composition from Cal State University Northridge. From 2010 - 2012 he was signed as a recording artist with Frenchkiss Records, along with his bandmates (Races). His touring experience and recording credits as a musician, producer, and composer/arranger have included work with many acts (The Janks, Races, The Shivers, Kaely Yuchno).

He has also worked on several television and film projects as a composer (Ordained, Fallen Idols, Sesame Street, Special Olympics, Boys Don't Wear Dresses). He has served as a music instructor at Bridges Academy, a school for 2e students on the autism spectrum; The Miracle Project as music director and composer; and CSUN's Teenage Drama Workshop as composer and music director: The Lex Theatre Company as music director and composer. While working at Bridges Academy, CSUN and The Miracle Project, Garth encountered neurodiversity among many wonderful young artists.

The laughter, creativity, and growth he shared with them moved him toward the role of music mentor and producer. He started Spec Labs with Jason so these vital, unique, and authentic voices can find a place in the entertainment industry and inspire the world!



**Alisha Torrealba-Erao**

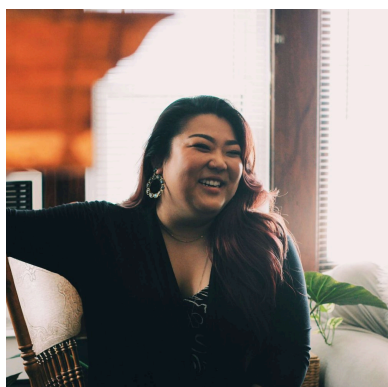
She/Her

Vocal Coach  
&  
Project Manager

Alisha grew up in central florida immersed in choir and dance. she went on to study classical vocal performance and music technology at the University of Central Florida. Her interest in low-fidelity recordings and early electronic music inspired her first experimentation with vocal sampling in composition. During this time, she began teaching voice lessons and fell in love with the field of music education. Her teaching focuses on an accessible approach to classical technique in the exploration of any genre, within music production, and in utilizing electronic instruments.

Alongside her experience in a range of electronic acts and classical ensembles, alisha has also participated as an organizer in the artistic community. During her time in Asheville, North Carolina, she co-founded the gallery/event space, Apothecary. It was in this environment that she premiered Lush Agave and performed "Madame", a reimagining of the aria "Un Bel Di Vedremo" from Puccini's Madame Butterfly.

Lush Agave's debut release aligned with Alisha's move to los Angeles. songs for a moon, premiered on the label never content in may 2019. two tracks from the ep carried over into a musical short film hidden eden, co-created with wild anima (Berlin). the film and accompanying zine was jointly released in 2021 via sacred sea and never content.



**Nina Kasuya**  
She/Her

Vocal Coach

Nina Kasuya (UCLA, Ethnomusicology) is a vocalist, educator, and actor based in Los Angeles, California. She recently starred in a production of Frankie and Johnny in the Clair De Lune, and has sung for artists including Teddy Swims, CeCe Winans, and Matoma. Nina can also be heard performing in The L Word: Generation Q, The Good Doctor, and Jimmy Kimmel Live!.

Nina has been a featured educator at Boston Sings A Cappella Festival, Milwaukapella, Los Angeles A Cappella Festival, and the SheSings/WeSing Vocal Festival, teaching a range of classes including 1:1 coaching, group masterclasses, choreography and movement, as well as inclusion-based discussion forums for young artists. After a decade of running the musical theater program at an LAUSD middle school, she currently works with students at Icon Collective College of Music as well as students in her private studio. Nina is a lover of theater and deeply passionate about deepening human connection through music.



**Sydney Rogers aka Miss Barbie-Q**  
She/Her

Artist Advocate

Sydney has been in the entertainment and activist field for over 25 years. She identifies as a Black Trans Femme, bringing more visibility and healing to the TGI (Trans, Gender Diverse, Intersex) community through activism.

She currently holds positions: Program Manager of the Trans Economic Empowerment Project and Equity Manager of Community Programs at the Los Angeles LGBT Center, Director of the TG/Enby Project, and Founder of Infinite Souls Consultations and Big Mama Story Time. She strongly believes in being trauma-informed and advocates for mental health healing, empowerment, and social justice for all, particularly in the BIPOC TGI communities.

She received the 2023 Williams Institute/Trans Latina Coalition UniTy Community Leadership Award. She has performed in many theatre performances, international film projects, music videos (Including Lady Gaga), and global social justice campaigns. She has sat on and moderated many panels and discussions with organizations such as the Los Angeles LGBT Center, ONE Institute, LMU, Pomona College, Equality California, and Trauma-Informed LA. She recently graduated from Simmons University with her Masters in Social Work.

She is a published author of academic books and has been featured in the LA Times, NY Times, and Body.com. She is a storyteller, a playwright, a host, and many things. She has been featured in the podcasts: City Heart Radio, Slut, F\*CK YEAH, Delta Work, and Jay Jayro. She recently performed at the Broad, LACMA, and MOCA and has hosted events like Queer Food Fest, The Trans Wellness Center Gala, West Hollywood Halloween, Santa Monica Pride, and her sixth time hosting the AIDS LifeCycle Finishing Line Festival.





**Katy Corbus**  
She/Her

Artist Advocate

Katy Corbus (she/her) is a queer actor, musician, dancer, and teaching artist. She was raised by two moms in the San Francisco Bay Area, where she discovered a love of theatre and music early; she began performing with local community and professional companies and studying dance and voice at age seven and never left.

After graduating Magna Cum Laude from Emerson College with a BFA in Musical Theatre, Katy spent five years living and working in New York City. In that time she toured nationally twice (42nd Street, A Garfield Christmas), worked at regional houses across the country (Tuacahn Amphitheatre, Playhouse Stage Co.), and taught throughout the city for Mark Morris Dance Group's Adaptive Dance programming. She is also a teaching artist with DreamStreet NYC, a Brooklyn-based non-profit theatre company for artists with developmental disabilities.

Now building roots and community back on the west coast, Katy seeks to continue expanding her focus into social work and blending art with activism and advocacy. She intends to always find avenues for teaching, learning, and working to broaden the accessibility and inclusivity of artistic opportunities for everyone.



**Lillian Carrier**  
She/Her

Artist Advocate

Hi I'm Lillian Carrier. Super excited to be working with you in making sure you are comfortable and happy in this environment. I'm Autistic myself. You may also want to know about my credentials. I am one of the founders of the nonprofit OurTism that supports autistic adults. I designed most of the programs along with my sister and we work very hard in making sure the space is always accommodating our clients needs. I'm best known as Drea on the show Everything's Gonna Be Okay. I've also done lots of consulting work with making film sets accessible and accommodating to autistic individuals. I am hopeful that I can do the same in this space for you!

## **Artist Recruitment**

Our recruitment process consisted of the search for and development of a Selection Committee, a Call for Artists campaign, Artist Selection, and Artist Notification.

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### **Selection Committee**

To ensure a fair and equitable selection process, we sought out five local LGBTQ+ and neurodivergent leaders with diverse backgrounds in music, performance, advocacy, and community engagement. Our final committee included individuals who represented a range of racial, generational, and artistic experiences to bring varied perspectives to artist selection.

**Ajani Brannum, PhD** - Faculty, UCLA Performing Arts Summer Institute

**Susanna Macias** - Classically trained, late diagnosed neurodivergent vocalist, voice instructor, advocate, and parent of a neurodivergent child.

**G. Albert** - Executive Director, Collaborate Pasadena

**Nina Kasuya** - Vocal Instructor, Icon Collective College of Music

**Lillian Carrier** - Founder, OurTism

Once selected, Selection Committee members committed to the following in order to ensure a fair and equitable selection process:

### **NDV Album Selection Committee | Guidelines and Expectations**

**1. Commitment to Diversity and Inclusion:** *Ensure that the selection process respects and reflects the diversity of LGBTQ+ neurodivergent communities.*

Actively seek to understand and appreciate the varied backgrounds and perspectives of applicants, recognizing the value of diverse experiences in enriching the album, with the ultimate vision of selecting a wide representation of artists in both identity and experience.

**2. Unbiased Selection Process:** *Conduct a fair and impartial review of all applications, free from personal bias or influence.*

Each committee member must commit to evaluating each application based on the merit of the content and the criteria established, not on personal relationships or external factors.

Any conflicts of interest must be disclosed and may necessitate stepping back from specific discussions or decisions.

**3. Confidentiality and Respect:** *Maintain the confidentiality and integrity of the application process and the information provided by the applicants.*

Handle all application materials and discussions about candidates with the utmost respect and confidentiality, ensuring that personal applicant details are not disclosed outside of committee discussions.

**4. Thorough and Independent Review:** *Conduct detailed and thoughtful reviews of each application to ensure all candidates are given careful consideration.*

From May 16 to May 30, independently review each application using the virtual evaluation tool provided. Evaluate submissions based on established criteria focusing on originality, artistic expression, relevance to the album's themes (mental health, healing, resilience, identity), and overall quality.

**5. Constructive Collaboration and Discussion:** *Work constructively with other committee members during the selection process to make well-rounded decisions that reflect collective vision and values.*

Participate actively in the scheduled 2-hour virtual meeting on May 31. Share insights and feedback from individual reviews, discuss differing views respectfully, and collaborate to decide on the final artist selection.

**6. Effective Communication:** *Communicate clearly and constructively during discussions, providing well-founded reasons for selections and feedback.*

Articulate feedback and decisions regarding applications in a constructive manner, offering clear, specific, and actionable insights that support the selection process.

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## Call For Artists

Our Call For Artists consisted of a social media campaign and direct outreach to local community organizations to help spread the word.

**Social Media:** We created an instagram account called **@neurodivergentvoices** to support the visibility of our Call For Artists. Through this account, we used a series of engagement methods including sharing the Call for Artists flyer, reels and posts explaining the project in detail, and meme posts, using hashtags such as #lgbtq #neurodivergent #losangeles to support the viewership of the Call for Artists information. Through these methods, we saw engagement of 7.5K viewers of our content, with 5,646 accounts reached.

**Local Outreach:** We reached out to over 50 local community organizations via email to share our Call for Artists flyer and promote direct engagement of LGBTQ+ and neurodivergent communities.



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## Artist Application

Applications were open from April 18, 2024 to May 14, 2024, just under 4 weeks. Artists were instructed to apply via the application site, now hosted at [www.rexwilde.com/ndvalbum-application](http://www.rexwilde.com/ndvalbum-application).

In order to apply, artists were asked to provide responses to the following questions. Required questions are noted with an asterisk\*.

1. Name\*
2. Pronouns
3. Email\*
4. Phone Number\*
5. Zip Code\*
6. Age\*
7. Gender Identity\*
8. Sexual Orientation\*
9. Race and/or Ethnicity\*
10. Do you identify as neurodivergent?\*
11. Are there any other identities you would like to share with us?
12. We're excited to learn more about you! Tell us a little about yourself.\*
13. Please share a brief personal introduction that tells us about your personality, interests, etc. What motivates you, what are you passionate about, and what should we know about you as an individual?
14. In 250 words or less, tell us why you would like to participate in the Neurodivergent Voices Album?\*
15. Please share a brief description of your musical background and interests.\*
16. Include any previous writing, performing, or recording experience. If you have released any music previously, please share about it.
17. How do you feel your identity as a neurodivergent and/or LGBTQ+ individual influences your music?\*
18. Feel free to include any other identities you hold and how they shape your music.
19. Do you require any specific accommodations or support during the recording process? (e.g. sensory considerations, communication preferences, accessibility needs)
20. What equipment or music resources do you need access to for your participation?\*(Please list any instruments or other recording tools you'll need but do not have.)
21. Are there any other support needs or accessibility considerations we should be aware of to facilitate your participation?\*
22. Are you able to commit to attending the Virtual Artist Meetup on June 15th and pre-recording Artist Development Days from June 29-June 30?\*
23. If you are unavailable for any days or times on June 15 or June 29-June 30 please explain.

24. Each artist will have a recording session on a weekend day during the month of July. Are there any weekends during the month of July 2024 that you are unavailable?\*
25. Include any known conflicts or preferred times/days for engaging in project activities.
26. Are there any potential challenges or obstacles you foresee in participating in this project?\*
27. Please indicate any personal, logistical, or professional concerns.
28. How can we support you in overcoming these challenges?
29. Do you consent to the use of your music, image, and other contributions in the project's promotional material and publications?\*
30. Please provide a link to the original song you would like to record for the album.\* (This can be a voice memo, video, or any other recording. Please see our FAQs for song requirements. If you cannot provide a link, please email your song to [info@rexwilde.com](mailto:info@rexwilde.com) including your name and the email used in your application.)
31. Are you prepared to commit to joining the Neurodivergent Voices Album which includes Artist Development Days in June, a recording session in July, and Artist Showcase in December? Please confirm your understanding and readiness to take this step.

To support accessibility during the application process, artists had the option to complete their application as a voice recording or video (rather than written/typed).

Through the application process, we saw 27 qualified applicants to consider for participation. We had 1 additional applicant who was ineligible because they lived outside of Los Angeles County.

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## Applicant Demographics

Applicants were asked to share their gender identity, sexual orientation, race and/or ethnicity, and age as a part of the application process.

### Methodology & Approach to Categorization

In categorizing demographic data, applicants were counted based on how they **self-identified** in their applications. Some applicants identified with multiple identities within a category, so our approach reflects both:

- **Total Count for Each Main Category:** Applicants are counted only once in each main category to ensure accurate representation of the overall applicant pool.
- **Breakdown of Subcategories:** Since applicants could identify with multiple subcategories within a main category, these numbers allow for crossover where applicable. In the Gender and Race categories, you will see Main Categories represented in **bold** and subcategories represented with *italics*.

- **Respecting Self-Identification:** We did not assume any additional identities beyond what applicants explicitly provided in their responses.

This method ensures that the diversity of applicants is represented accurately, while also providing meaningful insights into the composition of the applicant pool.

## Gender Identity

| Gender Category  | Number of Applicants | Percentage (%) |
|--|----------------------|----------------|
| <b>Transgender, Nonbinary, or Gender Expansive (Total)</b> | <b>24</b>            | <b>85%</b>     |
| <i>Transgender</i>   | <i>5</i>             | <i>17.9%</i>   |
| <i>Trans Woman</i>   | <i>2</i>             | <i>7.1%</i>    |
| <i>Trans Man</i>   | <i>1</i>             | <i>3.6%</i>    |
| <i>Transexual</i>  | <i>1</i>             | <i>3.6%</i>    |
| <i>Trans Femme</i>   | <i>1</i>             | <i>3.6%</i>    |
| <i>Nonbinary</i>   | <i>7</i>             | <i>25.0%</i>   |
| <i>Genderfluid</i>   | <i>3</i>             | <i>10.7%</i>   |
| <i>Agender</i>   | <i>1</i>             | <i>3.6%</i>    |
| <i>Gender Nonconforming (GNC)</i>                          | <i>2</i>             | <i>7.1%</i>    |
| <i>Other Gender Expansive Identities</i>                   | <i>5</i>             | <i>10.7%</i>   |
| <b>Woman (self-identified as 'woman' only)</b>             | <b>4</b>             | <b>15%</b>     |
| <b>Man (self-identified as 'man' only)</b>                 | <b>0</b>             | <b>0%</b>      |

*Applicants who identified only as "Woman" or "Man" were categorized exactly as they self-identified. Our data collection did not include asking individuals whether they are cisgender, and as such, delineation of those who are cisgender may not be accurately gleaned from this data.*

*The TGX category reflects a broad umbrella of trans, nonbinary, and gender-expansive identities, with further subcategories to represent applicants' specific identities.*

## Sexual Orientation

| Sexual Orientation           | Number of Applicants | Percentage (%) |
|------------------------------|----------------------|----------------|
| <i>Queer</i>                 | 9                    | 33%            |
| <i>Bisexual or Pansexual</i> | 9                    | 33%            |
| <i>Gay</i>                   | 1                    | 4%             |
| <i>Lesbian</i>               | 1                    | 4%             |
| <i>Asexual-spectrum</i>      | 3                    | 11%            |
| <i>Heterosexual</i>          | 2                    | 7%             |
| <i>Not Disclosed</i>         | 2                    | 7%             |

*Applicants were categorized based on the specific terms they used to describe their sexual orientation. Some applicants listed multiple orientations, which were grouped into relevant categories.*

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## Race & Ethnicity Breakdown

| Race/Ethnicity  | Number of Applicants | Percentage (%) |
|---|----------------------|----------------|
| <b>Total BIPOC Applicants</b>                                 | <b>12</b>            | <b>44.4%</b>   |
| <i>Latinx/Hispanic</i>  | 6                    | 22.2%          |
| <i>Black or African-American</i>                              | 3                    | 11.1%          |
| <i>Asian (Filipino, Thai, Chinese, Indonesian, etc.)</i>      | 4                    | 14.8%          |
| <i>Indigenous (American Indian, Native heritage)</i>          | 2                    | 7.4%           |
| <i>Middle Eastern/North African (Egyptian, Turkish, etc.)</i> | 2                    | 7.4%           |
| <i>South Asian (Indian, etc.)</i>                             | 1                    | 3.7%           |
| <i>Bi-racial or Mixed Race</i>                                | 1                    | 3.7%           |

|                                   |           |              |
|-----------------------------------|-----------|--------------|
| <b>Mixed Race / White Passing</b> | <b>1</b>  | <b>3.7%</b>  |
| <b>White</b>                      | <b>12</b> | <b>44.4%</b> |
| <b>Race Not Specified</b>         | <b>2</b>  | <b>7.4%</b>  |

*BIPOC applicants were counted once in the total, but individual racial categories allow crossover (e.g., someone identifying as both Black and Latinx is counted in both subcategories).*

*Applicants who only listed "White", "Caucasian," or a mixture of the two were categorized as "White".*

*Two applicants did not specify a race and are categorized as "Race Not Specified."*

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## Age

| <b>Age Range</b>         | <b>Number of Applicants</b> | <b>Percentage (%)</b> |
|--------------------------|-----------------------------|-----------------------|
| <i>18-24</i>             | <i>7</i>                    | <i>25.0%</i>          |
| <i>25-29</i>             | <i>8</i>                    | <i>28.6%</i>          |
| <i>30-34</i>             | <i>6</i>                    | <i>21.4%</i>          |
| <i>35-39</i>             | <i>4</i>                    | <i>14.3%</i>          |
| <i>40+</i>               | <i>2</i>                    | <i>7.1%</i>           |
| <i>Age Not Specified</i> | <i>1</i>                    | <i>3.6%</i>           |

*Applicants were categorized into age ranges based on their self-reported age.*

*One applicant did not provide their age and is categorized as "Age Not Specified."*

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## Final Notes on Data Representation

- Self-identification was central to our approach—no assumptions were made about applicants' identities beyond what they explicitly shared.
- Total category counts (TGX, BIPOC, etc.) ensure that each applicant is counted only once, while subcategories allow for crossover where relevant to reflect intersectional identities.

- This approach provides a more transparent and accurate account of the representation within our applicant pool.
- 

## Artist Selection & Notification

### Application Evaluation Criteria

Artist Applications Were Evaluated Based On:

- **Originality & Artistic Expression** – Strength of songwriting, creativity, and individuality.
  - **Relevance to NDVA Project Themes** – Connection to mental health, healing, resilience, and identity.
  - **Vocal or Musical Ability** – Baseline vocal ability, musicianship, and potential for growth.
  - **Diversity & Representation** – Ensuring a range of identities, genres, and lived experiences.
  - **Potential for Growth** – Artists who may not have had prior recording experience but demonstrated a strong artistic voice and compelling storytelling.
- 

### Applicant Evaluation Process

Artists were selected based on consensus by the NDVA Selection Committee. Selection Committee members reviewed the artist applications independently, including listening to each applicant's original song, and were asked to provide feedback via Survey Monkey to the following questions:

1. What positively stood out to you about this applicant?
2. Are there any drawbacks to take into account about this application?
3. How do you think the artist's song would contribute to the overall album?
4. How do you think the song would contribute to the goal of affirming LGBTQ+ neurodivergent individuals who would listen to it?
5. Do you have any additional thoughts to share regarding this application?
6. On a Scale of 1-10, how would you rate this application overall? (1 being subpar, 10 being excellent)

The Selection Committee met on 2 occasions to determine which artists would be selected.

## **First Round (Initial Review)**

- Committee members independently reviewed and rated applications via SurveyMonkey, focusing on song quality, storytelling, and alignment with project themes.
- After individual scoring, committee members met virtually to discuss top-rated applicants and narrow the pool to 20 finalists.

## **Second Round (Final Selection)**

- Each committee member ranked their top 20 applicants.
- The final 12 artists were chosen based on consensus scoring, with 5 alternates selected as backup artists.

The Alternates that were selected were intentionally artists that appeared to have more musical experience than the general population. This was done with the thought that an artist may drop out midway through the project, for which an experienced artist would be best suited to slot in at a later time because of the constraints of the project resources and timeline. Over the course of the project, 2 alternates were activated due to unforeseen circumstances, allowing for a seamless transition in maintaining the project timeline. Alternates were selected whose song genre most closely matched the artist they were replacing.

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## **Results Notification**

Artists, Alternates, and non-selected applicants were notified via email of the results of their application.

### **Artist Notification Email:**

*Congratulations! You have been selected as an Artist for the Neurodivergent Voices Album. We are excited to welcome you to our cohort of Artists for this impactful project.*

*Please confirm your acceptance by 12pm on Monday, June 10, 2024 by responding to this email. There will be more info to come once we have received your confirmation.*

*Thank you! We look forward to hearing from you soon.*

**Alternate Notification Email:**

*Thank you for applying to the Neurodivergent Voices Album. We were overwhelmed by the response from applicants and had a difficult choice in selecting only 12 Featured Artists.*

*Your application stood out to us and you have been selected as an **Alternate** for this project. If for any reason one of the Selected Artists is unable to participate, we will contact you as a candidate to fill their spot. Alternates may be called on as soon as this week or as late as July.*

*Please confirm whether you would like to move forward on our Alternates list by responding to this email.*

*Thank you! We look forward to hearing from you soon.*

**Not-Selected Notification Email:**

*Thank you for applying to the Neurodivergent Voices Album. We were overwhelmed by the response from applicants and had a difficult choice in selecting only 12 Featured Artists.*

*Your application made it into our final round of considered Artists. While the team enjoyed the theme and style of your song, we will not be moving forward with you for this project.*

*Thank you for sharing your story, song, and voice with us. We hope this process has sparked creative joy and wish you all the best in your continued music making!*

For Not-Selected Artists who asked, direct feedback was given and responses from the Selection Committee survey was provided in order to support their ongoing growth as musicians and artists. Those who received this feedback expressed deep gratitude for receiving feedback that they would apply to future opportunities.

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## **Selected Artist Demographics**

Artists were asked to share their gender identity, sexual orientation, race and/or ethnicity, and age as a part of the application process.

### **Methodology & Approach to Categorization**

The categorization methods here match the methods used for the overall applicant pool. Identities were noted based on how artists self-described, and no additional identities were assumed. The Artist Demographic Data shows the gender identity, sexual orientation, race/ethnicity, and age of the artist pool. A Percentage comparison is given to compare the Selected Artists to the Applicant Pool to support insights around identity representation of the Album.

### **Gender Identity**

| <b>Gender Category</b>                                     | <b>Number of Artists</b> | <b>Percentage (%)</b> | <b>Percentage Change from Applicant Pool</b> |
|--|--------------------------|-----------------------|--|
| <b>Transgender, Nonbinary, or Gender Expansive (Total)</b> | <b>11</b>                | <b>85%</b>            | <b>No Change</b>                             |
| <i>Transgender</i>   | <i>0</i>                 | <i>0.00%</i>          | <i>-17.90%</i>                               |
| <i>Trans Woman</i>   | <i>0</i>                 | <i>0.00%</i>          | <i>-7.10%</i>                                |
| <i>Trans Man</i>   | <i>1</i>                 | <i>0.80%</i>          | <i>-2.80%</i>                                |
| <i>Transexual</i>  | <i>1</i>                 | <i>0.80%</i>          | <i>-2.80%</i>                                |
| <i>Trans Femme</i>   | <i>1</i>                 | <i>0.80%</i>          | <i>-2.80%</i>                                |
| <i>Nonbinary</i>   | <i>4</i>                 | <i>33.30%</i>         | <i>8.30%</i>                                 |
| <i>Genderfluid</i>   | <i>1</i>                 | <i>0.80%</i>          | <i>-9.90%</i>                                |
| <i>Agender</i>   | <i>1</i>                 | <i>0.80%</i>          | <i>-2.80%</i>                                |
| <i>Gender Nonconforming (GNC)</i>                          | <i>2</i>                 | <i>16.70%</i>         | <i>9.60%</i>                                 |
| <i>Additional Gender Expansive Identities</i>              | <i>3</i>                 | <i>25%</i>            | <i>14%</i>                                   |
| <b>Woman (self-identified as 'woman' only)</b>             | <b>1</b>                 | <b>15%</b>            | <b>No Change</b>                             |
| <b>Man (self-identified as 'man' only)</b>                 | <b>0</b>                 | <b>0%</b>             | <b>No Change</b>                             |

- 85% of both applicants and selected artists identified as transgender, nonbinary, or gender-expansive (TGX).

- Nonbinary individuals were more frequently selected (33.3%) compared to their applicant representation (25%).
- Women who identified only as "woman" were represented at the same rate in the artist selection (15%).
- Some TGX subcategories were slightly overrepresented among selected artists, such as Gender Nonconforming (GNC) (16.7% selected vs. 7.1% in applicants).

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## Sexual Orientation

| Sexual Orientation | Number of Artists | Percentage (%) | Percentage Change from Applicant Pool |
|--------------------|-------------------|----------------|---------------------------------------|
| Queer              | 5                 | 41.70%         | +8.70%                                |
| Bisexual/Pansexual | 4                 | 33.30%         | +0.30%                                |
| Gay                | 1                 | 8.30%          | +4.30%                                |
| Lesbian            | 1                 | 8.30%          | +4.30%                                |
| Asexual-spectrum   | 1                 | 8.30%          | -2.70%                                |
| Heterosexual       | 0                 | 0%             | -7%                                   |
| Not Disclosed      | 0                 | 0%             | -7%                                   |

- Queer representation increased among selected artists (41.7%) compared to applicants (33%).
- Bisexual/pansexual representation remained consistent (33.3% of both applicants and selected artists).

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## Race & Ethnicity

| Race/Ethnicity   | Number of Artists | Percentage (%) | Percentage Change from Applicant Pool |
|--|-------------------|----------------|---------------------------------------|
| <b>Total BIPOC Applicants</b>                            | <b>6</b>          | <b>50%</b>     | <b>+6%</b>                            |
| <i>Latinx/Hispanic</i>                                   | <i>4</i>          | <i>33.30%</i>  | <i>+11.10%</i>                        |
| <i>Black or African-American</i>                         | <i>1</i>          | <i>8.30%</i>   | <i>-2.80%</i>                         |
| <i>Asian (Filipino, Thai, Chinese, Indonesian, etc.)</i> | <i>2</i>          | <i>16.70%</i>  | <i>1.90%</i>                          |
| <i>Indigenous (American Indian, Native heritage)</i>     | <i>0</i>          | <i>0%</i>      | <i>-7%</i>                            |

|   |          |               |               |
|---|----------|---------------|---------------|
| <i>Middle Eastern/North African (Egyptian, Turkish, etc.)</i> | <i>1</i> | <i>8.30%</i>  | <i>0.90%</i>  |
| <i>South Asian (Indian, etc.)</i>                             | <i>0</i> | <i>0%</i>     | <i>-4%</i>    |
| <i>Bi-racial or Mixed Race</i>                                | <i>1</i> | <i>8.30%</i>  | <i>4.60%</i>  |
| <b>Mixed Race / White Passing</b>                             | <b>1</b> | <b>8.30%</b>  | <b>+4.60%</b> |
| <b>White</b>  | <b>5</b> | <b>41.70%</b> | <b>-2.70%</b> |
| <b>Race Not Specified</b>                                     | <b>0</b> | <b>0%</b>     | <b>-7%</b>    |

- BIPOC representation increased among selected artists (50%) compared to applicants (44.4%).
- Latinx/Hispanic representation grew significantly (33.3% of selected artists vs. 22.2% of applicants).
- Black representation decreased slightly (8.3% selected vs. 11.1% in applicants).
- Indigenous and South Asian representation was absent in the final artist selection (7.4% and 3.7% in applicants, respectively).

## Age

| <b>Age Range</b>  | <b>Number of Artists</b> | <b>Percentage (%)</b> | <b>Percentage Change from Applicant Pool</b> |
|-------------------|--------------------------|-----------------------|--|
| 18-24             | 2                        | 16.70%                | -8.30%                                       |
| 25-29             | 4                        | 33.30%                | 4.70%  |
| 30-34             | 4                        | 33.30%                | 11.90%                                       |
| 35-39             | 2                        | 16.70%                | 2.40%  |
| 40+               | 0                        | 0%                    | -7%  |
| Age Not Specified | 0                        | 0%                    | -4%  |

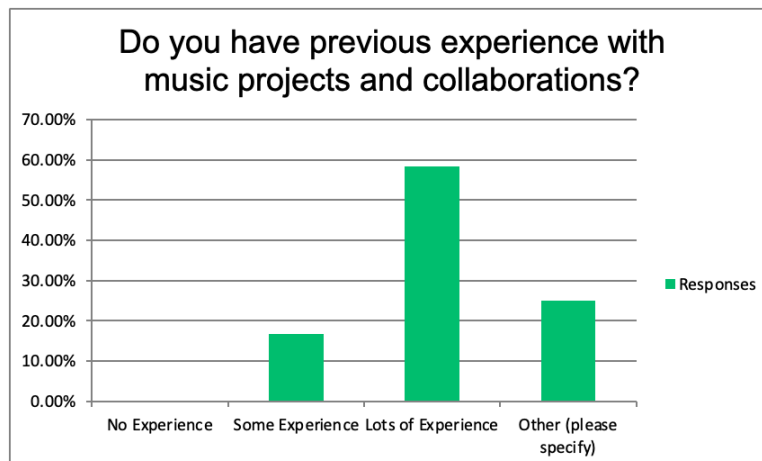
- Artist Ages ranged between 23-38.
- The largest age group of selected artists was 25-34 (66.6%), slightly higher than the applicant pool (50%).
- Artists in the 40+ range were initially selected, but had to drop due to unforeseen circumstances and were thus not represented in the final album, despite representing 7.1% of applicants.
- Artists in the 18-24 range had lower representation among selected artists (16.7%) compared to applicants (25%).

## Takeaways from Artist Demographics

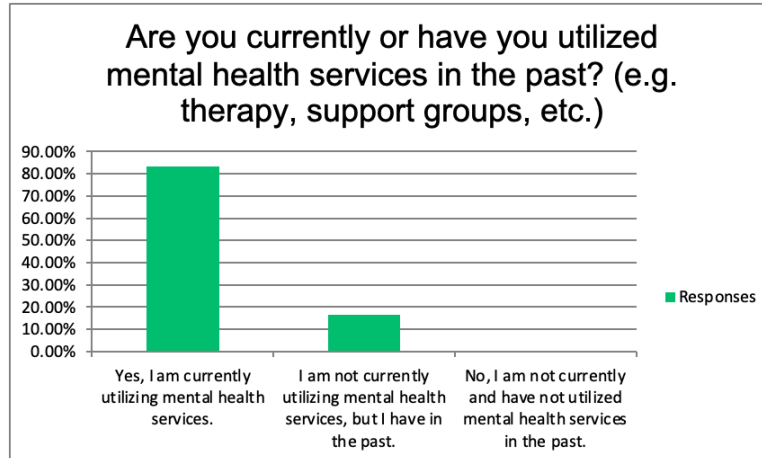
- The artists showed a strong representation of transgender, nonbinary, and gender expansive identities.
- Overall, we would have liked to see greater representation of BIPOC individuals, especially Black/African American, Indigenous, and South Asian communities.
- The project could have benefitted from greater generational diversity.
- Broader representation may be remedied in targeted outreach for future projects.

## Artist Pre-Engagement Survey

Artists were surveyed at the beginning of the project to gain insights into their musical experience, needs, mental health, and access to services. These insights allowed the leadership team to better understand each artist in order to provide individual support and guidance needed throughout the project. The survey showed the following initial insights. Additional insights are provided at the end of this report.

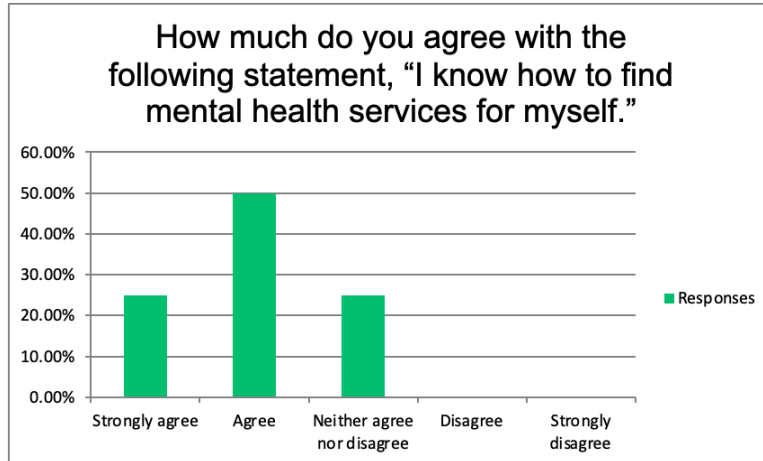


| Do you have previous experience with music projects and collaborations? |           |    |
|---|-----------|----|
| Answer Choices  | Responses |    |
| No Experience   | 0.00%     | 0  |
| Some Experience   | 16.67%    | 2  |
| Lots of Experience  | 58.33%    | 7  |
| Other (please specify)  | 25.00%    | 3  |
|   | Answered  | 12 |

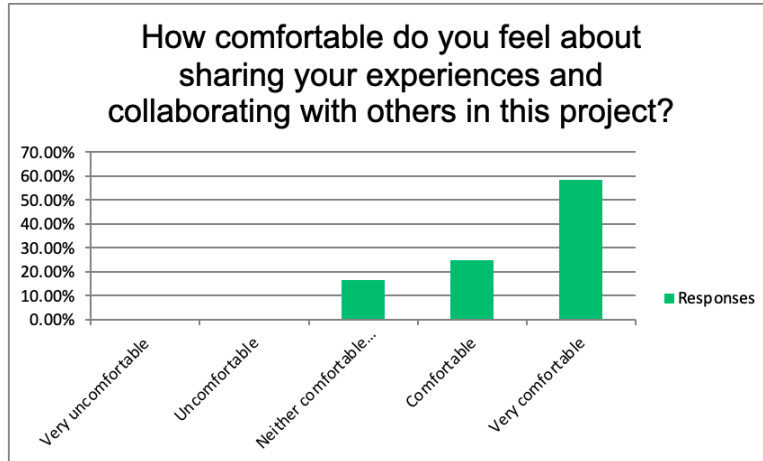


**Are you currently or have you utilized mental health services in the past? (e.g. therapy, support groups, etc.)**

| Answer Choices   | Responses |    |
|--|-----------|----|
| Yes, I am currently utilizing mental health services.                            | 83.33%    | 10 |
| I am not currently utilizing mental health services, but I have in the past.     | 16.67%    | 2  |
| No, I am not currently and have not utilized mental health services in the past. | 0.00%     | 0  |
| Please provide any additional information or comments.                           |           | 8  |
|  | Answered  | 12 |



| How much do you agree with the following statement, "I know how to find mental health services for myself." |           |    |
|---|-----------|----|
| Answer Choices  | Responses |    |
| Strongly agree  | 25.00%    | 3  |
| Agree   | 50.00%    | 6  |
| Neither agree nor disagree  | 25.00%    | 3  |
| Disagree  | 0.00%     | 0  |
| Strongly disagree   | 0.00%     | 0  |
| Please provide any additional information or comments.  |           | 5  |
|   | Answered  | 12 |



| How comfortable do you feel about sharing your experiences and collaborating with others in this project? |           |    |
|---|-----------|----|
| Answer Choices  | Responses |    |
| Very uncomfortable  | 0.00%     | 0  |
| Uncomfortable   | 0.00%     | 0  |
| Neither comfortable nor uncomfortable   | 16.67%    | 2  |
| Comfortable   | 25.00%    | 3  |
| Very comfortable  | 58.33%    | 7  |
| Please provide any additional information or comments.  |           | 6  |
|   | Answered  | 12 |

## **Artist Development**

### **Welcome Meeting**

To prepare Selected Artists for the project, we held a virtual welcome meeting to layout the logistics of the program, support artists in getting to know each other and the leadership team, and allow for any questions to onboard artists to the project. This meeting was recorded and sent out for anyone who was not able to attend.

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### **Welcome Packet**

Artists were provided with a welcome packet that contained information to support them throughout the project (see Appendix). The welcome packet included highlighted dates, leadership contract information, assignments to artist advocates and vocal coaches, location information for artist development days, schedule, Covid Safety Protocols, mental health resources, code of conduct, and more.

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### **Artist Development Days**

We held 2 Artists Development Days at Spec Labs recording studio to support artists in getting to know each other, provide opportunities to collaborate, and get acquainted with the studio ahead of the studio recording sessions. The studio was supplied with food, snacks, stim toys, and a low-stim room that provided artists with an environment where their sensory needs were anticipated and made a normal part of the culture created at the studio and throughout the overall project experience.

Artists participated in a facilitated session where they played their song for the artists and leadership team. Artists were able to share positive reflections about the other artist's songs to encourage mutual support between artists throughout the project.

Artists were also given the opportunity to film an interview to share more about the story behind their song and the influences that their queer & neurodivergent identities had on their life and artistry.

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### **Pre-Production Meetings**

Each artist was allotted 30-45 minutes to meet with the co-producers to discuss the production of their song ahead of recording. This allowed the artists and producers to come together to create a vision of the song, instrumentation, and overall song production. Artist advocates attended the meeting with the artists in order to track any needs that came to



light during this meeting. This allowed Artists Advocates to report and plan for any specific accommodations that artists needed during the recording process.

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## **Pre-Recording Artist Support**

Prior to recording, artists met with their Artist Advocate to get to know each other, identify the artists needs, prepare logistically and emotionally for the recording session, ensure they created an open line of communication, and provide support.

Artists then met with their Vocal Coaches for a studio coaching session prior to session recording. Artists were provided with support for vocal stylization and preparation for the studio session. They were also given guidance on how to prepare mentally to support their musical choices and desires during the recording sessions. These sessions also allowed for the vocal coaches and artists to work together prior to recording, where vocal coaches would be present for in-studio support.

Artists were also allotted rehearsal space which allowed them to work with studio musicians in preparation for their recording session. One artist composed an 8-part choral piece, for which a specialized rehearsal space was provided.

## **Recording & Mixing**

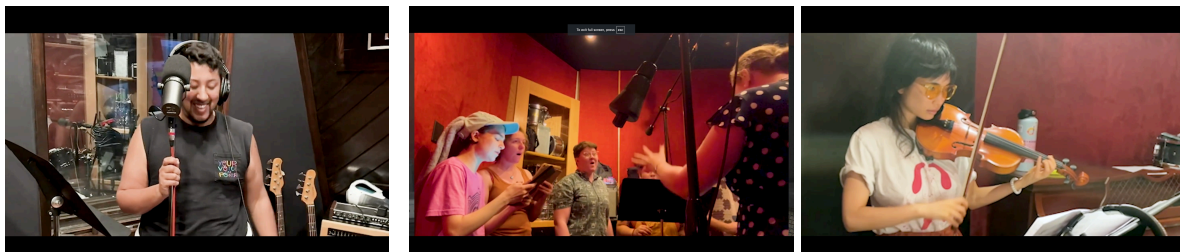
### **Artist Recording**

Artist recording occurred on weekends from Saturday, July 6, 2024 - Sunday, July 21, 2024. Each artist was allotted a half-day recording session at the Spec Labs studio. Additional pickup sessions were scheduled as needed between August-October.

Artist Advocates and Vocal Coaches were present with their artist during each allotted session. Artist Advocates ensured that artists' needs were met throughout recording, and provided encouragement to maintain a joyful working environment. Vocal Coaches provided vocal warmups, guidance on vocal technique, and overall artistic support during recording.

Co-Producers worked with each artist on recording all of the tracks for their songs. Prior to recording, the co-producers prepared song charts, lead sheets, and instrumental tracks as appropriate for each artist. The co-producers worked alongside each artist during the recording sessions to record each track (instrumental, vocal, beats, etc.).

Studio instrumentalists were brought in to record various tracks for each artist including strings, piano, drums, horns, and other instruments. This allowed artists the opportunity to work with instrumentalists in real time to further produce their songs and empowered the artists in expressing their creative vision.



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### **Mixing and Mastering**

After artists recorded their vocal and primary instrumental tracks, artists worked with the co-producers virtually to finalize the mix of their songs. The Project Manager supported the co-producers in developing a mixing schedule and guidelines for artists to ensure the songs would be mixed and mastered in time for the Album Launch in December.

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## Mixing Process and expectations:

- Each artist gets **3 one week long mixing review "passes"** where feedback and notes are exchanged via email
- Vocal coaches and/or artist advocates are optionally available via email OR 15 minute phone calls each pass if feedback/advice/questions arise, if you need another ear, etc.

| Pass        | Level of Track Completion | Process  |
|-------------|---------------------------|--|
| First Pass  | 60% mixed and done        | Artists provide feedback via email on a "60% mixed version" that Garth provides.   |
| Second Pass | 95% mixed and done        | Artists provide feedback via email on a "95% mixed version" that incorporates feedback from the first pass. <i>Optionally</i> , a 15-minute virtual meeting can be requested with Garth. |
| Final Pass  | 99.9% mixed and mastered  | This will be a mastered and final mixed version for review. Artists provide final notes via email.   |

## Communication:

- Scheduling point person - Garth
- Artist advocates and vocal coaches will be copied on all email correspondences and included on text threads where applicable

| Artist   | 1st Pass Mix Dates | 2nd Pass Mix Dates | Final Pass Mix Dates | Mastered Version Complete |
|----------|--------------------|--------------------|----------------------|---------------------------|
| Katie    | 9/17/24-9/24/24    | 10/1/24-10/8/24    | 10/15/24-10/22/24    | 10/24/2024                |
| Anthony  | 9/17/24-9/24/24    | 10/1/24-10/8/24    | 10/15/24-10/22/24    | 10/24/2024                |
| Izzy     | 9/24/24-10/1/24    | 10/8/24-10/15/24   | 10/22/24-10/29/24    | 10/31/2024                |
| Adrienne | 9/24/24-10/1/24    | 10/8/24-10/15/24   | 10/22/24-10/29/24    | 10/31/2024                |
| Jackie   | 10/1/24-10/8/24    | 10/15/24-10/22/24  | 10/29/24-11/5/24     | 11/6/2024                 |
| Zelma    | 10/1/24-10/8/24    | 10/15/24-10/22/24  | 10/29/24-11/5/24     | 11/6/2024                 |
| Heaven   | 10/8/24-10/15/24   | 10/22/24-10/29/24  | 11/5/24-11/12/24     | 11/13/2024                |

|       |                   |                   |                   |            |
|-------|-------------------|-------------------|-------------------|------------|
| Jay   | 10/8/24-10/15/24  | 10/22/24-10/29/24 | 11/5/24-11/12/24  | 11/13/2024 |
| Caleb | 10/15/24-10/22/24 | 10/29/24-11/5/24  | 11/12/24-11/19/24 | 11/20/2024 |
| Anna  | 10/15/24-10/22/24 | 10/29/24-11/5/24  | 11/12/24-11/19/24 | 11/20/2024 |
| Socks | 10/22/24-10/29/24 | 11/5/24-11/12/24  | 11/16/24-11/23/24 | 11/24/2024 |
| Neyva | 11/5/24-11/12/24  | 11/16/24-11/23/24 |                   | 11/24/2024 |

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## Leadership Support

Artist Advocates, Vocal Coaches, and the Executive Producer were available to all artists for support throughout the mixing and mastering process. This allowed artists to gain support with artistic processing, communicating their thoughts about the mixing passes to the co-producers, and connecting to additional resources when and where needed.

## Album Distribution

Album Distribution was coordinated through Spectrum Laboratories using the distribution platform TuneCore. Album art was created by a local neurodivergent trans woman which is displayed with the album on streaming platforms.

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## **NDV Album Celebration Party**

The **Neurodivergent Voices Album Celebration Party** was the culmination of the NDV Album project—a night dedicated to celebrating the artists, uplifting their music, and creating an inclusive space for the LGBTQ+ and neurodivergent community. This event provided a unique platform for artists to showcase their songs live, connect with an engaged audience, and experience the impact of their work in a shared community setting.

Beyond just a launch event, the Celebration Party was designed to center accessibility, community-building, and artistic joy. Through strategic partnerships, intentional planning, and direct artist support, we ensured that every aspect of the event reflected the values of the NDV Album—empowerment, joy, and authenticity.

This section provides an overview of the event’s planning, execution, and impact, including insights into artist experiences, audience engagement, and key takeaways from the night.

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### **Event Planning**

For this event, we established a collaborative partnership with Opus Events, a specialized event management firm. Their team assumed responsibility for a comprehensive suite of services, encompassing meticulous planning, strategic coordination, and efficient on-site management throughout the duration of the event. This partnership allowed us to leverage their expertise and resources, ensuring a seamless and successful execution of all event-related activities.

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### **Venue**

To host the event, we established a partnership with [Scribble](#), a non-profit organization that offers counseling services and operates a music venue. By leveraging their space and resources, we were able to create an environment that allowed artists to show-up fully and connect the broader audience with mental health resources inherent to the venue.

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### **Performance Planning**

Our Project Manager oversaw all planning of performances, stage layouts, run of show, call times, sound checks, music tech, and stage management. Planning a performance of 12 artists in a 2 hour time frame is a huge undertaking. Through thoughtful planning and execution, we were thrilled to see such a successful and easeful event. The successful run of this event was made possible by utilizing these methods and staff:

- **Support Staff:** Support staff were brought on to ensure the performances and tech ran smoothly including a Stage Manager, Stage Tech, and MC.
  - **Artist Tech Riders:** Artists were instructed to fill out Tech Riders several weeks prior to the show in order to support the Project Manager, Stage Manager, and Stage Tech with the run of show and stage change overs. (See Appendix)
  - **Leadership Meetings:** Leadership meetings were held bi-weekly leading up to the show in order to ensure success of all planning and day-of event elements.
- 

## Artist Preparation & Support

Artists were responsible for the planning, preparation, and rehearsal of their live musical performance. Artists had the option of performing their song live or playing their fully-produced track at the event. All artists chose to perform their song live, and were given the chance to prepare a solo performance, band accompaniment, or backing track for their performance. To help the artists in successful preparation, we provided a variety of avenues for support.

- **Artist Meetups:** Monthly "Artist Meetups" were hosted virtually to help artists prepare for the Album Launch and their live performances. These unstructured sessions allowed artists to connect, ask questions, and support each other in the lead-up to the event. Through these meetups, artists were able to collaborate on each other's performances and album promotion, while also strengthening their relationships. Additionally, one artist initiated an extra "Artist Meetup," focused on helping other artists develop social media strategies for song and album promotion prior to the Album Launch & Celebration Party.
- **Musician Volunteers:** To support the artists who required live musicians to perform with them, we created a signup for musician volunteers which we shared through our instagram account and emailed to community organizations and queer musician listservers through Los Angeles. Through our efforts, we provided artists with connections to 6 volunteer musicians, 2 of which played as backing instrumentalists for our artists.
- **Blocking Rehearsal:** A Blocking Rehearsal was held one week prior to the event to allow artists the opportunity to get familiar with the space, understand their blocking on stage, and ask any performance-related questions prior to the day of the event.
- **Rehearsal Space:** Artists were allotted one-hour of rehearsal space leading up to show to support the opportunity to practice with their bands ahead of the event.

- **Celebration Party Packet:** Artists were also provided with a virtual Celebration Party Packet that was regularly updated with relevant information related to the event and album launch. (See Appendix)
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## Partnerships

Partnerships with community organizations were an integral part of making this event a success. Our partners included:

**Airgasmic LA** provided 5 air filters for us to use throughout the venue to ensure clean air for artists and attendees.

**KultureCity** provided 25 sensory bags for the NDVA Showcase to support access for individuals in need of a low-sensory experience. These bags included noise-cancelling ear muffs, stim toys, and communication cards to support neurodivergent individuals who may have issues with high-sensory experiences such as a music event.

Additional partners can be found as listed in the NDVA Celebration Party Program. (See Appendix)

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## Marketing & Outreach

The event was promoted using two marketing and outreach strategies: direct outreach to community organizations and local leaders, and a social media campaign. This allowed us to maximize our reach to local communities

- **Social Media:** Through our @neurodivergenvoices instagram account, we created and shared posts including the event flyer, album launch countdown, artist highlights, and behind-the-lyrics artist videos. This allowed us to create excitement about the album leading up to the launch event. It also allowed us to highlight each artist to support them in spreading the word to their individual communities.
  - **Direct Outreach:** We announced the album launch and celebration party to over 50 local organizations via email to help promote the event and album launch.
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## Registration

Event registration was hosted through EventBrite. Attendees were given the option for an in-person or virtual ticket. To ensure attendees had all necessary information, the following information was listed on the EventBrite page:

## About this event

### Join us at Scribble for the Neurodivergent Voices Album: Celebration Party!

Join us for a joyful celebration of the Neurodivergent Voices Album, an empowering project featuring LGBTQ+ neurodivergent artists who bring their unique stories and voices to life. This event is FREE and open to the public, welcoming everyone to come and experience the heart of this collaborative album.

We will be playing the album, screening behind-the-lyrics videos that delve into the creative journeys of the artists, and experiencing live performances from the artists to showcase their featured songs. Whether you are a friend, supporter, or just curious about this incredible project, we'd love to have you!

### Details

**Date:** Friday, December 13, 2024

**Time:** Doors, 6:30pm. Show starts promptly at 7pm

**Location:** Scribble in Highland Park

**Virtual Option:** The event will also be live-streamed for those who want to join from the comfort of their own space. A link will be sent out closer to the event.

**Food & Beverages:** Light food, snacks, and non-alcoholic beverages will be available for purchase.

### RSVP

Please RSVP to reserve your spot, whether you plan to join us in person or online. Seating at Scribble is limited and an **RSVP is required** to attend in person.

### Accessibility Information



Our venue is committed to being an inclusive space for all attendees. The entrance to the venue has a small concrete lip as you enter through the doors. The venue is wheelchair accessible, with an accessible all-gender bathroom on-site.

We will have designated quiet and low-stim areas for anyone who needs a break during the event. Additionally, captions will be provided for the livestream to ensure everyone can engage with the content.

If you have any specific access needs, including accessible seating, please fill out our [Access Request Form](#) so we can ensure your experience is as comfortable as possible.

## **Scent-Free Event**

We have some Artists with significant scent and pet dander allergies. We ask everyone to please do their best to wear a clean set of clothes free of pet dander and wash their hands when getting to the event (especially for those who have pets at home).

We ask everyone to participate in creating a scent-free environment. Please also do not use cologne, perfume, or scented lotions.

## **COVID Safety Protocols**

**Masking:** To ensure the health and safety of our Artists, **masking for attendees is required**. Many in our community are immunocompromised and we ask everyone to work together to mitigate risk. If you have physical or sensory needs that require accommodation, please let us know ahead of time. Masks will be provided at the door.

**Air Filtration:** We will provide high-quality air filtration systems in every room. Air filters have been generously provided by our partners at [Airgasmic LA](#).

**Testing:** For those attending in person, please complete a rapid test before the show. Rapid tests will be made available for pickup at Scribble starting at 4pm on the day of the event.

## **Parking & Public Transport Information**

Parking is available in the surrounding neighborhood on the streets. We recommend arriving 15 minutes early to find parking.

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## Recap & Event Experience

After months of planning, preparation, and anticipation, the NDV Album Celebration Party finally came to life on December 13, 2024, at Scribble in Highland Park. The night was a powerful reflection of the community, creativity, and visibility that the NDV Album set out to cultivate.

As attendees arrived—some in person, others tuning in virtually—the energy in the room was palpable. Artists took the stage to share their songs, each performance a deeply personal expression of identity and experience. The audience, made up of fellow musicians, community members, and supporters, responded with enthusiasm, emotion, and tremendous support.

This section provides a recap of the event, key moments from the performances, audience engagement, and reflections from artists and attendees.



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## Attendance & Participation

- **Total In-Person Attendees:** 101
- **Virtual Viewers via Livestream:** 38 unique viewers
- **Artist Performances:** 12
- **Community Organizations Represented:** 2
- **Sensory Bags Distributed:** 25

The event successfully brought together a diverse mix of artists, audience members, and community organizations. With both in-person and virtual attendance, the event was able to engage people beyond those physically present at Scribble.

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## Accessibility

We made accessibility an integral part of this event. By asking for access needs from attendees and artists ahead of time, we were able to make accommodations for most requests, and the audience and attendees reported feeling more welcome and comfortable because of it.

Accessibility measures included:

- **Low-Stim Room:** A low-stim room was provided to all artists and attendees and was utilized throughout the night. Folks reported that the low stim room was calming, comfortable, and supportive to their nervous systems.
- **Covid Protocols:** Requiring and providing tests for all artists, staff, and volunteers; Providing tests to all attendees; Requiring and providing masks for all attendees; Providing air filters.
- **ASL Interpreters:** ASL interpreters were provided throughout the event including interpretation of the song lyrics for each performance.
- **Accessible Seating Section:** An accessible seating section was provided for those who needed accommodations including visibility of ASL interpreters, easy access to standing, mobility needs, and stage visibility.
- **Scent-Free Environment:** We provided a scent-free environment asking attendees to avoid wearing perfumes or scented products that may cause issues for sensitive individuals.

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## Atmosphere & Audience Engagement

- The energy in the room was joyful and fun. Seating was available for most attendees, but we saw many attendees standing in the back, dancing, and cheering throughout the event.
- Community connections were fostered through our tabling partners, Spec Labs, which allows attendees to learn more about Spec Labs film and music programs. Attendees were also encouraged to connect with artists beyond the show and had the opportunity to purchase artists' individual merch at the front of the venue.
- Catering was provided by a local tamale vendor and attendees reported that the food was delicious and satisfying. Attendees were instructed to eat outside to provide a safer environment in alignment with our Covid & safety protocols.

### Audience members shared:

*"The music and performances were so good! There was a lot of humor and warmth and inclusiveness. Accommodations were explained and integrated in ways that felt natural to me. I mean, the way the ASL interpreter was just doing her thing, and the*

*hosts and emcee just named needs and announced options-- it all fostered a fun environment where uniquenesses were rendered visible without being othering and inclusion that wasn't performative or deficit focused but evoked more of a sense of 'of course' and 'why not?' and 'this is fun!' Well done, all."*

*"I enjoyed witnessing such a nurturing and loving community come together to support and celebrate one another."*

*"The intention and care that was in everything-communications, room set-up, masking protocols, having food available, etc. You could tell folks felt safe to be present."*

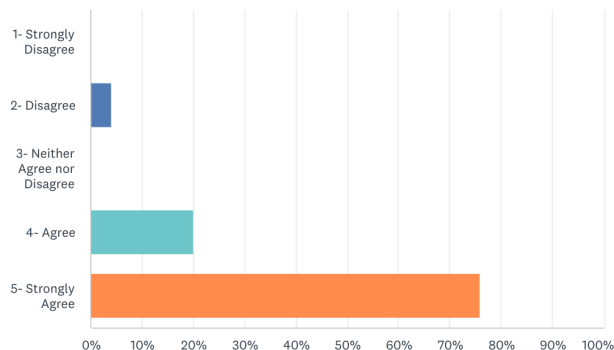
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## Audience Feedback

To obtain audience feedback, we asked participants to complete a post-event survey. The post-event survey received 25 responses out of 139 virtual and in-person attendees. Several factors may have contributed to the low response rate, including attendees leaving early, virtual attendees not staying for the entire event, and the overall atmosphere of the event. To maximize responses, the survey was announced at the end of the event, included in the event program, and sent via email afterward.

The final showcase was well-organized and easy to navigate.

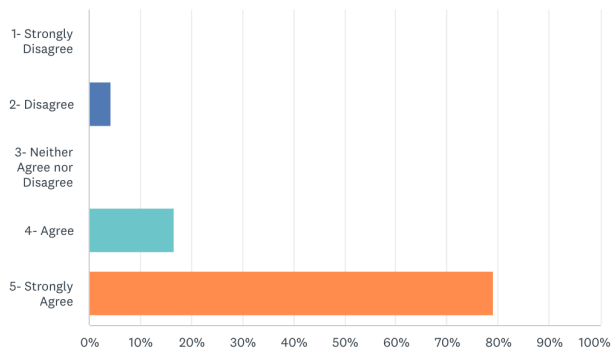
Answered: 25 Skipped: 0



| ANSWER CHOICES                | RESPONSES |    |
|-------------------------------|-----------|----|
| 1- Strongly Disagree          | 0.00%     | 0  |
| 2- Disagree                   | 4.00%     | 1  |
| 3- Neither Agree nor Disagree | 0.00%     | 0  |
| 4- Agree                      | 20.00%    | 5  |
| 5- Strongly Agree             | 76.00%    | 19 |
| TOTAL                         |           | 25 |

The performances were engaging and of high quality.

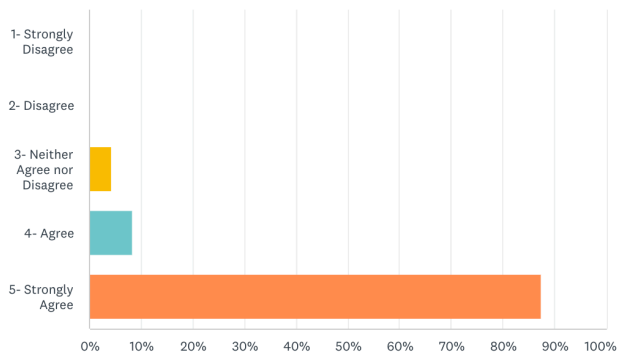
Answered: 24   Skipped: 1



| ANSWER CHOICES                  | RESPONSES |
|---------------------------------|-----------|
| ▼ 1- Strongly Disagree          | 0.00% 0   |
| ▼ 2- Disagree                   | 4.17% 1   |
| ▼ 3- Neither Agree nor Disagree | 0.00% 0   |
| ▼ 4- Agree                      | 16.67% 4  |
| ▼ 5- Strongly Agree             | 79.17% 19 |
| TOTAL                           | 24        |

The event provided a safe and inclusive environment for all attendees.

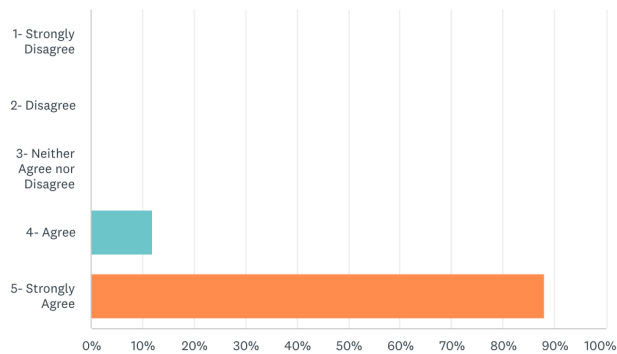
Answered: 24    Skipped: 1



| ANSWER CHOICES                | RESPONSES |    |
|-------------------------------|-----------|----|
| 1- Strongly Disagree          | 0.00%     | 0  |
| 2- Disagree                   | 0.00%     | 0  |
| 3- Neither Agree nor Disagree | 4.17%     | 1  |
| 4- Agree                      | 8.33%     | 2  |
| 5- Strongly Agree             | 87.50%    | 21 |
| TOTAL                         |           | 24 |

The showcase effectively highlighted the talents and voices of neurodivergent and LGBTQ+ artists.

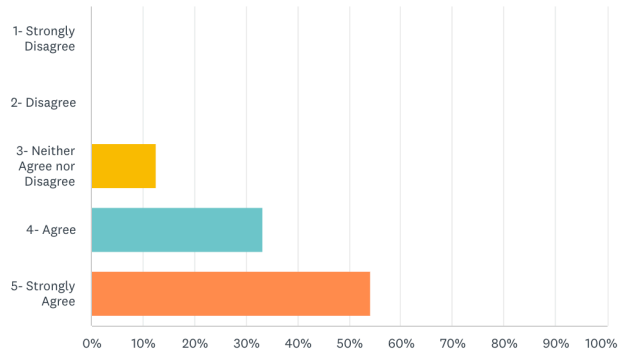
Answered: 25    Skipped: 0



| ANSWER CHOICES                | RESPONSES |    |
|-------------------------------|-----------|----|
| 1- Strongly Disagree          | 0.00%     | 0  |
| 2- Disagree                   | 0.00%     | 0  |
| 3- Neither Agree nor Disagree | 0.00%     | 0  |
| 4- Agree                      | 12.00%    | 3  |
| 5- Strongly Agree             | 88.00%    | 22 |
| TOTAL                         |           | 25 |

The mental health resources provided during the event were accessible and informative.

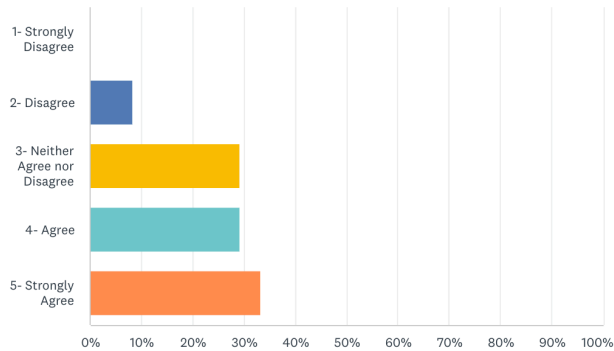
Answered: 24    Skipped: 1



| ANSWER CHOICES                  | RESPONSES |    |
|---------------------------------|-----------|----|
| ▼ 1- Strongly Disagree          | 0.00%     | 0  |
| ▼ 2- Disagree                   | 0.00%     | 0  |
| ▼ 3- Neither Agree nor Disagree | 12.50%    | 3  |
| ▼ 4- Agree                      | 33.33%    | 8  |
| ▼ 5- Strongly Agree             | 54.17%    | 13 |
| TOTAL                           |           | 24 |

I feel more informed about mental health resources available in LA County after attending the showcase.

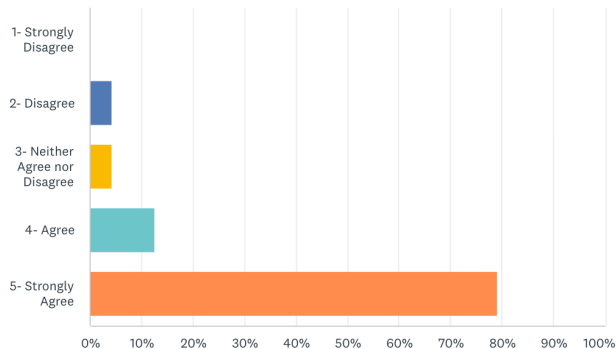
Answered: 24    Skipped: 1



| ANSWER CHOICES                  | RESPONSES |    |
|---------------------------------|-----------|----|
| ▼ 1- Strongly Disagree          | 0.00%     | 0  |
| ▼ 2- Disagree                   | 8.33%     | 2  |
| ▼ 3- Neither Agree nor Disagree | 29.17%    | 7  |
| ▼ 4- Agree                      | 29.17%    | 7  |
| ▼ 5- Strongly Agree             | 33.33%    | 8  |
| TOTAL                           |           | 24 |

Overall, I was satisfied with my experience at the final showcase.

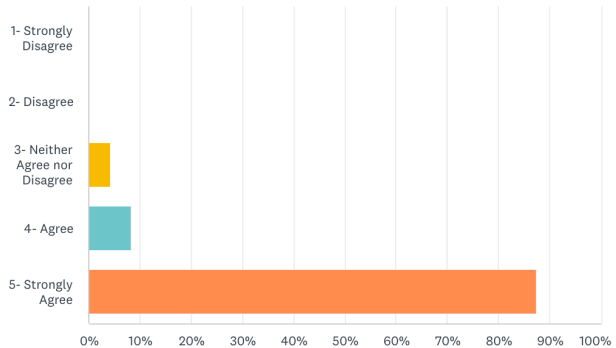
Answered: 24 Skipped: 1



| ANSWER CHOICES                | RESPONSES |    |
|-------------------------------|-----------|----|
| 1- Strongly Disagree          | 0.00%     | 0  |
| 2- Disagree                   | 4.17%     | 1  |
| 3- Neither Agree nor Disagree | 4.17%     | 1  |
| 4- Agree                      | 12.50%    | 3  |
| 5- Strongly Agree             | 79.17%    | 19 |
| TOTAL                         | 24        |    |

The event successfully fostered a sense of community among attendees.

Answered: 24 Skipped: 1

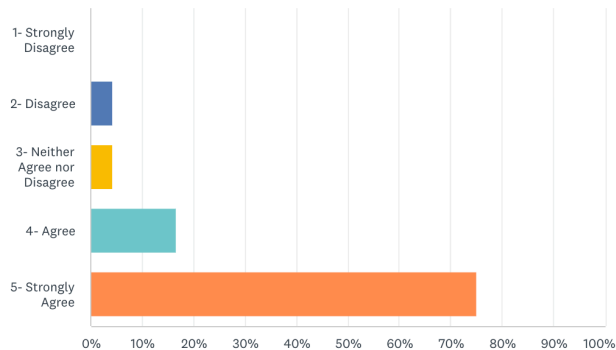


| ANSWER CHOICES                | RESPONSES |    |
|-------------------------------|-----------|----|
| 1- Strongly Disagree          | 0.00%     | 0  |
| 2- Disagree                   | 0.00%     | 0  |
| 3- Neither Agree nor Disagree | 4.17%     | 1  |
| 4- Agree                      | 8.33%     | 2  |
| 5- Strongly Agree             | 87.50%    | 21 |
| TOTAL                         | 24        |    |



I would recommend similar events to friends or family.

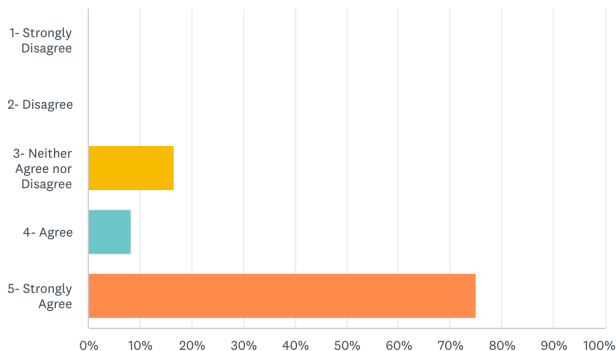
Answered: 24   Skipped: 1



| ANSWER CHOICES                  | RESPONSES |    |
|---------------------------------|-----------|----|
| ▼ 1- Strongly Disagree          | 0.00%     | 0  |
| ▼ 2- Disagree                   | 4.17%     | 1  |
| ▼ 3- Neither Agree nor Disagree | 4.17%     | 1  |
| ▼ 4- Agree                      | 16.67%    | 4  |
| ▼ 5- Strongly Agree             | 75.00%    | 18 |
| TOTAL                           |           | 24 |

The showcase has increased my awareness or appreciation of neurodivergent and LGBTQ+ artists.

Answered: 24   Skipped: 1



| ANSWER CHOICES                  | RESPONSES |    |
|---------------------------------|-----------|----|
| ▼ 1- Strongly Disagree          | 0.00%     | 0  |
| ▼ 2- Disagree                   | 0.00%     | 0  |
| ▼ 3- Neither Agree nor Disagree | 16.67%    | 4  |
| ▼ 4- Agree                      | 8.33%     | 2  |
| ▼ 5- Strongly Agree             | 75.00%    | 18 |
| TOTAL                           |           | 24 |

Additional feedback included:

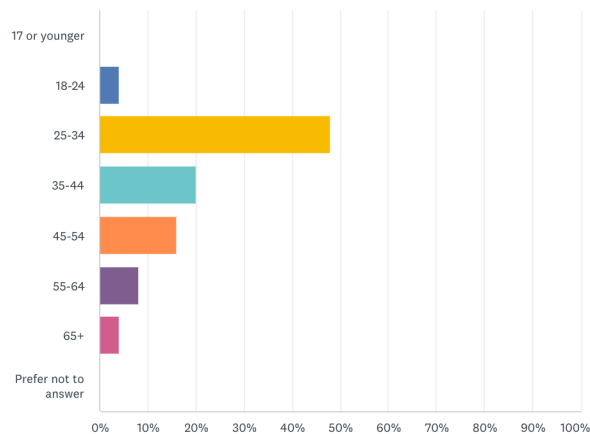
- Attendees expressed that they would like to see more events and spaces similar to this one.
- Attendees appreciated the Covid protocols that were in place as they helped them feel safe while attending the event in person.
- The virtual option for those who were unable to attend in person was well-received.
- Some attendees expressed that they would like the option to purchase the album and not just have it available on streaming platforms.
- People suggested that merchandise should be made available for purchase online.
- There were suggestions to improve the sound and lighting quality for the streaming experience.

## Attendee Demographics

Attendees were asked to share their age, race/ethnicity, sexual orientation, and gender identity. Out of 25 respondents, we saw the following:

What is your age?

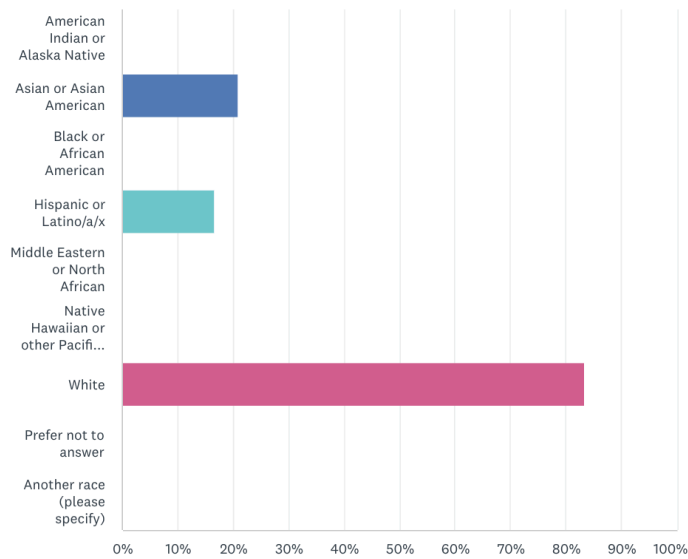
Answered: 25 Skipped: 0



| ANSWER CHOICES         | RESPONSES |
|------------------------|-----------|
| ▼ 17 or younger        | 0.00% 0   |
| ▼ 18-24                | 4.00% 1   |
| ▼ 25-34                | 48.00% 12 |
| ▼ 35-44                | 20.00% 5  |
| ▼ 45-54                | 16.00% 4  |
| ▼ 55-64                | 8.00% 2   |
| ▼ 65+                  | 4.00% 1   |
| ▼ Prefer not to answer | 0.00% 0   |
| TOTAL                  | 25        |

What is your race and/or ethnicity? (Select all that apply)

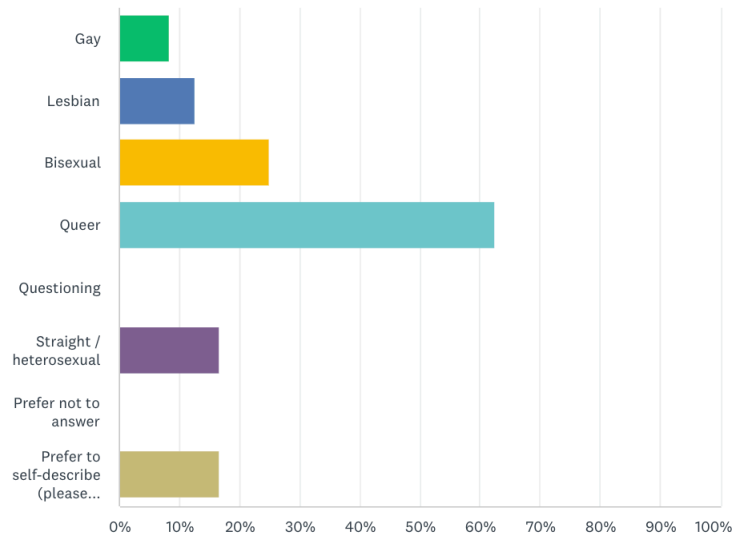
Answered: 24   Skipped: 1



| ANSWER CHOICES                            | RESPONSES                         |
|---|-----------------------------------|
| American Indian or Alaska Native          | 0.00% 0                           |
| Asian or Asian American                   | 20.83% 5                          |
| Black or African American                 | 0.00% 0                           |
| Hispanic or Latino/a/x                    | 16.67% 4                          |
| Middle Eastern or North African           | 0.00% 0                           |
| Native Hawaiian or other Pacific Islander | 0.00% 0                           |
| White                                     | 83.33% 20                         |
| Prefer not to answer                      | 0.00% 0                           |
| Another race (please specify)             | <a href="#">Responses</a> 0.00% 0 |
| Total Respondents: 24                     |                                   |

## Which of the following best represents your sexual orientation?

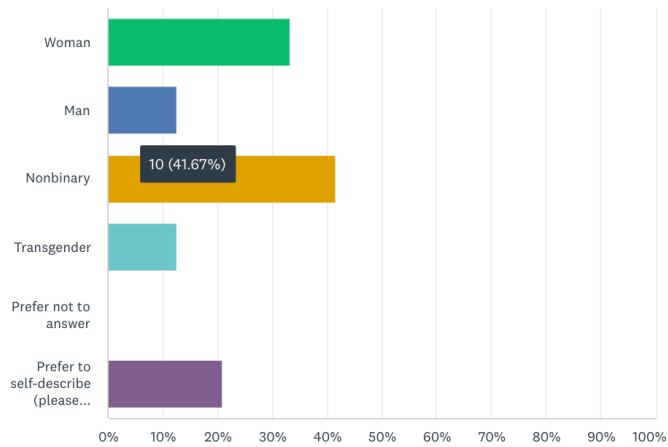
Answered: 24 Skipped: 1



| ANSWER CHOICES                             | RESPONSES                        |    |
|--|----------------------------------|----|
| ▼ Gay                                      | 8.33%                            | 2  |
| ▼ Lesbian                                  | 12.50%                           | 3  |
| ▼ Bisexual                                 | 25.00%                           | 6  |
| ▼ Queer                                    | 62.50%                           | 15 |
| ▼ Questioning                              | 0.00%                            | 0  |
| ▼ Straight / heterosexual                  | 16.67%                           | 4  |
| ▼ Prefer not to answer                     | 0.00%                            | 0  |
| ▼ Prefer to self-describe (please specify) | <a href="#">Responses</a> 16.67% | 4  |
| Total Respondents: 24                      |                                  |    |

Which of the following best describes your gender identity? (Select all that apply)

Answered: 24 Skipped: 1



| ANSWER CHOICES                             | RESPONSES                        |    |
|--|----------------------------------|----|
| ▼ Woman                                    | 33.33%                           | 8  |
| ▼ Man                                      | 12.50%                           | 3  |
| ▼ Nonbinary                                | 41.67%                           | 10 |
| ▼ Transgender                              | 12.50%                           | 3  |
| ▼ Prefer not to answer                     | 0.00%                            | 0  |
| ▼ Prefer to self-describe (please specify) | <a href="#">Responses</a> 20.83% | 5  |
| Total Respondents: 24                      |                                  |    |

## Conclusions of Attendee Demographic Data

The post-event survey received 25 responses, representing a fraction of the 139 total attendees (101 in-person and 38 virtual). Given that only 18% of attendees participated in the survey, the data collected provides some insight into the event demographics but cannot be considered fully representative of the entire audience.

While the responses offer valuable trends regarding age, race/ethnicity, gender identity, and sexual orientation, it is important to recognize the limitations of a small sample size. The demographics of those who completed the survey may not fully reflect the demographics of attendees who were present at the event.

Thus, while this data can help identify general patterns and trends, it should not be used as a definitive analysis of the full audience composition. Future post-event surveys could explore ways to increase response rates, such as offering incentives, simplifying the survey process, or incorporating real-time attendee feedback collection during the event.

## Artist Feedback & Experience

The **NDV Album Celebration Party** was a significant moment for the artists involved in the project—not only as a showcase of their music but as an opportunity to connect with a live audience, experience community support, and witness the impact of their work in real-time.

### Artist Reflections on Performing

Artists shared a range of emotions leading up to and during their performances, including excitement, nerves, and a deep sense of pride. For many, this event marked their first time performing their original music live, while others embraced the opportunity to refine their stage presence and share their newly released song.

Several artists expressed how the environment of the event made them feel affirmed, supported, and celebrated—a stark contrast to other performance settings that may not always prioritize the needs of LGBTQ+ and neurodivergent artists. The intentional accessibility measures, supportive audience, and peer camaraderie created an experience where artists felt empowered to show up fully as themselves.

### The Impact of Community Support

Beyond the individual performances, the collective experience of being part of a community of LGBTQ+ neurodivergent artists was one of the most significant takeaways for many participants. Throughout the preparation process, artists supported one another—whether through virtual meetups, rehearsal collaborations, or simply cheering each other on.

At the event, this sense of solidarity was felt both on and off stage. Artists who weren't performing at a given moment were seen in the audience cheering for their peers, celebrating each other's performances, and engaging with audience members. The event wasn't just a showcase; it was an act of collective visibility and affirmation. For many artists, this was one of the first times they had performed in a space that didn't just accommodate them, but truly celebrated them.

### Key Takeaways from Artist Feedback

Across various conversations and post-event reflections, key themes emerged regarding what artists valued most from the event:

- **Affirming & Accessible Performance Space** – Many artists noted that the NDV Celebration Party was one of the few events where they felt fully seen and supported, free from the pressures of traditional performance environments.
- **Building Confidence as Performers** – Several artists mentioned that this event helped them grow as live performers, whether by successfully navigating stage anxiety, learning to engage an audience, or refining their live music skills.
- **Rare Opportunity for Visibility** – For many LGBTQ+ and neurodivergent artists, performance opportunities that align with their identities and values are rare. This

event provided a platform specifically created for them, reinforcing their sense of belonging in the music world.

- **Deepened Connections with Fellow Artists** – Artists expressed gratitude for the peer relationships built throughout the project, with many looking forward to collaborating on future music projects.

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## Challenges & Adjustments

While the NDVA Celebration Party was a huge success, no event is without its challenges. Each obstacle presented an opportunity to learn, adapt, and improve future events. Some of the key challenges included:

- **Location challenges:** Although the original plan was to hold the event at Grand Park, unexpected venue changes required a pivot to Scribble. In retrospect, this shift worked in the event's favor—Scribble not only provided an intimate venue for performances but also aligned with the event's values by offering built-in mental health resources and an existing community-centered approach.
- **Budget constraints:** Because of the breadth of this event, additional financial support would have allowed for more flexibility and ease in event planning, especially with regard to staffing and personnel support.
- **Artist Support:** Some artists expressed that they would have benefited from additional performance preparation, particularly in areas like securing backing musicians, additional structured rehearsals, or more hands-on coaching. Future events could explore ways to provide expanded artist support to ensure every performer feels fully prepared and confident on stage.

The team and artists demonstrated remarkable resilience and flexibility in the face of these challenges. They consistently adapted to unforeseen changes and evolving circumstances with professionalism and a positive attitude. Their unwavering commitment to the project and their ability to navigate obstacles with grace was instrumental in maintaining progress and achieving successful outcomes.

---

## Overall Event Impact & Reflection

The NDV Album Celebration Party was more than just a launch event—it was a space for community, affirmation, and visibility for neurodivergent LGBTQ+ artists. The success of this event demonstrated:

- The power of intentional accessibility in live music experiences.
- The importance of artist-centered support in building confidence for live performances.
- The value of community partnerships in strengthening resources for LGBTQ+ and neurodivergent creatives.

The NDV Album Celebration Party was not just the culmination of this project—it was the beginning of something greater. As more people discover the album, the impact of this work will continue to ripple outward, creating new opportunities for representation, visibility, and connection. This event demonstrated what is possible when LGBTQ+ and neurodivergent artists are given the space, resources, and community support to thrive. The lessons learned here will serve as a foundation for future projects that continue to uplift these voices.

---

## **Looking Ahead**

The impact of the NDV Album Celebration Party extends beyond the night of the event. Many artists left feeling inspired to continue performing, recording, and sharing their work. The event not only showcased their talent but also reinforced the importance of creating intentional spaces where LGBTQ+ and neurodivergent musicians can thrive.

Moving forward, the reflections shared by artists will help shape future opportunities for inclusive music showcases, mentorship, and community-building among artists with similar lived experiences.

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# **Album Release & Audience Engagement Analysis**

## **The Neurodivergent Voices Album**



Album Cover Art Designed By: Math Erao

The Neurodivergent Voices Album was released on Friday, December 13, 2024 across the following platforms:

- Spotify: <https://open.spotify.com/album/6K9kcicFuqMCRQM3K4OV8n>
- Apple Music: <https://music.apple.com/us/album/neurodivergent-voices/1783775859>
- Amazon Music: <https://www.amazon.com/Seattle/dp/B0DPQY5RDR>
- Tidal: <https://tidal.com/browse/album/404165023>
- Pandora: <https://www.pandora.com/artist/various-artists/neurodivergent-voices/>
- Deezer: <https://www.deezer.com/us/album/680405131>

The Album features 12 original songs by LGBTQ+ and neurodivergent artists from Los Angeles County. Each track was recorded and produced at the Anything Box Studios in partnership with Spectrum Laboratories.

1. Anna Mack - The Storm (Not Done Healing)
2. Restmaven - Spoonies
3. Neyva - Salvation
4. Misty Aeons - Slanted Stairs
5. Adrienne Sumpter - On and On
6. Anthony Daniel - Trans
7. Jay Kurt - Scattered Ruins
8. Katie Templeton - Seattle
9. Zelma Stone - So Sad, Mama
10. Socks Whitmore - Testimony
11. jly - Healed This Time
12. Izzy Mello - The Spice

## Streaming Data

Since the NDV Album launch on December 13, 2024, the album has generated **2,350 total streams** across platforms. This data provides early insights into listener engagement, audience reach, and the most popular tracks to date.

## Key Streaming Stats

- **Total Streams:** 2,350
- **Top Countries:**
  1. **United States:** 2.3K streams
  2. **Canada:** 68 streams
  3. **Indonesia & Australia:** 24 streams each
- **Most-Streamed Songs:**
  1. **Spoonies** – 331 streams
  2. **The Storm (Not Done Healing)** – 327 streams
  3. **The Spice** – 235 streams
  4. **Slanted Stairs** – 226 streams
  5. **Salvation** – 209 streams

## Additional Listener Engagement

- **User-Generated Content (UGC) Performance:**
    - 1.88K views on UGC content
    - 6 fan-created videos featuring NDVA music
    - 182 total likes, 16 comments, and 1 share
    - Avg. watch time per UGC post: 10.3 seconds
  - **Revenue Generation:**
    - \$8.84 in lifetime sales from streaming and downloads  
(*This figure is typical for an independent release at an early stage.*)
- 

## Interpreting the Data & Key Takeaways

- **Strong Early Engagement:** The album has gained over 2,300 streams in just a few months, indicating initial interest and listener retention.
  - **Global Reach:** While the U.S. is the dominant audience, early traction in Canada, Indonesia, and Australia suggests potential international interest.
  - **UGC & Social Sharing:** Listeners are actively engaging with the music beyond streaming, contributing to visibility through user-generated content.
-

## **Budget & Financial Overview**

The NDV Album Project was made possible through a total funding allocation of \$100,000, which was carefully distributed across key project components. This budget was designed to prioritize artist support, ensure high-quality recording and distribution, and create an accessible and well-executed celebration event. Below is an overview of how these funds were allocated, along with insights into cost efficiencies, challenges, and adjustments made throughout the project.

---

### **Major Expense Categories**

| Category                         | Amount   | Description   |
|----------------------------------|----------|---|
| Artist Stipends                  | \$6,000  | Direct financial compensation to participating artists.                   |
| Recording & Distribution         | \$25,000 | Studio recording, mixing, mastering, and digital/physical distribution.   |
| Promotional Costs                | \$6,000  | Marketing, social media promotion, graphic design, and event promotion.   |
| Event Costs                      | \$8,000  | Venue rental, event planning, event personnel, etc.                       |
| Personnel & Administrative Costs | \$55,000 | Project management, artist support, legal fees, and operational expenses. |

The largest portion of funding (55%) was allocated to personnel and administrative costs, which ensured smooth execution across all project phases. Recording and distribution costs (25%) covered essential production elements, while event planning, artist stipends, and promotional efforts accounted for the remaining budget.

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### **Cost-Saving Measures & Strategic Resource Allocation**

To maximize resources and ensure the project remained artist-centered, we implemented several cost-saving strategies:

- **Leveraging Community Partnerships:** Local organizations and neighbors contributed tables, air purifiers, PPE, and event supplies, significantly reducing operational costs.

- **Volunteer & Leadership Contributions:** NDVA leadership members generously donated time to artist support, recording sessions, mixing, event planning, and program management, offsetting personnel expenses.
- **Transportation Support:** Artist Advocates personally provided rides for artists when needed, reducing reliance on paid ride-sharing services.

These efficiencies allowed us to maximize direct artist support and ensure that funds were allocated where they had the most impact.

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## Unexpected Expenses & Budget Adjustments

While the project remained financially efficient, certain unanticipated costs arose that required budget adjustments:

- **Artist Transportation Support:** Additional funds were allocated to assist with artist travel costs for program activities that were not initially budgeted.
- **Legal Fees:** Costs were incurred for negotiating artist contracts and ensuring proper agreements were in place.
- **Increased Personnel Costs:** More staff time was required than initially projected, leading to higher project management and administrative expenses.
- **Studio Musician Fees:** Additional payments were needed to secure instrumentalists during the recording process.

Despite these challenges, NDVA leadership and partners played a key role in offsetting costs, allowing the project to continue operating effectively within budget constraints.

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## Impact of Financial Resources & Future Considerations

The financial resources allocated for this project were used effectively, with a consistent focus on artist support, accessibility, and artistic production. This encompassed various forms of assistance, including:

- **Providing direct financial aid to artists** through stipends and covering participation costs.
  - **Offering artistic development opportunities** through rehearsals, live performance coaching, and mentorship.
  - **Creating platforms for artists** to showcase and promote their work in an affirming and accessible environment.
-

## Looking Ahead

While the budget was effectively managed, additional funding would have allowed for:

- **Expanded personnel support** to ensure a smoother planning and execution process.
- **More artist-centered resources**, including paid in-house musicians and additional performance coaching.
- **Increased flexibility for unexpected costs**, ensuring all elements of the project could be fully realized without financial strain.

Moving forward, securing additional funding sources—whether through grants, sponsorships, or community partnerships—will be key to scaling the project’s impact and ensuring long-term sustainability.

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## **NDVA Project Outcomes**

### **NDVA Artist Post-Survey Analysis & Summary of Findings**

The post-engagement artist survey provides valuable insights into how participating in the NDVA project impacted the artists involved. Overall, the responses reflect high levels of satisfaction, personal growth, and meaningful connections, while also identifying areas for potential improvement in future projects.

*"Society is so draining because we're forced to mask and repress all of our needs, but if I was still how I am living in a different society, I wouldn't be considered disabled. A tiny microcosm of that is being here in this project. I don't feel disabled being here because there are people that meet my needs and believe that I deserve to exist."*

**- Heaven, NDVA Artist**

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### **Overall Artist Satisfaction & Project Experience**

- **100% of artists** rated their overall experience as "Satisfactory" or "Very Satisfactory."
  - 83.3% rated it as "Very Satisfactory."
  - 16.7% rated it as "Satisfactory."
  - 0% reported dissatisfaction.

#### **Key Takeaways:**

- Artists overwhelmingly felt positive about their experience, with many stating the project exceeded their expectations.
- What Artists Loved Most:
  - **Community & Collaboration:** 91.7% said collaborating and networking was a key highlight.
  - **Recording & Production Process:** 66.7% loved recording in the studio and working with producers.
  - **Affirming Artistic Experience:** Several artists expressed that this was one of the few times they felt fully seen and taken seriously as musicians.

#### **Notable Quotes:**

- "Being taken seriously as an artist with special needs was one of the most impactful parts of this experience."
  - "I loved getting to take ownership of my song and have it fully produced"
-

## Growth in Musical Skills & Industry Knowledge

- 91.7% developed collaboration and networking skills.
- 66.7% improved their vocal techniques.
- 41.7% learned more about the recording process.
- 58.3% gained a deeper understanding of neurodivergent & LGBTQ+ communities.
- 16.7% improved their stage presence and performance confidence.

### Key Takeaways:

- Artists gained valuable industry knowledge beyond performance, including music production, self-advocacy, and digital distribution.
- Several artists wished they had more time with the producer to refine their songs.
- Some artists wanted more structured rehearsals to feel fully prepared for the showcase.

### Notable Quotes:

- "This was the first time I felt like I was truly in my element as an artist. I proved to myself I could do the thing I wanted to do."
  - "It was pretty much everything I could have imagined and more! The only thing I would have wanted was more time with the producer to work on my song and more time with everyone in general."
- 

## Impact on LGBTQ+ & Neurodivergent Identity

- **83.3% of artists** said their relationship to their neurodivergence or LGBTQ+ identity changed through this project.

### Common Themes in Responses:

- Greater self-acceptance & confidence in their identities.
- Validation & affirmation from being in a space designed for LGBTQ+ & neurodivergent artists.
- Feeling a sense of belonging for the first time.

### Notable Quotes:

- "Before, I was bothered by my neurodivergence. Now, I embrace it."
- "Meeting other neurodivergent artists made me feel more connected to my identity and the accessibility supports really helped me."
- "The sense of acceptance and belonging I experienced during this project has helped me to feel more comfortable with openly sharing these identities with others."

### **Key Takeaway:**

- The project provided a rare and deeply affirming space for artists to feel seen, heard, and valued.
- 

## **Mental Health & Well-Being Impact**

- **100% of artists** reported that participating in the project had a positive impact on their mental health.

### **How the Project Supported Mental Health:**

- Providing resources, advocacy, and emotional support.
- Creating a space where neurodivergent artists felt accommodated rather than forced to mask.
- Giving artists a purpose, structure, and creative outlet which supported their mental health processes.

### **Notable Quotes:**

- "That I am capable of being an artist and a musician, if I just have the right accommodations and support and am surrounded by people who understand and appreciate and accept me for who I am, instead of trying to get me to conform to society's harmful expectations."
- "Having an Artist Advocate holding me accountable for my tasks really provided so much ease for me. It made me realize how important it is for me to ask for help and that I don't have to do everything alone."

### **Key Takeaway:**

- Artists felt deeply supported—not just as musicians, but as whole people whose access needs were respected.
- 

## **Community & Industry Networking**

- **100% of artists** reported making meaningful connections through the project.

### **Types of Connections Made:**

- Collaborations with other artists on backing vocals, instrumentation, and performances.
- Friendships & professional relationships that will continue beyond the project.
- Potential future partnerships in music and beyond.



### Notable Quotes:

- “I got to perform with one of the other artists, and that was one of my dreams”
- “Working with the studio crew was especially collaborative, and I expect to work with several of the fellow artists in the future.”
- “I have connections I can use in the future - impressed with the creative minds”

### Key Takeaway:

- The collaborative nature of this project had lasting effects, with many artists planning to continue working together.
- 

## Areas for Improvement & Future Recommendations

### Top Recommendations for Future Projects:

- More structured rehearsals and a dedicated rehearsal coordinator to help artists prepare for the showcase.
- Extended production timelines to allow for more studio time and artist collaboration.
- Better support for securing musicians for artists who needed accompaniment.
- Additional industry connections (e.g., introducing artists to managers, curating networking opportunities).

### Notable Quotes:

- “More time! If we had more months, we could've done so much more.”
- “A dedicated rehearsal coordinator would help make the process smoother and more organized.”
- “The musician volunteer list was great in theory but needed better traction—I wish there had been more structured ways to connect with more queer & neurodivergent musicians.”

### Key Takeaway:

- Artists loved the project but would have benefited from more structured time and resources, particularly for rehearsals and industry networking.
- 

## Long-Term Interest in Future Projects

- **100% of artists** said they would participate in similar projects in the future.

### **What Artists Want Next:**

- More NDVA-style projects, possibly annually.
- Opportunities to return as artist advocates.
- Future projects that focus on marketing, visibility, and music videos.

### **Notable Quotes:**

- "Hell yeah! This changed my life for the better."
- "Please make this an annual project!"
- "I would love to come back as an Artist Advocate in future NDVA projects."

### **Key Takeaway:**

- Artists are highly invested in this work and want to see it continue on a larger scale.
- 

## **Final Reflections & Takeaways**

### **What Worked Well:**

- Deep community connections among artists.
- Empowering and accessible recording & performance experience.
- Increased confidence & self-advocacy in artists.
- High overall artist satisfaction & desire for future projects.

### **What Can Be Improved:**

- Extended timelines for recording & production.
- More structured rehearsals & preparation support for performances.
- Expanded industry connections & networking opportunities.

## **Looking Ahead**

- The feedback from artists confirms that the NDVA Album Project had a profound impact, both personally and professionally.
  - As future projects are developed, these insights will help refine artist support structures, improve logistical planning, and expand opportunities for LGBTQ+ and neurodivergent musicians.
  - This project went beyond creating an album – it has become the start of a community that will continue well beyond this project.
-

## Mental Health Ratings Before & After the Project

| Mental Health Rating     | Pre-Project (%)    | Post-Project (%)   | Change           |
|--------------------------|--------------------|--------------------|------------------|
| <b>1 - Very Poor</b>     | 8.33% (1 artist)   | 0.00% (0 artists)  | <b>-8.33%</b>    |
| <b>2 - Poor</b>          | 25.00% (3 artists) | 0.00% (0 artists)  | <b>-25.00%</b>   |
| <b>3 - Average</b>       | 25.00% (3 artists) | 66.67% (8 artists) | <b>+41.67%</b>   |
| <b>4 - Above Average</b> | 25.00% (3 artists) | 16.67% (2 artists) | <b>-8.33%</b>    |
| <b>5 - Excellent</b>     | 16.67% (2 artists) | 16.67% (2 artists) | <b>No Change</b> |

### Key Trends from the Data:

- **Reduction in Low Mental Health Ratings**
  - Before the project, 33.3% of artists (4 total) rated their mental health as "Poor" or "Very Poor."
  - In the post-project survey, no artist rated their mental health in these lowest categories.
- **Increase in "Average" Well-Being Ratings**
  - The largest shift was **toward "Average" well-being (66.7% post-project, compared to 25% pre-project).**
  - This suggests that for many artists, the project helped **stabilize mental health and reduce extreme distress.**
- **Consistent "Excellent" Ratings**
  - The percentage of artists who rated their well-being as **"Excellent" remained the same (16.7%),** showing that those who started the project in a **strong mental health space** generally maintained that well-being.
- **Slight Decrease in "Above Average" Ratings**
  - The number of artists rating their well-being as "Above Average" slightly decreased from 25% to 16.7%.
  - This could indicate that while the project had many positive impacts, some artists experienced fatigue or emotional strain by the end—particularly around performance pressure and post-project transition. This may also indicate other factors such as political climate and other life stressors especially impacting queer and neurodivergent communities.

## Context from Qualitative Responses

In addition to the numerical shifts, artists' written responses provide important context for how their mental health evolved throughout the project.

### Pre-Survey Themes (Before the Project Began):

- **Fluctuating mental health and high stress levels**
  - Several artists mentioned feeling overwhelmed, anxious, or struggling with existing mental health challenges before the project.
  - Artists frequently cited external stressors such as financial insecurity, political stress, or lack of access to proper mental health care.
- **Hopefulness about the project**
  - Despite their struggles, artists expressed gratitude and excitement about joining the project.
  - Some anticipated that being part of a supportive community would help improve their well-being.

### Notable Quotes:

- *"I've been on meds and spent thousands on therapy and support groups, and it's still hard in this late capitalist hellscape."*
- *"I feel really overwhelmed but am also so grateful to have this project. My mental health fluctuates a lot."*
- *"I need more resources for mental health support (therapists, psychiatrists that are LGBTQ and neurodivergent-friendly)."*

### Post-Survey Themes (After the Project Ended):

- **Artists reported an overall improvement in mental health stability**
  - Many artists described feeling more fulfilled, confident, and supported than when they started.
  - Some credited their personal growth and therapy work, but still acknowledged the project as a major positive factor.
- **Project played a key role in emotional well-being and healing**
  - Some artists specifically cited NDVA as a significant contributor to their healing process.
  - The project's affirming environment, artist community, and structure helped many feel validated and empowered.
- **External stressors continued to impact mental health**
  - While artists benefited from the project, many still referenced political anxiety, financial instability, and personal challenges affecting their well-being.
  - Some felt lucky to maintain "Average" mental health levels given larger societal challenges.

## Notable Quotes:

- *"This project was a very positive experience that also contributed to this improvement."*
  - *"Feeling confident and fulfilled these days."*
  - *"I am going through big transitions but I have come such a LONG way in the last year. NDVA has been a big support in my healing."*
  - *"Honestly, I'm lucky to be at a 3 after November 5 in America... most of my mental health status is related to personal & political realities."*
- 

## What This Data Tells Us About the Project's Impact

- **The project played a key role in stabilizing artists' mental health**
    - Artists who started in "Poor" or "Very Poor" well-being saw the most improvement, suggesting that the support structures in NDVA were particularly beneficial for those struggling the most.
  - **While the project was positive, it did not eliminate all external stressors**
    - Many artists still referenced financial insecurity, political concerns, and personal transitions as major influences on their well-being.
    - This suggests that while NDVA provided meaningful support, systemic challenges still impacted artists' mental health outside of the project.
  - **Future projects could consider post-engagement support**
    - Some artists may experience a drop in well-being after the project ends, especially as they lose access to community spaces and structured support.
    - Exploring post-project check-ins, or other means of program continuation could help maintain artists' well-being beyond the initial experience.
- 

## Key Takeaways for Future Projects

- **Build on the success of NDVA's affirming environment**
  - The project was transformational for many artists, helping them feel validated, capable, and connected to community.
  - Ensuring that future projects continue prioritizing accessibility, mental health support, and identity-affirming spaces is essential.
- **Expand artist support beyond the project timeline**
  - Several artists noted that while the experience was positive, they still faced external challenges affecting their mental health.
  - Future projects could explore offering ongoing networking opportunities, mental health resources, or mentorship programs post-engagement.
- **Consider more structured emotional support during high-stress phases**
  - Some artists mentioned feeling overwhelmed by deadlines, performance expectations, or communication logistics.

- Providing alternative structures, broader timelines, additional emotional check-ins, or stress-management resources during recording and event preparation could improve overall well-being.
- 

## Final Mental Health Data Reflections

The Neurodivergent Voices Album Project had a clear and measurable positive impact on artists' mental health and well-being. While some artists continued to navigate external challenges, the project successfully provided stability, community, and empowerment for many participants.

The insights from this data will help inform future projects to ensure that artists receive ongoing support, expanded opportunities for connection, and even stronger mental health resources.

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## NDVA Leadership Team Project Assessment & Recommendations

The NDVA Leadership Team met to assess the overall challenges and successes of the project and to make recommendations for future improvements. This assessment identified key areas for improvement at each stage of the project, from artist selection and development days to the recording process, showcase planning, and overall project structure. The following section outlines the strengths, weaknesses, and proposed solutions to refine future iterations of the project.

Further testimonials and reflections from leadership can be found in the Appendix.

*"This project was a transformative experience, not only for the artists but for me as well. It reaffirmed the necessity of intersectional spaces in the arts, where mental health, identity, and artistic expression can all be supported holistically."* - **Sydney, NDVA Artist Advocate**

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## Strengths & Successes

- **Artist Support & Advocacy**
  - Artists overwhelmingly reported feeling supported through community-building, accessibility measures, and artist advocates.
  - The affirming and inclusive space provided an opportunity for LGBTQ+ and neurodivergent artists to fully express themselves without masking or pressure to conform.
- **Professional Production & Recording Experience**

- The recording process was deeply rewarding for artists, and they expressed pride in the final album.
  - The studio team and producers created a supportive environment, allowing artists to engage with professional recording techniques.
  - **Successful Album Celebration & Community Engagement**
    - The showcase event was well-attended, providing artists with a platform to share their music in an affirming setting.
    - Accessibility measures such as sensory kits, ASL interpretation, and a scent-free environment were well-utilized and appreciated.
  - **Strong Leadership & Adaptability**
    - Despite logistical challenges, the team navigated the project effectively, adjusting to venue changes, time constraints, and unexpected needs.
    - Leadership and project staff went above and beyond to support artists, even with limited resources.
- 

## Areas for Improvement & Recommendations

### Artist Selection & Application Process

#### Challenges Identified:

- The range of artist experience levels created challenges in selecting a balanced and cohesive group.
- The application process did not fully assess artists' individual support needs, making it harder to pair them with the right resources.
- Applications did not represent a broad range of racial, generational, and diversity of physical disabilities to adequately represent voices within the community.
- Community members expressed a desire to apply with a song, but have someone else perform it or to perform a song that someone else wrote, but the application did not give options for this type of collaboration.

#### Proposed Solutions:

- **Refine Selection Criteria:** Require that submitted songs be fully written and include both vocal and instrumental tracks to maintain a consistent level of preparation.
- **Two-Round Application Process:**
  - Round 1: Submit completed song and application.
  - Round 2: Interview to assess support needs and ensure the project scope aligns with artist expectations.
- **Clarify Selection Committee Roles:** Define each committee member's expertise area and create a rubric-based evaluation process for clearer decision-making.
- **Offer a Pre-Project Songwriting Cohort:** Artists who need additional time to refine their music could participate in a songwriting development workshop before

applying. This could also allow for composers and performers to collaborate on a piece together.

- **Strategize to Broaden Applicant Demographics:** Create strategies such as targeted community partnerships and mid-point assessment of applicants to ensure greater representation of all groups.
- 

## Development Days & Community Engagement

### Challenges Identified:

- Limited development days made it difficult to build community and prepare artists for the full scope of the project.
- Artists needed clearer expectations for what was required of them during development days.
- Production meetings were overwhelming in the midst of other activities and was challenging for artists to focus amidst the excitement of the weekend.

### Proposed Solutions:

- **Expand Development Days:** Hold beginning, middle, and end-of-project development sessions to create stronger artist connections and offer more preparation time.
  - **Introduce Open Mic Nights:** Provide ongoing opportunities for artists to perform in lower-pressure environments before the showcase.
  - **Create a Shared Calendar & Visual Resources:** Use a Google Calendar and interactive whiteboards/slideshows to help artists track deadlines, expectations, and resources.
  - **Schedule Production Meetings Separately:** Schedule production meetings later in the process to allow artists to fully absorb information before making key creative decisions.
  - **Monthly Creative Meetups:** Create monthly opportunities for artists to meet to invite more opportunity for collaboration and peer-support.
- 

## Project Roles & Delegation

### Challenges Identified:

- Roles such as vocal coaches and artist advocates needed clearer definitions to maximize impact.
- Some artists needed more structured musical mentorship rather than just vocal lessons.
- The leadership team was stretched thin, particularly around admin, scheduling, and communication.



- While each leader specialized in working with specific populations, leaders needed additional training to work cohesively with artists of varying neurodivergence and associated needs.

### **Proposed Solutions:**

- **Vocal Coaches → Musical Mentors:** Expand their role to include music coaching tailored to each artist's specific needs.
  - **Stronger Onboarding & Training for Team Members:** Implement staff development sessions to ensure all team members understand intervention boundaries, cultural competency for working with a broad range of neurodivergent communities, communication strategies, and support methods.
  - **Hire a Project Manager/Assistant:** To oversee administrative tasks, logistics, and scheduling, reducing strain on leadership.
  - **Formalize Artist Advocate Assignments:** Give more time to assess the right fit for each artist-advocate pairing before making assignments.
  - **Peer Support Models:** Implement a peer-support model that fosters greater peer-to-peer support rather than artists always looking to leadership.
- 

## **Communication & Documentation**

### **Challenges Identified:**

- Overload and uncertain expectations in required communications led to delayed responses and uncertainty about where to direct questions.
- Artists and Artist Advocates did not always know who to contact for specific needs.
- Project documentation was text-heavy, making it harder to digest.

### **Proposed Solutions:**

- **Create an Artist Resource Map:** A visual guide for artists outlining who to contact for specific questions.
  - **More Visual Aids:** Add PowerPoint slides, whiteboards, or interactive workshops to help artists process information more effectively than long text documents.
  - **Use a Shared Google Drive for Artist Portfolios:** A centralized tracking system for artist updates, reducing miscommunication.
  - **Introduce a Project Management System (Asana or Google Docs):** To track tasks, responsibilities, and deadlines in an organized, accessible way.
-

## Time Framing & Cohort Model

### Challenges Identified:

- The project timeline was too condensed, making it difficult to support all artists effectively.
- Producers struggled with workload balance, as multiple artists required attention at once.

### Proposed Solutions:

- **Move to a Cohort Model:** Work with 3-4 artists at a time over a 2-3 month period instead of onboarding all artists at once.
  - **Increase Individualized Support:** This model would allow for more focused time with producers, vocal coaches, and mentors.
  - **Improve Scheduling for Producers & Coaches:** Streamline communication so artists receive more direct guidance in their recording and performance prep.
  - **More Collaboration between Artists:** Including an all-artist song (like “We Are the World”) to allow for greater collaboration of all artists.
- 

## Recording Process Improvements

### Challenges Identified:

- Artists needed more time to familiarize themselves with studio equipment.
- Production expectations were unclear regarding whether songs needed to sound uniform or individualized.
- Some accessibility challenges needed to be addressed within the recording environment.

### Proposed Solutions:

- **Introduce an Instrument & Mic Discovery Session:** A hands-on equipment session before recording begins to allow artists to get familiar with micing options.
  - **Clarify Sound Expectations Early:** Ensure that artists and producers align on the sound vision from the start.
  - **Improve Studio Accessibility:** Increase team awareness of studio space limitations and make sure accommodations are in place.
- 

## Showcase & Album Celebration Improvements

### Challenges Identified:

- Artists needed earlier preparation for the showcase.

- Tech setup and performance logistics were challenging and required immense coordination.
- Additional instrumentalists were difficult to secure last-minute.

### **Proposed Solutions:**

- **Integrate Performance Prep Earlier:** Start showcase planning earlier in the project.
  - **Develop a House Band:** Offer budgeted support for auxiliary performers.
  - **Expand Artist Visibility Beyond the Showcase:** Introduce more concerts, residency-style performances, and artist interview videos.
  - **Cohort Model:** Cohort model would allow for rolling concerts/shows with fewer performers throughout the project to allow for less complicated events.
- 

### **Assessment of Original Project Objectives**

- **Stigma Reduction:** Stigma reduction was successfully met as artists reported their experiences of neurodivergence, queerness, and disability being normalized throughout the project.
- **Outreach/Engagement:** The project successfully reached and engaged members of the LGBTQIA2-S neurodivergent community through outreach and by sharing the completed album, creating a lasting impact on this community.
- **Decreasing Barriers:** Artists reported experiencing decreased barriers to gaining access to affirming services as a result of this project.
- **Education:** Through behind the lyrics videos, album launch event, and streaming the album, community members have already reported becoming more aware of the greater neurodivergent and LGBTQ+ community.
- **Increase awareness of DMH services/ Increase involvement of UsCC:** Artists reported access to LACDMH services as a result of this project and were successfully connected to services including 1:1 therapy.

## **Next Steps**

### **Immediate Priorities for Future Projects:**

- Create a rubric-based evaluation process for artist selection.
  - Implement a cohort model to streamline workflow and improve artist support.
  - Hire a Project Manager/Assistant to oversee logistics and communication.
  - Expand Development Days & Performance Prep to allow more time for collaboration.
  - Establish a house band and begin tech coordination earlier.
  - Implement a structured artist portfolio system & project management tools.
  - Develop an alumni program for past participants to mentor future cohorts.
- 

### **Final Reflection**

The NDVA Leadership Team has identified clear pathways to improve future iterations of the project. While the first cycle was a major success, these recommendations will increase efficiency, deepen artist support, and create a more sustainable long-term structure for future NDVA projects.

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## **Acknowledgments**

The Neurodivergent Voices Album Project was a huge collaborative effort and could not have happened without the help and support of countless individuals, organizations, and contributors. Thank you to everyone who played a role, big or small, in making this project happen. It was a genuinely magical and supportive experience for everyone involved. We especially want to recognize and thank:

- Spectrum Laboratories
- OurTism
- RAMPD
- Jazz Hands for Autism
- Pasadena City College, College of Music
- Live Nation
- The Anything Box Studios
- Snaggletooth Studios
- Rebecca Louisell, NYFA Los Angeles
- Opus Events
- LA County Department of Mental Health
- LA County DMH, LGBTQIA2S Underserved Cultural Community Committee
- The California Proposition 63 Mental Health Services Act
- The NDVA Leadership Team
- NDVA Creative Contributors
- Scribble Community
- Airgasmic LA
- Kulture City

Thank you to the Los Angeles County Department of Mental Health for providing the opportunity to serve this incredibly rich and diverse community. We look forward to future projects that seek to uplift queer, trans, and neurodivergent artists.

On behalf of the entire NDVA Team, thank you.

Sincerely,

**Rex Wilde** (they/them)

Executive Producer, Neurodivergent Voices Album  
Founder, Rex Wilde Consulting  
[www.rexwilde.com](http://www.rexwilde.com)

## **Appendix**

### **Original Project Proposal**

#### **UsCC Capacity Building Project Proposal: Neurodivergent Voices Album**

**UsCC Subcommittee:** LGBTQIA2S

**Targeted Age Group(s):** 18+ years old | (TAY 16-25), Adults (26-64)

**Fiscal Year:** 2022 to 2023

**Project Name:** Neurodivergent Voices Album

#### **Description**

The Neurodivergent Voices Album is a project where up to 12 members of the LGBTQIA2-S Community who identify as neurodiverse will be selected to collaborate on an album centering themes of mental health, healing, resilience, and identity. Each participant will record an original song centering the aforementioned themes. Participants will be made aware of and connected with LACDMH and relevant resources throughout the project.

Participants will be selected at the discretion of a selection committee made up of LGBTQIA2-S community leaders. Interested participants must submit a completed demo of an original song by the submission date specified.

#### **Purpose**

Neurodivergent individuals are at a higher risk for experiencing mental health conditions, shame, and social isolation due to a lack of understanding, stigma, and lack of identify-affirming resources than their neurotypical counterparts. Additional impact is had with those of other intersecting identities. Increased awareness, understanding of, and empathy for neurodiverse individuals can counter these barriers and health impacts.

Studies show that music can lead to increased empathy and social connection, reduce anxiety and depression, improve self-confidence, and help improve physical and cognitive hardships faced by those in the neurodiverse community. Neurodivergent individuals benefit from the opportunity to share their stories through song as a form of validation and self-expression, allowing other neurodivergent individuals to relate to their music which can lead to decreased social isolation, and enable neurotypical individuals to combat their own implicit bias and stigma through building empathy and understanding.

This project will also allow increased exposure of LACDMH services through the branding and promotion of this album in conjunction with LACDMH. Bringing awareness to the LGBTQIA2-S neurodivergent community of both LACDMH services and the UsCCs, connecting more neurodiverse individuals with resources & leadership opportunities.

## **Objectives**

**Stigma Reduction:** Studies show that individuals who listen to music try to understand the intent of the musician and what's being communicated which leads to greater connection and empathy across difference. By showcasing the internal world of neurodiverse individuals through song, we can create connection, empathy, understanding, visibility, and validation of this often invisible and misunderstood community.

**Outreach/Engagement:** This project will engage the LGBTQIA2-S neurodivergent community through outreach for participation as well as distribution of the album after its completion. Having an ongoing impact for engaging the LGBTQIA2-S neurodivergent community.

**Decreasing Barriers:** Outcomes of stigma reduction and promotion of LA County DMH services will provide opportunity for a decrease in barriers to services for the neurodivergent community.

**Education:** This project will help with ongoing education of the general population about neurodiverse communities, needs, and experiences through story telling, art, and music.

**Increase awareness of DMH services/ Increase involvement of UsCC:** This project will increase exposure of LACDMH services through the branding and promotion of this album in conjunction with LACDMH. Bringing awareness to the LGBTQIA2-S neurodiverse community of both LACDMH services and the UsCCs, and connecting more neurodiverse individuals with resources & leadership opportunities. Participants of the album will be made aware of LACDMH Services as well as the UsCC system, with encouragement to participate in the UsCCs in order to connect more neurodiverse individuals with a seat at the table.

## **Timeline of Activities**

### **Coordination & Recruitment**

1. Vendor will develop partnerships with key organizations and leaders that:
  - a. Have direct access to LGBTQIA2-S+ neurodiverse communities;
  - b. Provide affirming spaces for artistic outlets (studios, etc.);
  - c. Provide affirming mental health resources (DMH connected)
2. Vendor will form a Selection Committee of LGBTQIA2-S+ musicians & community leaders, with focus on selecting committee members of intersecting identities, for participant selection.
3. Vendor will facilitate a "Call For Artists" for which potential participants will submit an application, including a demo of a recorded song, for Selection Committee review.

4. Vendor will work in partnership with the Selection Committee to review submissions, select, and notify 10-12 neurodivergent artists for project participation.
5. Vendor will create a multi-lingual “needs assessment” online survey for selected participants to complete. Focus will be on:
  - a. Needs during the recording process (ex. Accessibility, equipment)
  - b. Availability and scheduling
  - c. Challenges/obstacles for participation (ex. Location, schedule)

#### Engagement & Production

1. Vendor will identify, engage, and coordinate recording and project needs with a professional recording studio that meets all participant needs identified during the needs assessment.
2. Vendor will coordinate with participants to prepare for studio recording of their song through the facilitation of rehearsals and any needs identified in the needs assessment (including to linkage to LACDMH services).
3. Vendor will create and distribute check-in surveys throughout the rehearsal, recording, and production process to measure the mental health outcomes of participants. Focus will include:
  - a. Impact of artistic self-expression in relation to identity and mental health
  - b. Impact of community connection to other neurodiverse individuals
  - c. Impact of increased awareness of LACDMH services
4. Vendor will work with an appropriate videographer to document the recording process and personal stories from participants to create a video series to discuss each song in the album, the creative process, its meaning and importance, and its relation to mental health, identity, healing, and/or resilience.
  - a. Videos will also include information about LACDMH services for viewer education and awareness purposes.
5. Vendor will work with specified music studio to ensure the completion of all tracking, recording, production, mixing, and mastering of each song for finalization of the album.

#### Album Launch & Showcase

1. Vendor will coordinate with a professional record label, or appropriate professional music organization, for the licensing, marketing, and distribution of The Album on appropriate streaming platforms.
2. Vendor will plan and facilitate an “Album Launch Party” to showcase the work of each participant by coordinating with an accessible venue space.
  - a. Participants will have the opportunity to introduce their song with the option of performing live or allowing launch party attendees to listen to a recording of the final of production of their song from The Album;
  - b. Participants will be able to engage with community members and develop new resources, relationships, and opportunities;
  - c. Community members will have the opportunity to learn from participants about their personal story through live music showcase and display of participant video series.



- d. LACDMH Services and UsCC's will be highlighted through announcements and tabling efforts to encourage additional engagement from all attendees with an emphasis on participants and those who are neurodiverse.

#### Evaluation & Outcomes

1. Vendor will conduct a post-program online survey for participants and partners to complete. This will collect information regarding:
  - a. Impact of program;
  - b. Changes in mental health, confidence, resilience (if any);
  - c. Areas for improvement;
  - d. Likelihood to refer to LACDMH;
  - e. Likelihood to participate in LACDHM UsCC's;
  - f. Remaining challenges or areas to address
2. Vendor will compile data from ongoing check-in & post-program surveys into an analysis report then formally present it to LACDMH representatives for consideration of similar programming in the future.

#### **Anticipated Outcomes**

1. Increase in confidence of participants around their personal story & relationship to their identity as neurodivergent individuals.
2. Increase in social relationships with neurodivergent peers & neurotypical community;  
Decrease in social isolation among neurodiverse participants.
3. Increase in understanding of neurodiverse individuals among Album listeners.
4. Increase in social awareness, empathy, and understanding by the general population who participate in the completion of this project.
5. Increase in linkage to LADMH Services.
6. Increase in participation of neurodivergent communities with LACDMH UsCC's.

#### **Justification**

The project will be designed for LGBTQIA2-S individuals of all race/ethnicities who identify as neurodivergent, ages 18 and older. Recruitment will emphasize participants who are transgender and/or non-binary, people of color, navigating immigration, and/or living with disabilities. Vendor will work with subcontractors and partners to ensure that artistic collaborations and resources provided are culturally affirming, accessible, and facilitated in relevant languages.

#### **Data**

1. As many as 20% of neurodivergent individuals also suffer from depression and another 20% suffer from an anxiety disorder.
  - a. *(Willcutt, and Gaffney-Brown 2004). "Social and Emotional Problems Related to Dyslexia." Social and Emotional Problems Related to Dyslexia | LD Topics | LD OnLine. Web. 15 Feb. 2017.*

2. Neurodivergent individuals experience loneliness and negative social contact more often than neurotypicals (Ee et al., 2019), despite longing for social contact (Müller et al., 2008). Neurodivergent individuals report many barriers to socializing and that socializing with neurotypicals can be exhausting, challenging, or anxiety provoking (Müller et al., 2008; Ee et al., 2019).
  - a. Ee, D., Hwang, Y. I., Reppermund, S., Srasuebkul, P., Trollor, J. N., Foley, K.-R., et al. (2019). Loneliness in adults on the autism spectrum. *Autism Adulthood* 1, 182–193.
  - b. Müller, E., Schuler, A., and Yates, G. B. (2008). Social challenges and supports from the perspective of individuals with Asperger syndrome and other autism spectrum disabilities. *Autism* 12, 173–190. doi: 10.1177/1362361307086664
3. Music reduces anxiety and the physical effects of stress, improves healing, and improves self-expression and communication.
  - a. Levy, Jillian (2017). *Music therapy: Benefits and uses for anxiety, depression and more*. Retrieved from <https://draxe.com/music-therapy-benefits>
4. Music strengthens our “theory of mind” and empathy. One study suggests that our brain doesn’t just process sound when we hear music, but instead tries to understand the intent of the musician and what’s being communicated which can lead to greater understanding and empathy across difference.
  - a. Koelsch S, Steinbeis N. *Understanding the Intentions Behind Man-Made Products Elicits Neural Activity*. *Cerebral Cortex*, March 2009; 19:619--623.

### **UsCC Community Outcomes**

1. Increased awareness of LACDMH UsCC’s among the neurodivergent community.
2. Increased participation of neurodivergent community members in the UsCC’s.
3. Increase in education among UsCC committee members of neurodivergent community needs, supporting ongoing strategy to serve neurodivergent communities.

Call for  
Artists!

# THE NEURODIVERGENT VOICES ALBUM

## ABOUT

The Neurodivergent Voices Album is a project where members of the LGBTQIA2S+ Community who identify as neurodivergent will be selected to collaborate on an album centering on themes of mental health, healing, resilience, and identity. Each artist will have the opportunity to record and produce an original song culminating in an Album Release Party & Showcase.



## ANTICIPATED TIMELINE

### Call for Artists

April 18 - May 14, 2024

### Artist Notification

June 7, 2024

### Studio Recording

June-July 2024

### Album Launch and Showcase

December 2024

## ABOUT US

The Neurodivergent Voices Album is a project of [Rex Wilde Consulting](#) in partnership with [Spectrum Laboratory](#) and the [Los Angeles County Department of Mental Health](#).

## APPLY

For more information and to apply, please visit:

[www.rexwilde.com/ndvalbum](http://www.rexwilde.com/ndvalbum).



FOR 24/7 HELP, PLEASE CALL OUR ACCESS LINE AT [\(800\) 854-7771](tel:(800)854-7771)

# Neurodivergent Voices Album | Welcome Packet

## Welcome!

We are thrilled to have you as a part of the Neurodivergent Voices Album. This project aims to celebrate and amplify the unique stories and talents of LGBTQ+ neurodivergent artists. This packet contains all the information you need to get started and stay organized throughout the project.

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## Important Dates

- **Initial Meeting & Orientation:** June 22, 2024 ([Recording Here](#))
- **Artist Development & Pre-Production:** June 29-30, 2024
- **Deadline for Required Forms:** June 30, 2024
- **Recording Sessions:** July 6-21, 2024 (weekends)
- **Album Launch Event:** December 8, 2024

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## Meet the NDVA Team!

|  |  |   |
|--|--|---|
| <b>NDVA Director</b> 🌈<br><br><a href="#">Rex Wilde</a><br>(they/them) | <b>Co-Producer</b> 🎵<br><br><a href="#">Liv Brazill</a><br>(she/her) | <b>Co-Producer</b> 🎵<br><br><a href="#">Garth Herberg</a><br>(he/him) |
|--|--|---|

|   |   |   |
|---|---|---|
| <b>Artist Advocate</b> 🗣️<br><br><a href="#">Katy Corbus</a><br>(she/her) | <b>Artist Advocate</b> 🗣️<br><br><a href="#">Lillian Carrier</a><br>(she/her) | <b>Artist Advocate</b> 🗣️<br><br><a href="#">Sydney Rogers</a><br>(she/her) |
|---|---|---|

|  |  |  |
|--|--|--|
| <b>Vocal Coach</b> 🎤<br><br><a href="#">Alisha Torrealba-Erao</a><br>(she/her) | <b>Vocal Coach</b> 🎤<br><br><a href="#">Nina Kasuya</a><br>(she/her) | <b>Film Director</b> 🎬<br><br><a href="#">Rebecca Lousiell</a><br>(she/they) |
|--|--|--|

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## Artist Support Teams

Each Artist is paired with a Vocal Coach & Artist Advocate to support you in the recording process.

- **Vocal Coach:** Provides each Artist with a 1-hour lesson leading up to your recording session, with additional support as needed.
- **Artist Advocate:** Works with each Artist to ensure all forms are complete, helps schedule rehearsal space needs, and supports Artists with any other needs throughout the process (transportation, wellness, sensory needs, etc.).

| Artist Name                   | Vocal Coach           | Artist Coordinator |
|-------------------------------|-----------------------|--------------------|
| Adrienne Sumpter (she/her)    | Alisha Torrealba-Erao | Katy               |
| Anna Mack (she/her)           | Nina Kasuya           | Sydney             |
| Anthony Daniel (he/him/his)   | Nina Kasuya           | Sydney             |
| Daizy Garcella (she/her/they) | Alisha Torrealba-Erao | Katy               |
| Heaven Smudde Tom (they/he)   | Nina Kasuya           | Lillian            |
| Izzy Mello (they/them)        | Nina Kasuya           | Lillian            |
| Jackie Yangyuen (she/they)    | Nina Kasuya           | Sydney             |
| Katie Templeton (she/her)     | Alisha Torrealba-Erao | Lillian            |
| NEYVA SANDOVAL (they/them)    | Alisha Torrealba-Erao | Katy               |
| Jay Kurt (they/he/she)        | Nina Kasuya           | Sydney             |
| Socks Whitmore (they/them)    | Alisha Torrealba-Erao | Lillian            |
| Zelma Stone (they/she)        | Alisha Torrealba-Erao | Katy               |

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## Artist Development & Pre-Production (June 29-30)

### Location

The Anything Box Studios  
5739 Tujunga Ave  
North Hollywood, CA 91601

**Parking:** Parking is available on surrounding streets.

**Transit:** The Anything Box Studio is located north of the North Hollywood Metro B Line Station, just north of the Lankershim Blvd / Burbank Blvd / Tujunga Ave intersection.

### Schedule

During the Artist Development & Pre-Production Days, Artists will get the opportunity to meet the entire NDVA Team and other Artists. These days will be used to connect, listen to each other's demos, meet with the co-producers and artist coordinators, and film your interviews for your "Behind the Lyrics" videos.

During the "Open Studio Time" Artists will be able to use the studio space to work on their music, collaborate, and connect with other artists and the NDVA team. Bring your instruments, music notebooks, and anything else that would be supportive as you utilize the space.

Breakfast, Lunch, and Snacks will be provided.

| <b>Day 1: Meet &amp; Greet, Studio tour, Solidify Recording Dates, Schedule rehearsal space as needed, Individual &amp; Group Filming</b> |                    |  |
|---|--------------------|--|
| <b>Date</b>   | <b>Time</b>        | <b>Activity</b>  |
| Sat, June 29  | 9:30 AM - 10:00 AM | Arrival, Breakfast Provided  |
|   | 10:00 AM           | Meet & Greet, Studio Tour  |
|   | 11:00 AM           | Artist Song Share  |
|   | 12:00 PM           | Lunch  |
|   | 12:30 PM           | Artist Song Share  |
|   | 1:30 PM            | Break  |
|   | 1:45 PM - 5 PM     | Open Studio Time, Pre-Production Meetings, "Behind the Lyrics" Filming |
|   | 6:00 PM            | Studio Closes  |
| <b>Day 2: Pre-production meetings, Open Studio Day, Schedule rehearsal space as needed, Individual &amp; Group Filming</b>                |                    |  |
| <b>Date</b>   | <b>Time</b>        | <b>Activity</b>  |
| Sun, June 30  | 9:30 AM - 10:00 AM | Arrival, Breakfast Provided  |
|   | 10 AM - 1 PM       | Open Studio Time, Pre-Production Meetings, "Behind the Lyrics" Filming |
|   | 1:00 PM            | Lunch  |
|   | 1:45 PM - 5 PM     | Open Studio Time, Pre-Production Meetings, "Behind the Lyrics" Filming |
|   | 6:00 PM            | Studio Closes  |

| Artist Name       | Pre-Production Meeting  | Behind the Lyrics Filming |
|-------------------|-------------------------|---------------------------|
| Adrienne Sumpter  | Sun, June 30   12:15 PM | Sun, June 30   10:45 AM   |
| Anna Mack         | Sun, June 30   3:15 PM  | Sun, June 30   1:45 PM    |
| Anthony Daniel    | Sun, June 30   1:45 PM  | Sun, June 30   3:15 PM    |
| Daizy Garcella    | Sun, June 30   4:00 PM  | Sun, June 30   2:30 PM    |
| Heaven Smudde Tom | Sat, June 29   3:15 PM  | Sat, June 29   1:45 PM    |
| Izzy Mello        | Sun, June 30   10:45 AM | Sun, June 30   12:15 PM   |
| Jackie Yangyuen   | Sun, June 30   11:30 AM | Sun, June 30   10:00 AM   |
| Katie Templeton   | Sat, June 29   2:30 PM  | Sat, June 29   4:45 PM    |
| NEYVA SANDOVAL    | Sun, June 30   10:00 AM | Sun, June 30   11:30 AM   |
| Jay Kurt          | Sat, June 29   4:00 PM  | Sat, June 29   2:30 PM    |
| Socks Whitmore    | Sat, June 29   1:45 PM  | Sat, June 29   3:15 PM    |
| Zelma Stone       | Sun, June 30   2:30 PM  | Sat, June 29   4:00 PM    |

## Rehearsal Space

Rehearsal space will be made available to Artists ahead of their recording session. Artists are allotted up to 2 hours of rehearsal time. The rehearsal studio is located in North Hollywood, just down the street from The Anything Box recording studio.

### Location

[Snaggletooth Studios](#)

5716 Cahuenga Blvd

North Hollywood, CA 91601

## Recording

Recording sessions will take place at the Anything Box Studios and will be scheduled during your Pre-Production Meetings. Recording sessions will take place over a half-day session on a Saturday or Sunday, from July 6-21, 2024.

Any music-related recording needs, session musicians, and post-production will be managed by the Co-Producers.

Any recording session accommodations (transportation, sensory needs, peer-support, etc.) will be managed by your Artist Advocate.

## Creating a Covid Safer Environment

The health and safety of everyone involved in this project is of utmost importance, and we are committed to providing a Covid Safer environment at all times. We know that we cannot provide a 100% risk-free environment, however, if we work together, we can mitigate risk and create a safer environment for everyone.

The following protocols will allow us to create a Covid Safer environment, supporting this project's mission of empowering the voices of our incredible Artists.

### General Guidelines

- **Masking:** We understand that due to various physical and sensory needs, not everyone will be able to wear a mask. For those who can wear a mask, masks are highly encouraged at all times, especially in indoor full-group settings (e.g. while in the Studio Lounge).
- **Air Filtration:** We will provide high-quality air filtration systems in indoor spaces where possible and when it is not a disruption to the production or recording process. Air filters have been generously provided by our partners at [Airgasmic LA](#).
- **Testing:** Regular Covid-19 testing is highly encouraged. We recommend testing before attending any group activities or recording sessions. We are in the process of obtaining enough tests for folks to use throughout the project. This guideline will be updated once we have more tests available.
- **Sanitization:** Hand sanitizers will be available throughout our facilities. Please use them frequently. We will also regularly clean and disinfect high-touch surfaces.

### Symptom Monitoring

- **Stay Home if Unwell:** If you feel unwell or exhibit any symptoms of Covid-19, please stay home and notify your Artist Coordinator.
- **Exposure Notification:** If you have been in close contact with someone who has tested positive for Covid-19, please inform the NDVA Team immediately.

### Mental Health Support

- **Additional Support:** We understand that these measures can be stressful. Please reach out to your Artist Coordinator or any of the provided mental health support resources if you need assistance. Your overall well-being is our priority.

If you have any questions or need additional support regarding Covid-19 protocols, please contact your Artist Coordinator or Rex Wilde directly.



## Artist Showcase

Upon completion of the Album, Artists will participate in an Artist Showcase where they will have the chance to perform their song. Additional details TBD.

Sunday, December 8, 2024 | 1pm-3pm

Gloria Molina Grand Park  
200 N Grand Ave  
Los Angeles, CA 90012

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## Stipend

Each Artist will receive a \$500 stipend for their participation.

Payment will be made in two installments:

- An initial \$200 within 20 days of receipt of the Artist Agreement.
  - \$300 by November 17, 2024 (approx. upon completion of post-production).
- 

## Support & Resources

If you need support throughout this project, please talk with your Artist Advocate to get connected to services. We are proud to partner with the following organizations that provide various services to support both LGBTQ+ and neurodivergent individuals.

[LA County Department of Mental Health](#)  
[Spectrum Laboratory](#)  
[OurTism](#)  
[Trans Wellness Center](#)  
[Jazz Hands for Autism](#)  
[RAMPD](#)

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## What's Next?

- **Individual Sessions:**
  - Your Artist Advocate & Vocal Coach will reach out to you directly to schedule your coaching & advocate sessions.
- **Required Forms:**
  - Review the [Artist Agreement](#)
  - Review [Media Release Form](#)
  - Your Artist Coordinator will reach out to you for any questions and signatures.
- **Prepare for Pre-Production & Recording Sessions:**
  - Attend initial pre-production meeting. All recording sessions will be scheduled promptly following the completion of all the pre-production meetings.
  - Your Artist Coordinator will help you request rehearsal space, discuss recording day needs, and ensure you have any necessary materials or instruments ready.
- **Stay Connected:**
  - Join our Discord Server [here](#).
  - Follow us on social media for updates and announcements.
    - @neurodivergentvoices @lacadmh @speclabs

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## Attachments

### 1. NDVA Code of Conduct

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We are excited to embark on this creative journey with you. If you have any questions or need further assistance, please do not hesitate to contact us.

Welcome to the Neurodivergent Voices Album family!

Cheers,

Rex &  
The NDVA Team

## **Neurodivergent Voices Album | Code of Conduct**

The Neurodivergent Voices Album Project is dedicated to fostering a supportive, inclusive, and respectful environment for all participants. This Code of Conduct outlines our commitment to the well-being of each individual involved in this project. By participating in this project, you agree to adhere to the following guidelines:

### **Connection and Respect**

- **Centering LGBTQ+ & Neurodivergent Joy:** We celebrate and value the diverse backgrounds, identities, and experiences of all artists. This project seeks to center the joy and wellness of this unique community. We ask that you join us in this effort through collaborative effort and the goal of centering connection.
- **Respectful Communication:** Engage in open, respectful, and considerate communication. Please be mindful of communication, and avoid any language or behavior that elicits any form of identity-based exclusion.

### **Wellness and Support**

- **Wellness Focus:** We always want to value and prioritize your mental and physical well-being. If you need support, please reach out to the NDVA Team at any time.
- **Supportive Environment:** Foster a supportive atmosphere by encouraging and uplifting fellow participants. Offer help and understanding to those who need it.

### **Professionalism**

- **Commitment:** Honor your commitments to the project, including attending scheduled sessions and meeting deadlines. If you encounter difficulties, communicate promptly with your Artist Advocate.
- **Collaboration:** Work collaboratively with other artists and team members. Respect others' contributions and provide feedback that is supportive and encouraging.

### **Conflicts and Concerns**

- **Resolving Conflict:** Address any conflicts in a kind, calm, and respectful manner. If you need support, reach out to your Artist Advocate or other NDVA Team Members for resolution.
- **Reporting Concerns:** If you witness or experience any conduct that violates this Code of Conduct, report it to the NDVA Team. All reports will be taken seriously and handled confidentially.

## **LACDMH – NEURODIVERGENT VOICES ALBUM ARTIST AGREEMENT**

This Agreement is made between the Rex Wilde Consulting (hereinafter referred to as "The Producer" or "PRODUCER") and the undersigned artist (hereinafter referred to as "ARTIST").

### **1. OWNERSHIP AND RIGHTS**

- 1.1. Ownership of Recordings: The Neurodivergent Voices Album (the "NDV Album") and all recordings produced for the Album under The Neurodivergent Voices Album Project will belong to Los Angeles County Department of Mental Health ("LACDMH").
- 1.2. Ownership of Composition: ARTIST retains the copyrights to their composition.

### **2. USE AND DISTRIBUTION**

- 2.1. LACDMH, through PRODUCER, will release the recording of ARTIST's Composition created under this contract as part of the NDV Album. LACDMH may further utilize the recording for the benefit of the public in connection with Los Angeles County services in its sole discretion.
- 2.2. LACDMH agrees not to authorize derivative works to be created from the recordings to any outside organization, company, or entity ("third-party") after the initial release without the express permission of the ARTIST. Any such derivative work shall be subject to a separate agreement.
- 2.3. LACDMH hereby grants ARTIST a full license to its copyright in the recording created under this contract as part of the NDV Album including all rights to distribute, reproduce, publicly display, publicly perform, create derivative works, and to digital transmission. This license applies only to the recording of ARTIST's composition and not any other work included on the NDV Album.
  - 2.3.1. ARTIST agrees not to permit any use of the recording in a way that is connected to the disparagement to any person, community, protected class, or Los Angeles County. LACDMH retains the right to revoke permissions for any such use.
- 2.4. Any royalties generated from the commercial use of the recording whether by ARTIST or the LACDMH shall be accounted for as follows:
  - 2.4.1. The first \$1,500 of recording royalties received by ARTIST must be paid by ARTIST to LACDMH to reimburse the recording and other related project costs paid by LACDMH.
  - 2.4.2. ARTIST is not required to account its royalties to LACDMH unless ARTIST's royalties exceed \$1,500.
  - 2.4.3. Any royalties received for ARTIST's Recording by LACDMH directly shall be deducted from the \$1,500 owed by ARTIST.
  - 2.4.4. Any royalties generated by the recording in excess of \$1,500 shall be paid to ARTIST.

- 2.5. Any payment or accounting owed by ARTIST to LACDMH shall be sent to:

**LOS ANGELES COUNTY DEPARTMENT OF MENTAL HEALTH  
ACCOUNTS PAYABLE SECTION  
510 SOUTH VERMONT AVENUE, 15<sup>TH</sup> FLOOR  
LOS ANGELES, CALIFORNIA 90020  
[APSVPUIquiries@dmh.lacounty.gov](mailto:APSVPUIquiries@dmh.lacounty.gov)**

### **3. OTHER RECORDINGS AND DERIVATIVES**

- 3.1. ARTIST retains all rights to their composition including the right to produce future recordings of their song and may release re-recordings without any consideration of LACDMH.

### **4. CREDITS AND RIGHTS**

- 4.1. Unless requested otherwise in writing by the ARTIST, with approval from LACDMH, all references to the recordings will credit the recordings to the ARTIST and LACDMH and any re-recordings will credit the recordings to the ARTIST.
- 4.2. ARTIST grants PRODUCER and LACDMH the right to use their name, image, likeness, and voice, solely in connection with the NDV Album. This includes ARTIST's legal or stage name as provided to PRODUCER at the time of recording, ARTIST's current city or hometown as provided by ARTIST to PRODUCER, any audio or visual recordings or photographs created during the recording of the NDV Album or the showcase, any photographs provided by ARTIST to PRODUCER, or any other similar expressions of name, image, likeness, or voice as expressly permitted by ARTIST. In addition to the uses described above, PRODUCER and LACDMH may use any other similar expressions of name, image, likeness, or voice as expressly permitted by ARTIST.
- 4.3. ARTIST shall be credited on the NDV Album under the name provided to PRODUCER at the time of recording. ARTIST will be solely responsible for registering with a performance rights organization to collect songwriting royalties at ARTIST's sole discretion. Should the artist change their legal or stage name in the future, PRODUCER and LACDMH are not responsible for reflecting such a change on existing uses of the record and are not obligated to make affirmative efforts to update credits. However, PRODUCER and LACDMH will not interfere with any efforts by ARTIST to do so.
- 4.4. ARTIST may publicize their participation in the NDV Album.

### **5. COMPENSATION**

- 5.1. Payment: Each ARTIST will be compensated \$500 for their participation in the NDV Album Project.
- 5.2. ARTISTS will receive the payment in two installments as follows: an initial \$200 within 20 days of receipt of this signed agreement, and the final \$300 by November 17, 2024.

## **6. WARRANTIES AND REPRESENTATIONS**

- 6.1. Original Creation: ARTIST represents and warrants that their composition is an original creation resulting from their artistic efforts. ARTIST further represents and warrants that there are no third-party copyright claims to their composition. If any third-party copyright claims are later or have ever been made to the composition, ARTIST is solely responsible for the clearance of such rights including indemnifying PRODUCER and LACDMH against any such claims.

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Print Name (Include "Legal Name aka Stage Name" if Different)

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ARTIST's Signature

---

Date

# NDVA Artists | Celebration Party Packet 🥳

## Congratulations!!!

On behalf of the NDVA Team, congratulations on all the work you have done in producing your song and getting ready to share it with the world. We cannot wait to celebrate with you as you perform your piece in December.

This packet will be your go-to document for all things Celebration Party Prep related. Feel free to use the tab to the left to navigate amongst sections for ease. This is a living document and we will update it with new info if and when needed.



### Event Info

- **Date:** Friday, December 13, 2024
- **Venue:** Scribble, Highland Park
- **Address:** 5541 York Blvd, Los Angeles, CA 90042
- [RSVP Link](#)



### Important Links

- [Master Tech Rider](#)
  - [Run of Show](#) (note - this is a tab within the Master Tech Rider)
- [Showcase Prep Checklist](#)
- [Scribble Virtual Tour](#) / [PDF Layout of Scribble Venue](#)
- [Blocking Rehearsal Recording](#)



### Important Dates

- **Rehearsal Booking Deadline:** Contact Rex by Tuesday, December 3
  - **Blocking Rehearsal:** Wednesday, December 4, 3pm, Scribble
  - **Last Artist Meetup:** Saturday, December 7, 1pm, [Google Meet](#)
-

## Artist Call Times

Please see the [Run of Show / Master Tech Rider](#) for additional information including the [Run of Show](#).

| Group        | Call Time | Artist           |
|--------------|-----------|------------------|
| Purple group | 3:00 PM   | Anthony Daniel   |
|              |           | jly              |
|              |           | Zelma Stone      |
| Blue group   | 3:15 PM   | Anna Mack        |
|              |           | KT               |
|              |           | Adrienne Sumpter |
| Pink group   | 4:00 PM   | neyva            |
|              |           | Socks Whitmore   |
|              |           | Misty Aeons      |
| Yellow group | 4:15 PM   | Restmaven        |
|              |           | Izzy Mello       |
|              |           | Jay Kurt         |

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## Tech Riders

If there are any changes needed for your tech rider (musicians, equipment, etc), please email Alisha directly. This will ensure we can make setup and takedown between artists as smooth as possible.

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## Preparation Checklists

Please see [this document tab](#) for checklists to help you prepare for the event. We recommend printing these and using them leading up to the event.

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## Merch Prep

We have a merch table!! If you would like to sell merch at the event, please bring the following:



- Your Merch!!
  - A sign with prices & payment info listed. [See here for example.](#)
- 

## COVID Safety Protocols

**Masking:** Masks for attendees are required and will be provided at the door. We ask that artists wear masks anytime they are not performing.

**Air Filtration:** We will provide air filters in every room. Air filters have been generously provided by our partners at Airgasmic LA.

**Testing:** Testing is **required** for artists and their bands. Covid test results need to be submitted the day before the show. You can [upload a photo of your test results here](#).

Rapid tests will be provided at the blocking rehearsal and will be made available for pickup at Scribble starting at 2:30pm on the day of the event.

---

## Food

We will provide the following food for all artists, band members, staff, and volunteers:

- Light snacks: fruit bars, popcorn, trail mix
- Fruit & Veggie trays
- Bottled water, Sparkling water

Additionally, there will be a tamale vendor onsite selling chicken and veggie tamales for \$3 each. **Each artist & their band will receive a meal ticket good for (2) tamales.**

For additional tamales, Cash and Zelle are accepted. The Scribble non-alcoholic bar will also be open for volunteers, staff and attendees to enjoy. Cash and credit card accepted.

---

## Support & Resources

We know performing can bring up a lot of nerves and excitement. It's important to remember that when you perform you are *giving the audience a gift*. If you need support,

please check out these resources below, reach out to the Leadership Team, and connect with other artists to find additional support.

[Tips for managing performance nerves](#)

[Support groups from MusiCares](#)

[Scribble Support Groups](#)



## **Distribution FAQs**

Please see [this document](#) for information about album distribution.

Our target release date is Friday, December 13, 2024.



## **BTL Videos**

BTL Videos are being slowly released on the @neurodivergentvoices Instagram page. Half of the artists will have their videos released on ig before the showcase, the other half after. We will invite you as a collaborator on ig when we post.

Each Artist will have their video sent to them as a video file ahead of being released on ig. We recommend waiting to post it until it is on the official NDVA ig page.

All videos will be screened at the showcase.



## **Updates**

Please note, this is a living document. Check here for any updates or additional information.

## NDVA Artists Celebration Party Checklists


### General Preparation

- ☐ Confirm your band and share any playback tracks by Friday, December 6 with Rex and Alisha.
- ☐ Familiarize yourself with venue [layout and flow](#)
- ☐ Confirm attendance for the blocking rehearsal and artist meetup with Rex.
- ☐ Plan your outfit and make sure you have it ready in time
- ☐ Plan any merch you want to sell at showcase

### One Week Before

- ☐ Plan transportation to and from Scribble.
  - ☐ We recommend carpooling with other artists or bandmates where possible.
- ☐ Attend Blocking Rehearsal on Wednesday, December 4.
- ☐ Determine any personal items or equipment needed for the show.
- ☐ Do your best to get lots of rest leading up to the showcase – it'll be a big day!

### Day Before

- ☐ Hydrate hydrate hydrate!
- ☐ Double-check your performance materials (instruments, tracks, costumes).
- ☐ Pack any personal items or equipment needed for the show
- ☐ Determine what time you need to leave tomorrow
- ☐ Check-in with transportation as needed
- ☐ Complete Covid Test  and take a picture of the result!
- ☐ Get plenty of rest - plan to go to bed early 😊

### Day Of

- ☐ Leave with plenty of time for parking
- ☐ Arrive at Scribble at your specified call time
- ☐ Have fun!!!! 🥳

## **Celebration Party Flyer**

Designed By: Nina Ulloa

# **NEURODIVERGENT VOICES ALBUM CELEBRATION PARTY!**

**FRIDAY, DECEMBER 13 · 7 - 9PM**

**DOORS AT 6:30PM**

**SCRIBBLE, HIGHLAND PARK**

**RSVP: [TINYURL.COM/NDVA-PARTY](https://tinyurl.com/NDVA-PARTY)**



**LOS ANGELES COUNTY  
DEPARTMENT OF  
MENTAL HEALTH**  
*hope. recovery. wellbeing.*



**REX WILDE CONSULTING**  
EXPERT GUIDANCE IN  
TRANSGENDER INCLUSION



**FOR 24/7 HELP, PLEASE CALL OUR ACCESS LINE AT (800) 854-7771**

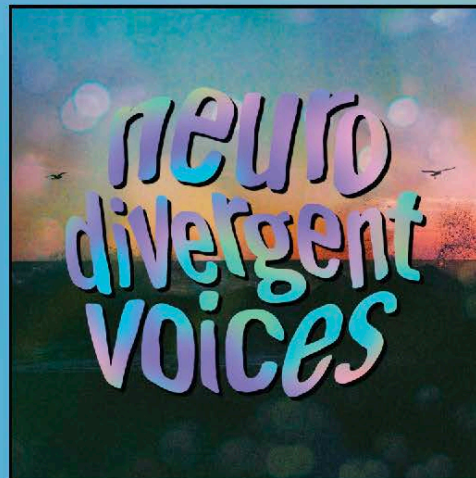


## **Celebration Party Program**

Designed By: Nina Ulloa

# **NEURODIVERGENT VOICES ALBUM LAUNCH AND CELEBRATION**

FRIDAY, DECEMBER 13, 7PM  
SCRIBBLE, HIGHLAND PARK



CELEBRATING QUEER AND  
NEURODIVERGENT VOICES

## LAND ACKNOWLEDGMENT

We acknowledge that we are on the traditional and unceded homelands of the Gabrielino/Tongva and Chumash Peoples, who have lived on and cared for this land for generations.

We honor their enduring connection to this region and give thanks for the opportunity to live, learn, and create here. We also recognize the ongoing impacts of colonization on Indigenous communities and are committed to raising awareness about the Indigenous communities whose land we occupy.

To learn more about the Gabrielino/Tongva and Chumash Peoples, as well as ways to support Indigenous causes, we encourage you to visit [native-land.ca](http://native-land.ca).

## SPECIAL THANKS

This project would not be possible without a long list of incredible people and organizations who brought this vision to life. We are so grateful to everyone who contributed to this project. For a full list of contributors, please visit the NDVA website.

A shoutout and special thanks to:

Kelly Wilkerson, LACDMH, LGBTQIA2-S+ UsCC Liason  
riKu Matsuda, LACDMH LGBTQIA2-S+ UsCC Liason  
Twinka Masala, Host and MC  
Annabelle Freedman, Stage Manager  
Zo Shay, Stage Technician  
Ashley Rodriguez, ASL Interpreter  
Miles Selders, ASL Interpreter  
Belinda Lau, Opus Events Launch Event Coordinator  
Amy Powell, Launch Event Coordinator  
Math Erao, Album Artwork, Social Media, Event Photography  
Annie Postlewaite, Spec Labs, Studio Photography, Event Filming  
Nina Ulloa, Event Graphics, Program Design  
Ben Varian, Scribble Manager  
NDVA Selection Committee  
NDVA Creative Contributors  
NDVA Administrative Team  
NDVA Volunteers



## THE ARTISTS



**ADRIENNE SUMPTER**  
(SHE/HER)



**HEAVEN SMUDDE TOM**  
(AKA RESTMAVEN)  
(THEY/HE)



**KATIE TEMPLETON**  
(SHE/HER)



**ANNA MACK**  
(SHE/THEY)



**IZZY MELLO**  
(THEY/THEM)



**NEYVA SANDOVAL**  
(THEY/THEM)



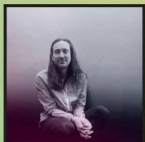
**ANTHONY DANIEL**  
(HE/HIM)



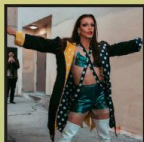
**JACKIE YANGYUEN**  
(AKA JLY)  
(SHE/THEY)



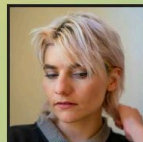
**SOCKS WHITMORE**  
(THEY/THEM)



**CALEB NEUBAUER**  
(AKA MISTY AEONS)  
(THEY/SHE)



**CANKUT TIRYAKIOĞLU**  
(AKA JAY KURT)  
(THEY/HE/SHE)



**ZELMA STONE**  
(SHE/THEY)



## PROGRAM

|               |         |
|---------------|---------|
| TWINKA MASALA | OPENING |
|---------------|---------|

|           |         |
|-----------|---------|
| REX WILDE | WELCOME |
|-----------|---------|

|          |                 |
|----------|-----------------|
| JAY KURT | SCATTERED RUINS |
|----------|-----------------|

|            |           |
|------------|-----------|
| IZZY MELLO | THE SPICE |
|------------|-----------|

|           |          |
|-----------|----------|
| RESTMAVEN | SPOONIES |
|-----------|----------|

|             |                |
|-------------|----------------|
| MISTY AEONS | SLANTED STAIRS |
|-------------|----------------|

|                |           |
|----------------|-----------|
| SOCKS WHITMORE | TESTIMONY |
|----------------|-----------|

|       |           |
|-------|-----------|
| NEYVA | SALVATION |
|-------|-----------|

### *INTERMISSION*

|                  |           |
|------------------|-----------|
| ADRIENNE SUMPTER | ON AND ON |
|------------------|-----------|

|    |         |
|----|---------|
| KT | SEATTLE |
|----|---------|

|           |                              |
|-----------|------------------------------|
| ANNA MACK | THE STORM (NOT DONE HEALING) |
|-----------|------------------------------|

|             |              |
|-------------|--------------|
| ZELMA STONE | SO SAD, MAMA |
|-------------|--------------|

|     |                  |
|-----|------------------|
| JLY | HEALED THIS TIME |
|-----|------------------|

|                |       |
|----------------|-------|
| ANTHONY DANIEL | TRANS |
|----------------|-------|

|           |         |
|-----------|---------|
| NDVA TEAM | CLOSING |
|-----------|---------|

## THE TEAM



**REX WILDE**  
EXECUTIVE PRODUCER  
(THEY/THEM)



**LIV BRAZIL**  
CO-PRODUCER  
(SHE/HER)



**GARTH HERBERG**  
CO-PRODUCER  
(HE/HIM)



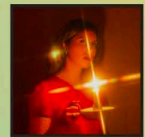
**KATY CORBUS**  
ARTIST ADVOCATE  
(SHE/HER)



**LILLIAN CARRIER**  
ARTIST ADVOCATE  
(SHE/HER)



**SYDNEY ROGERS**  
AKA MISS BARBIE-Q  
ARTIST ADVOCATE  
(SHE/HER)



**ALISHA TORREALBA-ERAO**  
VOCAL COACH  
OPERATIONS MANAGER  
(SHE/HER)



**NINA KASUYA**  
VOCAL COACH  
(SHE/HER)



**REBECCA LOUISELL**  
FILM DIRECTOR  
(SHE/THEY)

## SUPPORT THE NEURODIVERGENT VOICES ALBUM

### STREAM AND SHARE THE ALBUM

The Neurodivergent Voices Album is now available on all major streaming platforms! Support our artists by listening, sharing, and adding their songs to your favorite playlists.



*Every listen helps to get this music to others who will benefit from hearing it.*

### DONATE DIRECTLY TO THE ARTISTS

Want to give back to the artists who made this project possible?  
Send your contributions via Venmo:  
@neurodivergentvoices



*Donations will be distributed among the artists to support their ongoing creative work.*

### KEEP THE CELEBRATION GOING

Follow us on social media for updates, behind-the-scenes stories, and more:  
Instagram: @neurodivergentvoices

Share photos and thoughts from the event using #NDVAlbum and make sure to tag us!

The Neurodivergent Voices Album is a project of Rex Wilde Consulting in partnership with Spectrum Laboratory and the Los Angeles County Department of Mental Health. This project was developed and funded through the LACDMH LGBTQIA2-S UsCC Subcommittee. A special thank you to the team at LACDMH for championing this project and supporting us every step of the way.

[WWW.REXWILDE.COM/NDVALBUM](http://WWW.REXWILDE.COM/NDVALBUM)



**EVENT  
SURVEY**



**RESOURCE  
GUIDE**



**FOLLOW US  
ON INSTAGRAM**



**LGBTQIA2-S  
UsCC**



**LOS ANGELES COUNTY  
DEPARTMENT OF  
MENTAL HEALTH**  
hope. recovery. wellbeing.



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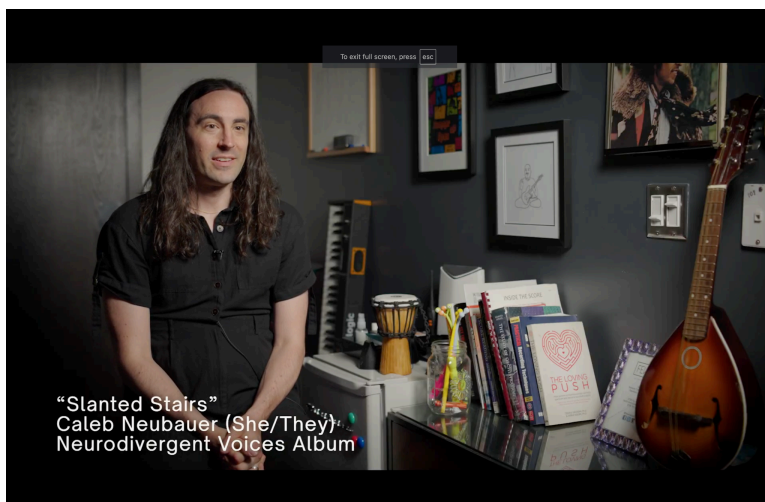
## **Album Artwork**

Designed By: Math Erao

Website: <https://www.absfan.org/>



## **Behind the Lyrics Videos**



# NDVA Album Celebration

Date: December 13, 2024

Doors: 6:30 PM

Show: 7:00 PM - 9:00 PM

Venue: [Scribble](#), 5541 York Blvd, Los Angeles, CA 90042

## NDVA Staff Contacts:

| Name                            | Title                           | Email | Phone |
|---------------------------------|---------------------------------|-------|-------|
| Rex Wilde (they/them)           | NDVA Director                   |       |       |
| Garth Herberg (he/him)          | Co-Producer                     |       |       |
| Liv Brazill (she/her)           | Co-Producer                     |       |       |
| Katy Corbus (she/her)           | Artist Advocate                 |       |       |
| Sydney Rogers (she/her)         | Artist Advocate                 |       |       |
| Alisha Torrealba Erao (she/her) | Vocal Coach,<br>Project Manager |       |       |
| Nina Kasuya (she/her)           | Vocal Coach                     |       |       |
| Annabelle Freedman (they/them)  | Stage Manager                   |       |       |
| Belinda Lau (she/her)           | Event Planner                   |       |       |
| Amy Powell (she/her)            | Event Planner                   |       |       |

| Group        | Call Time | Artist           | Artist Advocate |
|--------------|-----------|------------------|-----------------|
| Purple group | 3:00 PM   | Anthony Daniel   | Sydney          |
|              |           | jly              | Sydney          |
|              |           | Zelma Stone      | Katy            |
| Blue group   | 3:15 PM   | Anna Mack        | Sydney          |
|              |           | Katie Templeton  | Sydney          |
|              |           | Adrienne Sumpter | Katy            |
| Pink group   | 4:00 PM   | Neyva            | Sydney          |
|              |           | Socks Whitmore   | Katy            |
|              |           | Misty Aeons      | Katy            |
| Yellow group | 4:15 PM   | Restmaven        | Katy            |
|              |           | Izzy Mello       | Sydney          |
|              |           | Jay Kurt         | Sydney          |

\*\* Note that *performance* order on the above will be reversed (yellow group performs first)



# NDVA Album Celebration Run of Show (Summary)

| Time    | Event                               |
|---------|-------------------------------------|
| 3:00 PM | Production team, NDVA staff arrival |
| 3:00 PM | Purple group arrival and load-in    |
| 3:15 PM | Blue group arrival and load-in      |
| 3:30 PM | Purple group soundcheck begins      |
| 4:00 PM | Pink group arrival and load-in      |
| 4:00 PM | Blue group soundcheck begins        |
| 4:15 PM | Yellow group arrival and load-in    |
| 4:45 PM | Pink group soundcheck begins        |
| 5:00 PM | MC, vocal coach arrival             |
| 5:15 PM | Yellow group soundcheck begins      |
| 5:50 PM | Overage allowance                   |
| 6:00 PM | Vocal warm-ups and hype!            |
| 6:30 PM | Doors                               |
| 7:00 PM | Rex + MC Intro                      |
| 7:05 PM | Yellow group on deck                |
| 7:15 PM | Yellow group performance block      |
| 7:20 PM | Pink group on deck                  |
| 7:35 PM | Pink group performance block        |
| 8:00 PM | Intermission                        |
| 8:05 PM | Blue group on deck                  |
| 8:15 PM | Blue group performance block        |
| 8:15 PM | Purple group on deck                |
| 8:35 PM | Purple group performance block      |
| 9:00 PM | Closing                             |



# Zelma Stone

## "So Sad, Mama"

Name: Zelma Stone

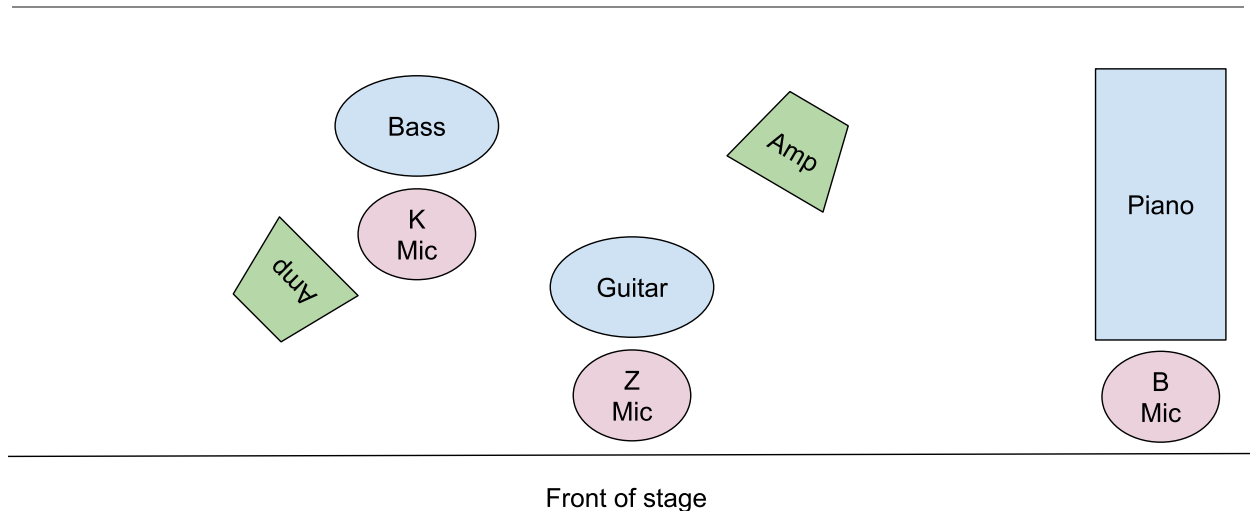
Pronouns: they/she

Group: Purple

Call time 3:00 PM

Artist Advocate: Katy

### STAGE LAYOUT



| Musician           | Instrument      | Microphone          | Amp | Stand | Inputs      |
|--------------------|-----------------|---------------------|-----|-------|-------------|
| Zelma (they/she)   | Guitar & vocals | 1 vox + 1 amp       | 1   | 1     | 2 XLR       |
| Bernie (they/she)  | Piano & BVX     | 1 vox + 1 for piano | -   | 1     | 2 XLR       |
| Kaycie (they/them) | Bass & BVX      | 1 vox + 1 amp       | 1   | 1     | 2 ¼" cables |

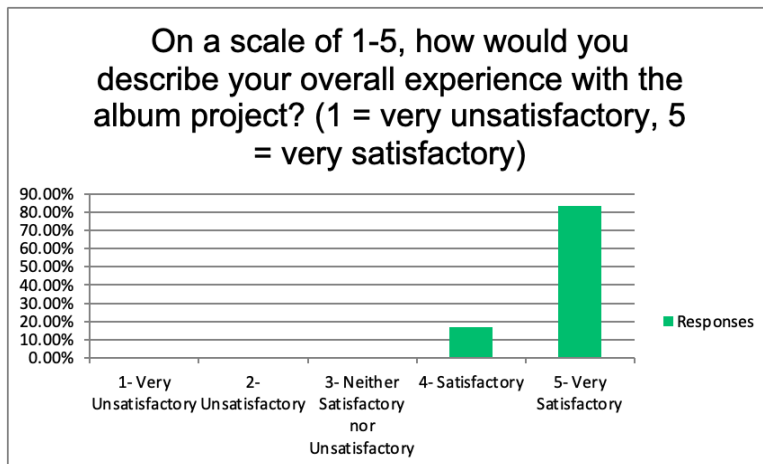
### Notes:

- Zelma will have a voice live play vocal processor for a doubling effect and will need an extra XLR
- Please provide reverb from the board for all three vocals.
- They may end up playing acoustic guitar, and in this case will be going direct in with no amp
- Bass may end up going direct in as well

## NDVA Album Celebration Run of Show (Detailed)

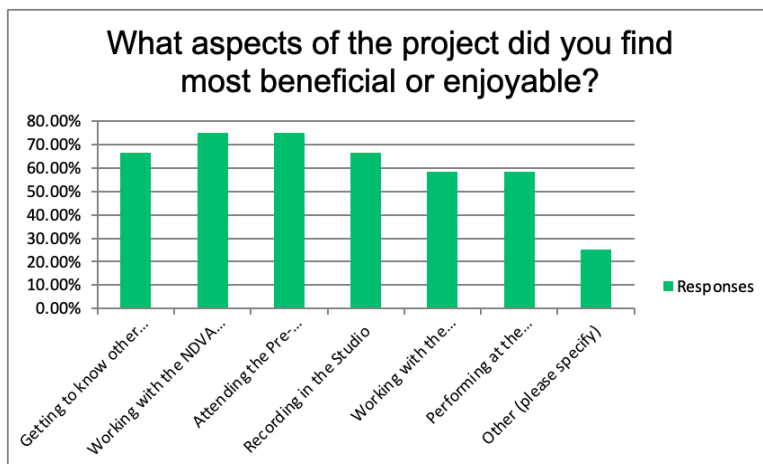
| Time    | Artist           | Focus                                  | Call                             | Technical                |
|---------|------------------|--|----------------------------------|--------------------------|
| 3:00 PM | -                | Production team, NDVA staff arrival    | Purple group arrival and load-in |                          |
| 3:15 PM | -                | Production team, NDVA meeting          | Blue group arrival and load-in   | Stage setup block 2      |
| 3:30 PM | Anthony Daniel   | Soundcheck                             |                                  |                          |
| 3:42 PM | jly              | Soundcheck                             |                                  |                          |
| 3:54 PM | Zelma Stone      | Soundcheck                             |                                  |                          |
| 4:06 PM | Anna Mack        | Soundcheck                             | Pink group arrival and load-in   |                          |
| 4:18 PM | KT               | Soundcheck                             | Yellow group arrival and load-in |                          |
| 4:30 PM | Adrienne Sumpter | Soundcheck                             | Tabler arrival                   |                          |
| 4:42 PM | neyva            | Soundcheck                             |                                  | Stage setup block 1      |
| 4:54 PM | Socks Whitmore   | Soundcheck                             |                                  |                          |
| 5:06 PM | Misty Aeons      | Soundcheck                             | Food arrival and setup           |                          |
| 5:18 PM | Restmaven        | Soundcheck                             | MC, vocal coach arrival          |                          |
| 5:30 PM | Izzy Mello       | Soundcheck                             |                                  |                          |
| 5:42 PM | Jay Kurt         | Soundcheck                             |                                  |                          |
| 5:54 PM | Overage          | Soundcheck                             |                                  |                          |
| 6:00 PM | -                | Vocal warm-ups and hype                |                                  | Final stage prep block 1 |
| 6:30 PM | Doors            | Audience arrival, play album, BTL vids |                                  |                          |
| 7:00 PM | Rex BTL vid      | Intro                                  |                                  |                          |
| 7:05 PM | Rex              | Intro                                  | Yellow group on deck             |                          |
| 7:10 PM | MC               | Intro                                  |                                  |                          |
| 7:13 PM | Jay Kurt         | Scattered Ruins                        |                                  |                          |
| 7:21 PM | Izzy Mello       | The Spice                              | Pink group on deck               |                          |
| 7:29 PM | Restmaven        | Spoonies                               |                                  |                          |
| 7:37 PM | Misty Aeons      | Slanted Stairs                         |                                  |                          |
| 7:45 PM | Socks Whitmore   | Testimony                              |                                  |                          |
| 7:53 PM | Neyva            | Salvation                              |                                  |                          |
| 8:01 PM | Intermission     | BTL videos                             | Blue group on deck               | Stage setup block 2      |
| 8:11 PM | Adrienne Sumpter | On and On and On                       |                                  |                          |
| 8:19 PM | Katie Templeton  | Seattle                                | Purple group on deck             |                          |
| 8:27 PM | Anna Mack        | The Storm (Not Done Healing)           |                                  |                          |
| 8:35 PM | Zelma Stone      | So Sad Mama                            |                                  |                          |
| 8:43 PM | jly              | Healed This Time                       |                                  |                          |
| 8:51 PM | Anthony Daniel   | Trans                                  |                                  |                          |
| 8:59 PM | Rex              | Rex final thanks, BTL videos           |                                  |                          |

## Artist Post-Engagement Survey Results



**On a scale of 1-5, how would you describe your overall experience with the album project? (1 = very unsatisfactory, 5 = very satisfactory)**

| Answer Choices                             | Responses |    |
|--|-----------|----|
| 1- Very Unsatisfactory                     | 0.00%     | 0  |
| 2- Unsatisfactory                          | 0.00%     | 0  |
| 3- Neither Satisfactory nor Unsatisfactory | 0.00%     | 0  |
| 4- Satisfactory                            | 16.67%    | 2  |
| 5- Very Satisfactory                       | 83.33%    | 10 |

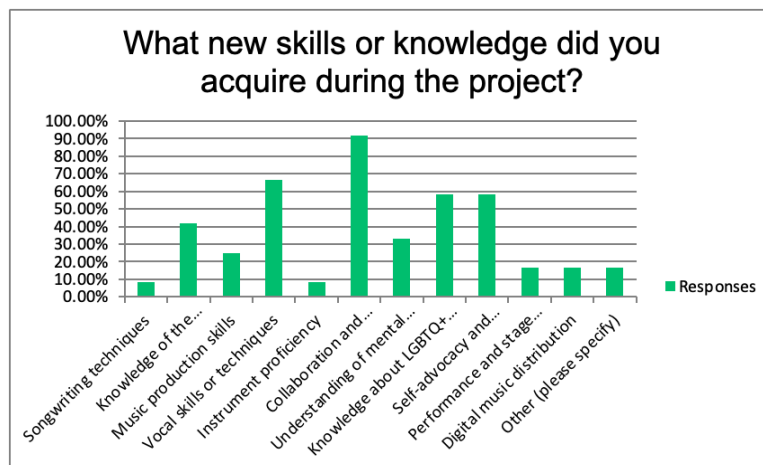


### What aspects of the project did you find most beneficial or enjoyable?

| Answer Choices                               | Responses |   |
|--|-----------|---|
| Getting to know other artists                | 66.67%    | 8 |
| Working with the NDVA Team                   | 75.00%    | 9 |
| Attending the Pre-Production Days            | 75.00%    | 9 |
| Recording in the Studio                      | 66.67%    | 8 |
| Working with the producers on mixing my song | 58.33%    | 7 |
| Performing at the Celebration Party          | 58.33%    | 7 |
| Other (please specify)                       | 25.00%    | 3 |

Other responses:

- "Being taken seriously as an artist with special needs"
- "Getting to take ownership of my song"
- "Multiple streams of contact to relay communication to - Rex did a good job in getting the right people"



| What new skills or knowledge did you acquire during the project? |           |   |
|--|-----------|---|
| Answer Choices   | Responses |   |
| Songwriting techniques   | 8.33%     | 1 |
| Knowledge of the recording process                               | 41.67%    | 5 |
| Music production skills  | 25.00%    | 3 |

|   |          |    |
|---|----------|----|
| Vocal skills or techniques                            | 66.67%   | 8  |
| Instrument proficiency                                | 8.33%    | 1  |
| Collaboration and networking                          | 91.67%   | 11 |
| Understanding of mental health resources              | 33.33%   | 4  |
| Knowledge about LGBTQ+ and neurodivergent communities | 58.33%   | 7  |
| Self-advocacy and communication                       | 58.33%   | 7  |
| Performance and stage presence                        | 16.67%   | 2  |
| Digital music distribution                            | 16.67%   | 2  |
| Other (please specify)                                | 16.67%   | 2  |
|   | Answered | 12 |

Other responses:

- "Everything was well thought out - everything had an answer"
- "Had never seen until this project"

### **In what ways has participating in this project met or not met your expectations?**

Participating in this project exceeded my expectations. I loved every part of this experience. It was wonderful to get to know the other artists. I had a great time recording and performing my song, and I love how the recording turned out. I love the whole album, and I have been listening to it on repeat since it came out. Every song is so beautiful and meaningful. I was hopeful that this would be a positive experience, but again, it definitely exceeded my expectations.

Based on the description, it was almost exactly what I expected. The only different thing was the preparation for the showcase. I thought there would be direct support.

It was nice to start something so small and have it turn into something so big.

Beyond expectations, everyone was incredible and accommodating.

It was pretty much everything that I could have imagined and more! The only thing that I think I would have wanted was more time with the producer to work on my song, and more time with everyone in general. I know there were time and budget constraints so I understand why there wasn't as much time as I would have liked.

Exceeded my expectations - cool to be paid to do art! With all the resources there for me more than exceeded my expectations

I feel like this experience went above and beyond what I expected. I felt supported and taken care of through this process. I'm happy to meet other artists who struggle and shine like me.

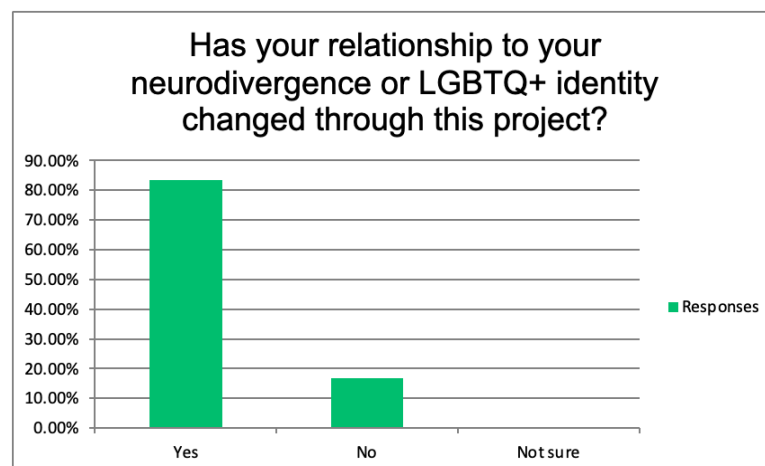
In that, we did everything we wanted to - I got to collaborate with another artist like myself, and we made an album that represented my art.

To be honest - I wasn't sure what to think - I am glad that I stuck it out and that I gained something from the experience that I can apply in the future - it rejuvenated my passion for performing - fought my own procrastination - and identified flaws in my mental brain

I think we all wish for more time - the time constraint was a lot - if we had more months we could've done more

I don't think I was prepared for just how diverse & stunning the final album would turn out to be! Truly blown away by this production's radical commitment to accessibility. The process for the launch party performance definitely felt quite different from the recording process, so I think there was an expectations adjustment along the way when the level of one-on-one artist support was reduced.

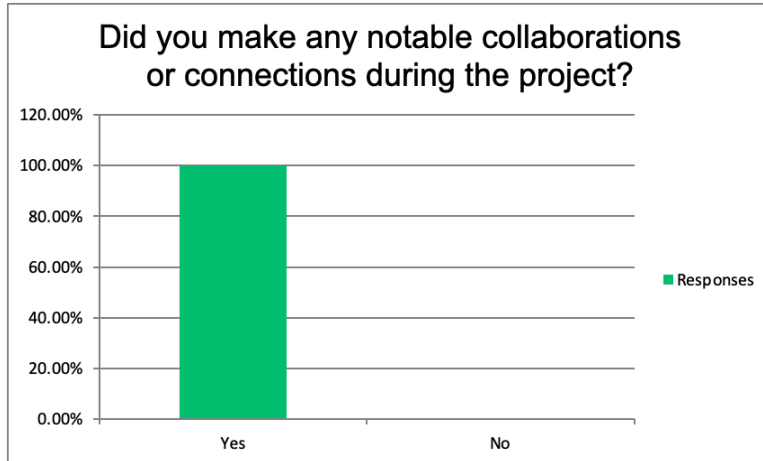
I feel so grateful for this opportunity. Going into it, I did not have any expectations. But in the beginning, Garth had mentioned to me about inviting and introducing me to a couple managers he knew that may be a good fit for me. That really excited me because I really need a manager. Especially one that is aware of my neurodivergent/ADHD mind. Someone that can be patient with me but can hold me accountable to get things done. I was a bit sad that they did not end up coming to the final show. Other than this, I feel really happy about this experience and incredible opportunity to record a very special song and be a part of a wonderful community!



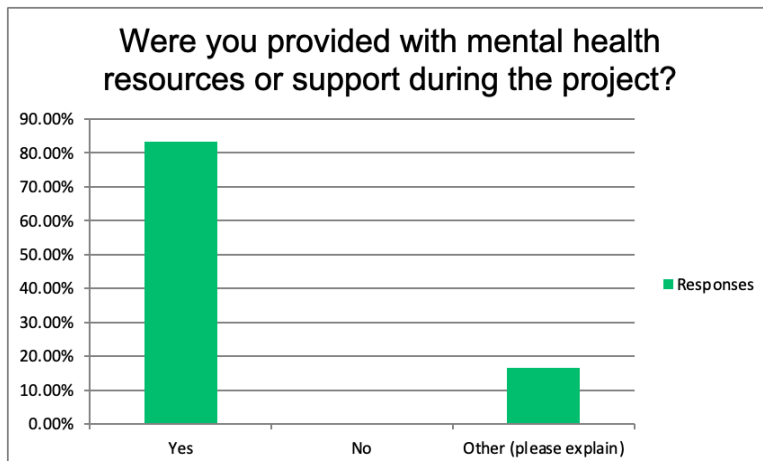
| Has your relationship to your neurodivergence or LGBTQ+ identity changed through this project? |           |    |
|--|-----------|----|
| Answer Choices   | Responses |    |
| Yes  | 83.33%    | 10 |
| No   | 16.67%    | 2  |
| Not sure   | 0.00%     | 0  |
| Please explain.  |           | 12 |

|  |          |    |
|--|----------|----|
|  | Answered | 12 |
|--|----------|----|

|   |
|---|
| The sense of acceptance and belonging I experienced during this project has helped me to feel more comfortable with openly sharing these identities with others.  |
| I feel like, from meeting other NVDs, I feel more connected to my NVD from other people on the spectrum and getting the experience on the accessibility supports provided and how much they helped me. It was revolutionary to have these.                                  |
| I am still the same   |
| I found my people :)  |
| I feel a lot more connected to and proud of my neurodivergent identity and more embodied and confident in both my neurodivergent and queer identities   |
| I wasn't used to that. It was met with resources. Giving permission to sit down, take advantage of the resources, and not perform for anyone was very powerful. Being honest with their advocate and being able to work through that. Forgive myself and give myself grace. |
| I learned more about resources that could be useful for me in the future - like a low stim space - and having grounding practice that can help me stay focused.   |
| I feel more comfortable, but this made me realize there are more people than I think are like me. I met more ppl who know their dx and are comfortable with that.   |
| completely OK with it now - before, I was bothered, but now I embrace it  |
| its made me understand myself more and progressed my mental health journey where it would not have if I hadn't been a part of this project.   |
| I came into this project very strongly rooted in my identity :) no new discoveries but lots of validation & affirmation!  |
| I feel more confident identifying with my Neurodivergence and queerness and I am proud of it.   |



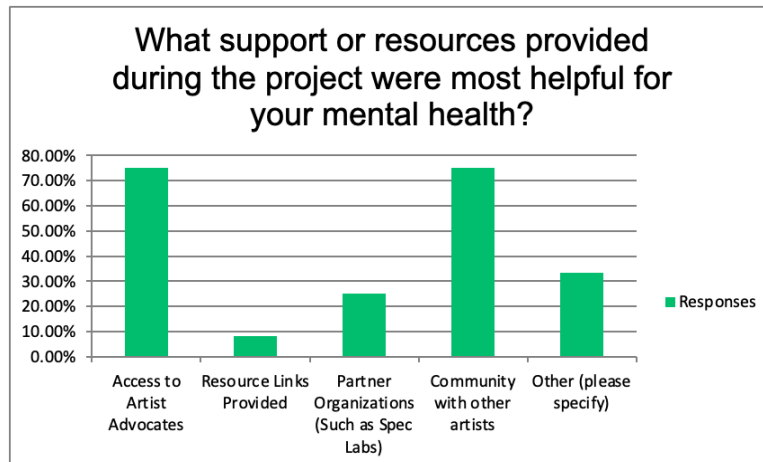
| Did you make any notable collaborations or connections during the project? |           |    |
|--|-----------|----|
| Answer Choices   | Responses |    |
| Yes  | 100.00%   | 11 |
| No   | 0.00%     | 0  |
| Please elaborate on your experience.                                       |           | 11 |
|  | Answered  | 11 |
|  | Skipped   | 1  |



| Were you provided with mental health resources or support during the project? |           |
|---|-----------|
| Answer Choices  | Responses |



|                        |          |    |
|------------------------|----------|----|
| Yes                    | 83.33%   | 10 |
| No                     | 0.00%    | 0  |
| Other (please explain) | 16.67%   | 2  |
|                        | Answered | 12 |



| What support or resources provided during the project were most helpful for your mental health? |           |    |
|---|-----------|----|
| Answer Choices  | Responses |    |
| Access to Artist Advocates  | 75.00%    | 9  |
| Resource Links Provided   | 8.33%     | 1  |
| Partner Organizations (Such as Spec Labs)   | 25.00%    | 3  |
| Community with other artists  | 75.00%    | 9  |
| Other (please specify)  | 33.33%    | 4  |
|   | Answered  | 12 |

#### Other Responses:

- I also got recommendations for other resources such as the regional center and the self determination program
- The low stim room in both places (spec labs and Scribble) helped a lot!
- Access through DMH
- Artist Advocate! My Artist Advocate is so special, patient, kind, and helpful. I'm very grateful for her patience and support.

**How has participating in the project affected your mental health and well-being?**

It has helped me to feel much less anxious about the recording process and about sharing my music with others.

So much fun! That is always good! Ensured I came back to LA.

it had a positive impact on my mental health

Am I "fixed"? Of course not - am I fulfilled and inspired and supported more than I have been? Absolutely.

It definitely improved my mental health and well-being. Having the resources to do something I love, and the support from the team and artist advocates was really beneficial. Also being in community, and feeling more confident in these parts of my identity helped uplift my self esteem and sense of being connected. And also helped me feel like I have a place in this world which is really huge, it makes me want to cry thinking about it. It helped me feel what it would be like to be myself in a non-ableist society. And to feel that it's not my fault that I struggle so much. That I am capable of being an artist and a musician, if I just have the right accommodations and support and am surrounded by people who understand and appreciate and accept me for who I am, instead of trying to get me to conform to society's harmful expectations.

I have had some hard times before - relationships, unemployment, and dealing with writer's block - been a challenging year for me - the first moment was in this project where I felt I was in my element - in the studio recording and good at what I do. I proved to myself I could do the thing I wanted to do.

positive impact on my mental health and well-being and showing me that my experiences are not something that only I experience, so I do not feel as alone.

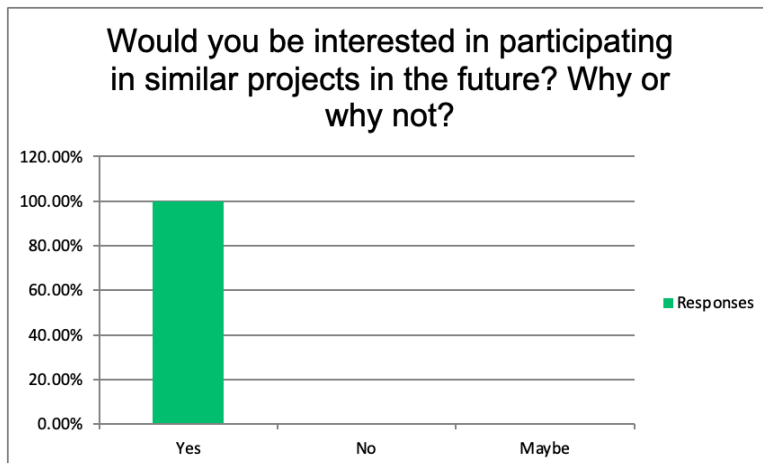
It felt like a supportive community - with support along the way.

it affected me greatly! I came into this with challenges of my own - personal challenges - remembering and memorizing other music - even my own - it ad fun to overcome those things

helped me for sure - moments of adversity and there was so much support that I needed during my time with the project.

To be fair I've had an absolute shit show of a year so I don't think I was expecting a mental health miracle from this project — I'm definitely very proud of how things turned out and am looking forward to the future of releasing my music independently, but my particular project had a lot of people wrangling and logistical hiccups that were difficult to manage. The stress of the launch party definitely weighed heavy on my nervous system, and having musicians recommended to me by an NDVA team member who turned out to be underskilled for the job was particularly challenging. I ultimately didn't feel like I was successful in relieving myself of enough logistical burden to be fully present in the art making, and found myself looking forward to the process being over after a few months.

Having someone like Katy holding me accountable for my tasks really provided so much ease for me. It made me realize how important it is for me to ask for help and that I don't have to do everything alone. I tend to get so overwhelmed and shut down completely. But when tasks were broken down for me, everything felt more do-able.



| Would you be interested in participating in similar projects in the future? Why or why not? |           |    |
|---|-----------|----|
| Answer Choices  | Responses |    |
| Yes   | 100.00%   | 12 |
| No  | 0.00%     | 0  |
| Maybe   | 0.00%     | 0  |
| Please explain.   |           | 11 |
|   | Answered  | 12 |

**Would you be interested in participating in similar projects in the future? Why or why not? | Please explain.**

This experience was wonderful, and I'm sad that it's over.

It would be fun to be an artist advocate! It should be a one-time thing and bring back past participants as advocates!

Hell yeah! it really changed my life for the better

This is how we build our world to match our vision.

Yes yes definitely!!! I wish that this could be my full time job, and I could do this again and again. It would be a dream come true.

Because it was incredible and inspiring - a safe place to create - there are not many places for this - for NDV people, we don't get to have that - it was extraordinary.

Happy to help with being an artist advocate and rehearsal coordinator as well.

cos I had fun doing all of this - love the creating and the community support

|  |
|--|
| I want to understand my ND around me more - it has been interesting to unlock the mysteries in my brain  |
| Because it gave me a better understanding of ppl I am in community with - sometimes I feel so alone - but there are ppl who understand if you open yourself to it. In person artist meetups. |
| My overall experience with NDVA was immensely positive and I can't wait to see the future iterations of this project come to fruition!   |

**Are there any additional supports or changes you would recommend for future projects to better serve neurodivergent and LGBTQ+ artists?**

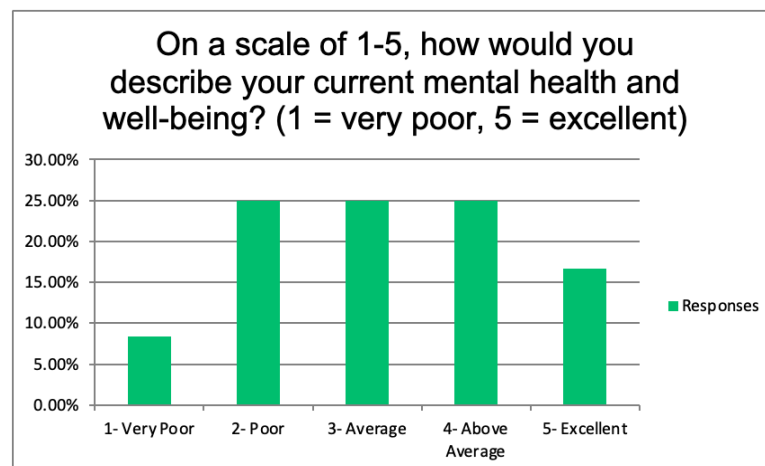
|   |
|---|
| I very much appreciated everything that was done to make this project inclusive and supportive. I have no suggestions for changes.  |
| I like to have in-person meetups, which is one reason I returned to LA.   |
| There wasn't much racial diversity and physical disability, but seeing that would have been nice.   |
| do meetups in person  |
| Just make this annual please!   |
| I think having more time would be really beneficial. More time for the pre production days, and more time to come together with the other artists. There wasn't enough time for us all to bond with each other. I was mostly able to bond with the team and also the other artists that I ended collaborating with, which was wonderful and I also would have loved more opportunities to bond with all of the artists. |
| You all thought of Everything! I couldn't think of anything else!   |
| I recommend a rehearsal coordinator - who understands how to run a rehearsal efficiently - and someone who understands how musicians work together. Chaotic, leaving it to the artists, and it became hard to follow - it fell on the other artists to take charge when they didn't feel comfortable. Sharing artists with others who got more time wasn't fair as well.  |
| I would recommend doing a music video or informational video with all the artists -- coming up with a cohesive marketing plan to increase visibility - whether it be posting at the same time, timing of releases, etc.   |
| no - it exceed what I expected -so much I never even utilized - the vocal lessons - needed more of those  |
| Have more more time extended for the project  |

Might be nice to adjust the way the freebies were distributed since I think there was some confusion around the Kulture City stim kits. Loved the table in the back corner with post-its, I felt like having a resource fair of some kind would be successful in this environment. I liked the concept of the musicians volunteer list, but for whatever reason it didn't gain enough traction for it to be useful to my particular casting needs... maybe finding a better way to connect the artists with queer & neurodivergent musicians to perform on their songs by contacting agencies/communities and/or mass soliciting musicians in advance of pre production?

For the mixing process, I feel that one 1-2 hour in-person mixing session would be really helpful to not have as much back and forth and would relieve a bit of stress. I also understand why Garth would choose not to though so maybe it could be the last session and timed.

## Artist Mental Health Outcomes

### Neurodivergent Voices Album Pre-Engagement Survey



### On a scale of 1-5, how would you describe your current mental health and well-being? (1 = very poor, 5 = excellent)

| Answer Choices   | Responses |   |
|--|-----------|---|
| 1- Very Poor   | 8.33%     | 1 |
| 2- Poor  | 25.00%    | 3 |
| 3- Average   | 25.00%    | 3 |
| 4- Above Average   | 25.00%    | 3 |
| 5- Excellent   | 16.67%    | 2 |
| Please provide any additional information or comments regarding your mental health and well-being. |           | 6 |

|  |          |    |
|--|----------|----|
|  | Answered | 12 |
|--|----------|----|

**On a scale of 1-5, how would you describe your current mental health and well-being? (1 = very poor, 5 = excellent) | Please provide any additional information or comments regarding your mental health and well-being.**

Depends on the day!

little bit - juggling a lot of things at the moment.

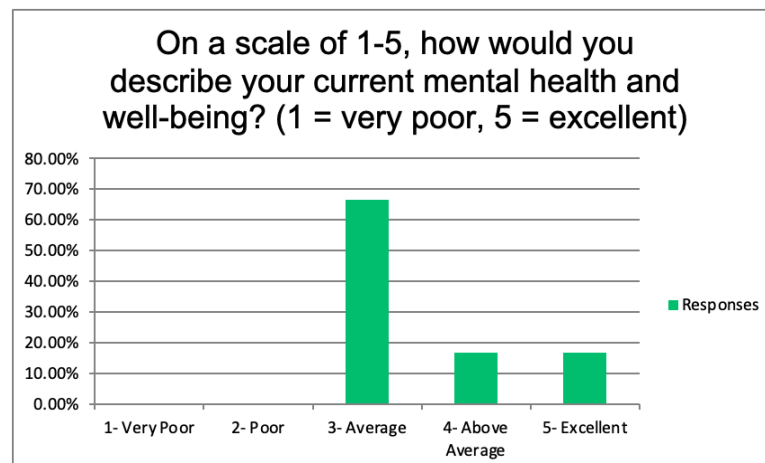
I've been on meds and spent thousands and thousands on therapy and support groups, and it's still hard in this late capitalist hellscape.

I feel really overwhelmed but am also so grateful to have this project. My mental health fluctuates a lot. I also feel this question is too simplistic to accurately represent my state of being.

I need more resources for mental health support (therapist, psychiatrists that are LGBTQ and neurodivergent-friendly)

Fluctuates depending on my circumstances; my symptoms are fairly well managed right now but during times of stress I have experienced severe deficit to my well-being (e.g. grades 1-2)

### Neurodivergent Voices Album Post-Engagement Survey



**On a scale of 1-5, how would you describe your current mental health and well-being? (1 = very poor, 5 = excellent)**

| Answer Choices | Responses |   |
|----------------|-----------|---|
| 1- Very Poor   | 0.00%     | 0 |
| 2- Poor        | 0.00%     | 0 |
| 3- Average     | 66.67%    | 8 |

|  |          |    |
|--|----------|----|
| 4- Above Average   | 16.67%   | 2  |
| 5- Excellent   | 16.67%   | 2  |
| Please provide any additional information or comments regarding your mental health and well-being. |          | 8  |
|  | Answered | 12 |

**On a scale of 1-5, how would you describe your current mental health and well-being? (1 = very poor, 5 = excellent) | Please provide any additional information or comments regarding your mental health and well-being.**

My mental health and well-being have been improving throughout the year for me as I have been working with a good therapist. This project was a very positive experience that also contributed to this improvement.

doing really good since the project

I feel like there are aspects of my mental health that are really difficult and there are also aspects of my mental health that are positive in terms of how much effort and energy I put towards nurturing my mental health and the support that I have, so I feel like overall it might balance out to average?

3.5 about going on a trip with family and some anxiety about it.

feeling confident and fulfilled these days

My mental health is good overall, and the unemployment threat is hovering.

Honestly I'm lucky to be at a 3 after November 5 in America... most of my mental health status is related to personal & political realities

I am going through big transitions but I have come such a LONG way in the last year. NDVA has been a big support in my healing.

# Testimonial & Report: The Neurodivergent Voices Album Project

Sydney Rogers, MSW Artist Advocate | NDVA

## Introduction

As an artist advocate for the **Neurodivergent Voices Album (NDVA)** from **May to December 2024**, I had the privilege of working alongside an incredible team of neurodivergent **Trans, Gender Non-Conforming, and Intersex (TGI) artists**—Anna, Anthony Daniel, Neyva, Jay, Izzy, Kate, and July. This project was a transformative experience, not only for the artists but for me as well. It reaffirmed the necessity of intersectional spaces in the arts, where **mental health, identity, and artistic expression** can all be supported holistically.

## Supporting Neurodivergent TGI Artists

One of the most profound realizations in this journey was that **every artist has different needs**, and those needs must be met with individualized support. Many of the artists had never recorded in a professional studio before, and that required a level of patience, encouragement, and adaptability that pushed me to grow in my role. However, some artists had previous studio experience, which provided a great learning opportunity for others. The ability to watch their peers navigate the recording process helped newer artists gain confidence and develop their own approaches to studio work. I initially started with four artists under my guidance, but that number quickly grew to six or seven, showing me that I had the capacity to support more people than I had anticipated. Each artist brought something unique to the table—**Neyva's deep connection to working with me, Anthony Daniel's willingness to collaborate across projects, and Jay Kurt's growth into their drag persona through music**—all of these moments highlighted the necessity of community-based artistic development.

## Challenges & Adaptations

Navigating this process came with its fair share of challenges:

- **First-time studio experiences:** Many artists had never been in a studio setting, and the sensory experience, performance anxiety, and structured recording process were new to them. My role required **active listening, reassurance, and flexibility** to make the space feel safe and accessible.
- **Emotional and logistical support:** From ensuring transportation to advocating for additional rehearsal time, I learned that **artistic guidance is deeply intertwined with emotional and logistical support**.
- **Accommodating diverse needs:** Some artists thrived with clear structure, while others needed more open-ended, fluid experiences. Finding a balance that worked for everyone was a continuous learning process.
- **Limited time and space:** One of the biggest challenges we faced was the need for **more time to develop their music, more recording time, and additional studio space**. With these constraints, we had to be creative in ensuring that every artist had the opportunity to fully express their artistic vision.

## Community & Collaboration

Beyond the artists, this project thrived because of the collective effort of **advocates, producers Garth Herberg and Liv Brazill, and vocal coaches Alisha Torrealba-Erao and Nina Kasuya**. Garth Herberg and Liv Brazill, our producers, played an essential role in creating a high-quality album while ensuring that the recording process remained supportive and artist-centered. I had the pleasure of working with **Rex Wilde**, who created a workspace that was not only welcoming for the artists but also intentionally designed for everyone to grow. **Rex's work ethic and commitment to fostering an inclusive environment were profound**, and this experience has reshaped how I approach advocacy and artistic support. Having done this work for over two decades, I now feel more certain than ever that this is the **only way I want to work moving forward**.

At **Spectrum Labs**, our producers crafted an environment where both artists and advocates felt seen and supported. This was not just a project—it was a **model for what inclusive, affirming artistic spaces can look like**. It was gratifying to **collaborate across roles**, seeing artists supporting one another, learning from each other, and growing into their artistic voices.



## The Culmination: A Spectacular Showcase

The highlight of this journey was the showcase night in December 2024, where all the artists performed their songs live.. This event was incredibly special, as it was not just about individual performances—it was a celebration of **collaboration and artistic growth**. Many artists played on each other's songs, demonstrating the sense of community that had formed throughout the project. Seeing their work come to life on stage was a powerful testament to the importance of this kind of space for neurodivergent TGI artists. Additionally, the album's release on **various platforms** further solidified the impact of this project, ensuring that these artists' voices would continue to reach broader audiences.

## The Need for More Intersecting Spaces

Projects like NDVA are vital. **The intersection of neurodivergence, queerness, and artistry is often overlooked** in mainstream music spaces, and this experience has underscored how necessary it is to **create more opportunities** for marginalized artists to thrive.

The **LA County Department of Mental Health** has played a crucial role in funding and supporting this initiative, but the work cannot stop here. We need **more funding, more spaces, and more dedicated advocates** to ensure that neurodivergent and TGI artists continue to have platforms where they can create, collaborate, and grow.

## Conclusion

Being part of this project has been an **affirming, eye-opening, and deeply rewarding** experience. It reinforced my belief in the **power of visibility, artistic expression, and intersectional support**. This work is not just about making music—it's about **changing the landscape of what is possible for neurodivergent TGI artists**.

I am deeply grateful to every artist, advocate, and collaborator who made this album possible. This is only the beginning of a larger movement, and I look forward to continuing to push for more **inclusive, accessible, and affirming** artistic spaces in the future.

**Sydney Rogers, MSW**

Artist Advocate | NDVA

Commissioner | LA LGBT Center

Founder | Infinite Equity Strategies