



Nov 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the ”narrative” for four successful Museum projects that received NEA funding.

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

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

We hope that you will find these records useful as examples of well written narratives. However please keep in mind that because each project is unique, these narratives should be used as *references*, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office. You may also find additional information regarding the grant application process on our website at [Apply for a Grant | NEA](#).

### *Museums*

*Chicago Historical Society*

*Cool Culture Inc.,*

*Denver Art Museum*

*Museum of Glass*

## **Chicago Historical Society Chicago History Museum Project Information**

### **Major Project Activities:**

The project is a two-year collaboration between the CHM and Geoffrey Alan Rhodes, Professor of New Media Design of the School of the Art Institute of Chicago (SAIC). CHM will oversee the image selection, digitization, metadata creation, and copyright clearance of the photo archives; SAIC will oversee the development of the app and the Augmented Reality (AR) technology including analytics, testing, and app maintenance.

CHICAGO 0,0 refers to the corner of State and Madison Streets where the city street numbering grid begins — the location for the pilot episode. Each episode will be released as part of a smartphone app, downloadable for free from the Android and iPhone marketplaces, allowing users to explore different areas of the city with historical imagery and narratives. The experience centers on an AR overlay of present and past, a visual analogue of place in history. It is best described through our proof-of-concept prototype (<http://Chicago00.org>), recently demonstrated at the 2015 Museums and the Web conference. Using live video from the smartphone's camera and GPS locations, the app recognizes architectural features and superimposes precise views from decades earlier; images are superimposed on corresponding live views; wayfinding maps, text, additional imagery, and audio narration communicate the stories. CHICAGO 0,0 tells stories created through juxtaposition of history with the present.

The project comprises a series of four new episodes released over the course of 24 months. Over the past 50 years, artists and historians have documented Chicago's influence on the American story. Each episode of the app will explore a different aspect of this narrative: 1) development of State Street and the growth of modern retail, 2) Daniel Burnham's 1909 Plan of Chicago and the rise of urban planning and the City Beautiful movement; 3) the Great Chicago Fire of 1871 and the development of the modern American skyscraper; and 4) the advent of mass transit and the growth of urban populations. Together, these episodes represent a new way to encounter the history of the city – interactive, reconfigurable, and user-defined.

The CHM P&P Collection contains more than 1.5 million still images, the majority of which only exist in their original, analog formats. The 500-600 images selected and digitized for the app's four episodes will not only reveal the depth and range of these significant photographers to a wider audience, but will deliver an experience of never-before-seen imagery in the context of the actual city sites. Though outside the scope of the proposed project, digital images created over the course of the project will also be made available to the public through CHM's CONTENTdm-based online collections web portal (<http://digitalcollection.chicagohistory.org/>), further increasing the discoverability and accessibility of this important visual, historical, and artistic resource.

**Intended Project Outcome:** Engagement: Public engagement with diverse and excellent art

**Outcome Narrative: Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.**

Although CHICAGO 0,0 addresses many components of all four Artworks Project Objectives, ENGAGEMENT is the most pertinent. The app is an “innovative use of technology to both exhibit new work and improve audience outreach.” Our goal is to use new technologies to create fresh, unexpected and provocative experiences for people wherever they are in the city.

CHICAGO 0,0 will link a community of people with networked devices to largely untapped image archives. CHICAGO 0,0 will exhibit new work that has had limited exposure, reaching out to audiences who may never set foot inside the Chicago History Museum.

CHICAGO 0,0 speaks to current fascination with the virtual and the real, connected information and remembered histories — the popular desire to connect our historical media with the real places in which we live and walk, to use our screens like windows through time more dramatically than ever before.

**Performance Measurement: Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.**

CHICAGO 0,0 will measure performance through specific quantitative and qualitative achievements:

- App analytics: downloads will be tracked as to number, location, and device; minimum target: 1,500 downloads distributed across geographic communities and devices.
- Web analytics: through tracking online discussions and image sharing (via TUMBLR, TWITTER, FACEBOOK, etc.), a general analytic of viral interest and discussion will be quantified.
- User feedback and discussions: built-in app and website feedback and comments will be assessed on an on-going basis to improve app design and experience.
- Special event analytics/feedback: attendance at tours and public events will be measured; discussions will be encouraged and documented.
- Awards—CHICAGO 0,0 will be presented at international conferences of museum and technology, including AAM.
- Archive accessibility: we will track and measure the quantity of archival material newly scanned and made digitally available; minimum target: 500 images.

## Schedule of key project dates:

CHICAGO 0,0 is a multi-phase project with overlapping research and production phases and serial releases.

June 1, 2016 - May 2018 (ongoing):

- Archival Research & Scripting: Archival research to identify potential imagery, while the narrative experience is developed.
- App Framework, Image and Audio Production: Digital development of mattes, manipulations, and collages of the historical images. As these juxtapositions are finalized, the script will be locked and the audio narrative produced in studio with voice actors.
- Way finding and User Interface (UI): Graphic design of the app user interface, maps, and instructional guides (both in-app and printed).
- Image Preparation: Copyright clearance, digitization, image editing, and metadata creation for images identified for inclusion in the app.

Summer/Fall 2016: App launch featuring Episode 1.

Winter 2016 - Spring 2018 (ongoing): Analytics: App adoption and activity is measured; feedback is sought from users; screen-capture image sharing and user experience discussions are encouraged in online forums.

Winter 2016/Spring 2017: Analytics of Episode 1; research, scripting, app framework, and development of UI for Episode 2.

Summer 2017: Launch of Episode 2; research/development for Episode 3.

Fall/Winter 2017: Analytics of Episode 2; launch of Episode 3; research/development for Episode 4.

Spring/Summer 2018: Analytics of Episode 3; launch of Episode 4; comprehensive analytics and report.

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

John Russick (Project Director) is the Vice President for Interpretation and Education at the Chicago History Museum. Since 1998, he has led the development of more than a dozen experiences for the museum, including *The 5th Star Challenge* and *The Great Chicago Adventure* (2015), *Magic* (2012), *Sensing Chicago* (2006), and, *Fashion, Flappers 'n All That Jazz* (2001). His most recent publication, Connecting Kids to History with Museum Exhibitions (Left Coast Press) was released in 2010. Russick served as a consultant to the 2011 Florentine Films documentary, *Prohibition*, directed by Ken Burns and Lynn Novick. He organizes the annual Excellence in Exhibition Label Writing Competition for the American Alliance of Museums.

**Selection of Key Organizational Partners: An organizational partner is an outside entity that will provide resources (other than money) to support the project.**

SAIC is one of the oldest accredited independent schools of art and design in the country.

Founded as the Chicago Academy of Design in 1866, the School of the Art Institute of Chicago's (SAIC) purpose was to provide a challenging education in the studio arts and exhibition opportunities for its students. The school incorporated as the Chicago Academy of Fine Art in 1879, and changed its name to the Art Institute of Chicago in 1882.

Throughout the history of SAIC, alumni have played central roles in important art movements. It was SAIC that provided the impetus for two significant schools of American painting—the Regionalists of the 1930s, and the Imagists of the 1960s. Some of the most notable names in the arts received their early training at SAIC, including Georgia O'Keeffe, Claes Oldenburg, H.C. Westermann, Thomas Hart Benton, Grant Wood, Ivan Albright, Ed Paschke, Roger Brown, Halston, LeRoy Neiman, Elizabeth Murray, Cynthia Rowley, David Sedaris, and Rirkrit Tiravanija.

**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

CHICAGO 0,0 will rely primarily on the photography of acclaimed American photographers working in Chicago, but will also feature images of various media including stereoscopic views, paintings, and other museum objects. Key collections to be mined as source material for this project will include the Hedrich-Blessing Collection of architectural photography, archives of the Chicago Daily News, and the CHM collections of important mid-century Chicago photographers such as Gordon Coster, Arthur Siegel, Stephen Deutch, and Nathan Lerner. Together, these artists and the works of other lesser-known photographers, such as architect-turned-photographer Raymond Trowbridge, to be featured in CHICAGO 0,0 have documented the history of design, infrastructure, culture, and community in the city over the past 150 years. Their work has provides us with a remarkable record of the changing city. The images will realize a new value and relevancy in this visually potent AR experience.

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

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

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Through its innovative use of technology, CHICAGO 0,0 has the promise to reach a wide and diverse audience, many of whom might never set foot in a museum. CHICAGO 0,0

utilizes a medium that can extend instantaneously across locations beyond the museum; it endures in time outside of institutional hours and scheduling. Smartphones are ubiquitous in today's society; CHICAGO 0,0 provides a lively new forum for their use by audiences of all ages. For CHM, the project represents a huge extension of our current K-12 education outreach; in addition to teaching students, teachers, and parents to utilize the Museum as a resource, we can now equip them with a tool to create their own personal as well as organized tour experiences in the community. Through the innovative nature of the project and resulting press attention, CHM will expand its local and national profile, reach a broader range of visitors, and enter international discussions of innovation.

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

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Yes

**Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.**

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CHICAGO 0,0 has engaged in pilot presentations with students, teachers, museum professionals and general. These presentations to get user feedback will continue throughout the process as the app moves toward Beta-testing, launch and refinement through episode delivery.

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

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Yes

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

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CHM serves more than 250,000 visitors per year including 5,000 participants in citywide tours. CHICAGO 0,0 adds an entirely new dimension to our tour offerings since the app can be applied to walking, boat, bus tours to tell Chicago stories through a new medium. Serving more than 60,000 students per year, CHM education staff are particularly interested in finding ways to introduce CHICAGO 0,0 into curriculum as schools become better equipped with technology. This work will involve teacher training, public programs, and school presentations explaining the use of the app as means to explore Chicago history and architecture. CHM has long considered the entire city to be our museum, so creating another opportunity to experience our city outside the walls of the Museum is

very much in keeping with our dedication to innovation and accessibility.

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

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No

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

CHM and SAIC will work cooperatively to promote CHICAGO 0,0. CHM will utilize its quarterly publication, *Calendar*, its website, its monthly “E-news” bulletins, and publicize the project to Chicago- area media. Additionally, CHM Education staff will utilize its Teacher Advisory Board, its Education E-News publication, and targeted mailings to specific Chicago Public Schools and neighborhoods to reach teachers, students, and parents. CHM’s promotional efforts have been expanded recently and it has led all Chicago museums in both increased attendance and school group attendance over the past two years with 20% increases between both groups.

SAIC will promote CHICAGO 0,0 through coordination and incorporation of the project within course content and student projects in the Design, Art and Technology, Photography, Art History, and Art Preservation departments. In addition, the institutional calendar, mailing lists, and email blasts will announce launch events.

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

In addition to CHM’s institutional commitment to accessibility, the CHICAGO 0,0 project offers an innovative opportunity to reach people outside the brick-and-mortar building through their own devices, with audio and visual content that will propel the experience, and will be as accessible as the public parks and streets in which the experience is based. The app provides free access to this experience through an audio and visual experience that provides access to rich content with user controls that can accommodate some forms of hearing or visual impairment. In addition, the app will be optimized for less-expensive Android devices. CHM will develop a new kind of tour that uses the Chicago 0,0 app to direct walking paths and stimulate conversation; and this will add another experience to the Museum’s already popular stable of bus, bike, and walking tours.

**Denver Art Museum**  
**Denver Art Museum**  
**Project Information**

**Major Project Activities:**

*Once Upon a Time* will be the first exhibition to consider the influence of visual culture from the mid-1800s to the present on the formation of the Western genre. At its heart, *Once Upon A Time* is an examination of how the era-defining ‘myth of the West’ was born. It follows the development of a distinctive visual vernacular that emerged from 19th-century landscape painting, mass-produced dime novels, illustrated magazines, and Buffalo Bill’s Wild West touring show. These impressions of the West, formed and reformed by artists, writers, and eventually filmmakers, would become *the Western*, the engine of a homegrown American mythology.

Organized into thematic sections, the exhibition introduces visitors to Western art through the landscapes of artists like Albert Bierstadt and Thomas Moran, Edenic visions that reinvigorated the popular belief that westward expansion was America’s Manifest Destiny. Photographs by Timothy O`Sullivan and Carleton E. Watkins further demonstrate the diffusion of Western landscape imagery through the latter half of the 19th century. From landscape, the exhibition turns to the development of the Western archetypes, when the idea of a sublime American West peopled by Native Americans, plainsmen, and pioneers was fast becoming a fiction. In this context, period artists and writers were depicting the West that once was.

Paintings, sculptures, and prints draw attention to these archetypes, further ingrained in the American popular imagination through dime novels and perpetuating notions that would become inextricable to future narrative threads. Magazine illustrations by Frederic Remington and Charles Russell also draw connections between paintings and the illustrations in popular periodicals which would have informed even wider audiences’ perceptions.

In the 20th century, the Western genre is crystalized in cinema, from the earliest films through director John Ford’s classic Westerns through the drama of the postwar western and beyond. Filmmakers’ fine art influences, like Ford’s engagement with western paintings, are explored. By mid-century, American Westerns were incorporating an unprecedented level of psychological complexity, self-reflection, and artistry. Film and art about the West expressed these ideas in increasingly abstract ways and artworks from the period echo Western films’ imagery and themes. No longer was the Western simply about the American West; instead, it had come to express broader existential angst equally present in postwar American and international art.

The Western had radically transformed by the 1960s through the work of Sergio Leone whose *Once Upon a Time in the West* (1968) lends this exhibition its title. The Western became a subject of inquiry and sometimes irony for contemporary artists and



filmmakers. At the same time, Native American artists were responding to stereotyped portrayals. Representations of race and gender will also be explored with key images and clips from period films juxtaposed with contemporaneous works by artists like Roy Lichtenstein and Andy Warhol. The exhibition concludes with a focus on Westerns and art from the late 1970s to the present. What unites these films and contemporaneous artworks inspired by Westerns is a conscious engagement with the genre's history - at times critical, comical, and even nostalgic.

*Once Upon a Time* builds on recent scholarship in art history, film studies, and literature, coming at a moment of renewed critical interest in the genre. This exhibition and a suite of accompanying programs, including a possible film series and/or panel discussion, will offer fresh insights by illuminating the influence and interchange between visual artists across mediums. It will offer a new way of engaging the public with art by harnessing familiarity with the cinematic medium and drawing attention to the historical influences artists have had on our common ideas about the American West through the present day.

#### **Schedule of key project dates:**

A grant, if awarded, would support activity during a project period that is January 1, 2017 through September 30, 2017. The exhibition will be on view at the DAM from May 21, 2017 through September 10, 2017. The show will travel to the Montreal Museum of Fine Art where it will be on view from Oct 9, 2017 through Jan 21, 2018. The proposed budget that accompanies this proposal does not include expenses for traveling the exhibition to or for its presentation at the MMFA.

A catalogue will be produced to accompany the exhibition. Because the majority of publication activity is expected to proceed through the summer and fall of 2016 before a grant project period begins, the enclosed budget does not include costs for the catalogue. Delivery is expected in April 2017.

Activity during the proposed project period includes exhibition and educational programs implementation. The attached budget reflects the DAM's local costs for these activities, and if awarded, a grant would support expenses incurred in carrying out these activities.

Activity prior to January 1, 2017 includes staff travel for curatorial research and activity related to early catalogue development. The proposed project budget does not include any of these expenses.

#### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

As a general art museum serving more than 750,000 visitors annually, programs are designed to provide enriching opportunities for a broad range of visitors to engage with art and creativity. Effort is made to cultivate new and repeat visitation through ambitious

presentations such as this one. It is the DAM's intention that visitors will experience a wide range of artistic diversity on a visit to the museum.

The DAM is also well-known for its excellent and growing collection of Western American arts, and for its Petrie Institute of Western American Art whose mission is to educate visitors about contributions to American art history by the painters, sculptors, and other artists working in the West from the early 19th century to the present. This exhibition contextualizes Western American art in the visual culture and animates the interplay between artists, authors, and later, filmmakers and contemporary artists. Consequently, the DAM anticipates that this exhibition will appeal to art novices as well as more experienced museum-goers, and also has a place in engaging visitors interested in film history and literature of the American West.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

#### **Description of Key Organizational Partners:**

**Organization Name:**Montreal Museum of Fine Art  
**Proposed or Committed:**Committed  
**Description of Organization:**

The Montreal Museum of Fine Arts has a mission to attract broad audiences and provide firsthand access to a universal artistic heritage. Founded in 1860, the MMFA collection of almost 41,000 paintings, sculptures, prints, drawings, photographs, and decorative arts originates from antiquity to today and drawn from World Cultures, European Art, Canadian Art, Contemporary Art, and Decorative Arts. One of Canada's largest museums, MMFA attracts over 1 million visitors annually.

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

Curators Thomas Brent Smith (DAM) and Mary Dailey Desmarais (independent; MMFA), working with Lead Interpretive Specialist Stefania Van Dyke are responsible for the exhibition and accompanying programs' concepts and development.

#### **Bios of Key Individuals:**

**First Name:**Thomas

**Last Name:**Smith

**Proposed or Committed:**Committed

**Bio:**

The exhibition is curated at the DAM by Thomas Brent Smith, Director of the Petrie Institute for Western American Art at the DAM. Prior to coming to the DAM, Smith was curator of Art of the American West at the Tucson Museum of Art. He also held earlier positions at the Buffalo Bill Historical Center, C.M. Russell Center for the Study of Art of the American West and the National Cowboy and Western Heritage Museum. Smith received his B.F.A. in fine art from Oklahoma Christian University and completed his master's in art history from the University of Oklahoma. In charge of programs and exhibitions for the Petrie Institute of Western American Art at the Museum, Smith has successfully planned and reopened the Western art galleries on level seven of the North Building focusing on early Western art.

**First Name:**Mary Dailey

**Last Name:**Desmarais

**Proposed or Committed:**Committed

**Bio:**

Mary Dailey Desmarais is the guest curator of *Once Upon a Time...The Western* at the Montreal Museum of Fine Art. She holds a PhD in Art History from Yale University where her major fields of study included 19th-century European Art, American Art, and 20th-century art. A former curator at LaViola Bank Gallery, NY, and research assistant at Yale University Art Gallery, she has also worked as a curatorial intern at The Museum of Modern Art, the Clark Art Institute in Williamstown, MA, the New-York Historical Society, and Musée Rodin in Paris. As a freelance writer, she continues to publish articles on 19th- and 20th-century art.

**First Name:**Stefania

**Last Name:**Van Dyke

**Proposed or Committed:**Committed

**Bio:**

Stefania Van Dyke is the Lead Interpretive Specialist in charge of developing programs for *Once Upon a Time*. Previously, she was Museum Studies & Practice editor at Left Coast Press, Inc., where she worked with authors like George Hein, John Falk, and Lynn Dierking. Van Dyke has also been on staff at Vizcaya Museum & Gardens in Miami, the Brooklyn Museum, and the Morgan Library and Museum. She has an M.A. in Art History from the University of Chicago and an M.S.Ed. in Museum Education from Bank Street Graduate School of Education.

**Promotion & Publicity: Briefly describe your plans for promoting and/or**

## **publicizing the project.**

The DAM conducts regular marketing and PR activities to promote and raise awareness of programs. The Communications Department will include *Once Upon a Time* in its comprehensive media campaign promoting exhibitions at the DAM including major print advertising, press releases, targeted media outlets, and promotions. Promotion will also highlight programs that happen in conjunction with *Once Upon a Time*, such as the monthly late-night event *Untitled*. In addition, information about the exhibition will be conveyed through the museum's bimonthly magazine *On & Off The Wall* (mailed to 34,000 households), on the museum's general website, through targeted e-mail lists, and through the DAM's social media presence on sites such as Instagram, Facebook, and Twitter.

## **Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

The DAM will apply normal evaluation methods such as exit surveys and attendance tracking to assess the exhibition and its audience. In addition, staff generally conduct visitor experience walkthroughs of exhibitions to improve overall visitor satisfaction and traffic flow in the galleries and make any necessary adjustments such as additional seating or signage. Performance measurements will also include monitoring participation with programs both in-gallery, onsite, and online, and catalog sales.

**Denver Art Museum**  
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**Project Information**

**Major Project Activities:**

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Organized into thematic sections, the exhibition introduces visitors to Western art through the landscapes of artists like Albert Bierstadt and Thomas Moran, Edenic visions that reinvigorated the popular belief that westward expansion was America's Manifest Destiny. Photographs by Timothy O`Sullivan and Carleton E. Watkins further demonstrate the diffusion of Western landscape imagery through the latter half of the 19th century. From landscape, the exhibition turns to the development of the Western archetypes, when the idea of a sublime American West peopled by Native Americans, plainsmen, and pioneers was fast becoming a fiction. In this context, period artists and writers were depicting the West that once was.

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**First Name:**Thomas

**Last Name:**Smith

**Proposed or Committed:**Committed

**Bio:**

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**First Name:**Mary Dailey

**Last Name:**Desmarais

**Proposed or Committed:**Committed

**Bio:**

Mary Dailey Desmarais is the guest curator of *Once Upon a Time...The Western* at the Montreal Museum of Fine Art. She holds a PhD in Art History from Yale University where her major fields of study included 19th-century European Art, American Art, and 20th-century art. A former curator at LaViola Bank Gallery, NY, and research assistant at Yale University Art Gallery, she has also worked as a curatorial intern at The Museum of Modern Art, the Clark Art Institute in Williamstown, MA, the New-York Historical Society, and Musée Rodin in Paris. As a freelance writer, she continues to publish articles on 19th- and 20th-century art.

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**Promotion & Publicity: Briefly describe your plans for promoting and/or**



## **publicizing the project.**

The DAM conducts regular marketing and PR activities to promote and raise awareness of programs. The Communications Department will include *Once Upon a Time* in its comprehensive media campaign promoting exhibitions at the DAM including major print advertising, press releases, targeted media outlets, and promotions. Promotion will also highlight programs that happen in conjunction with *Once Upon a Time*, such as the monthly late-night event *Untitled*. In addition, information about the exhibition will be conveyed through the museum's bimonthly magazine *On & Off The Wall* (mailed to 34,000 households), on the museum's general website, through targeted e-mail lists, and through the DAM's social media presence on sites such as Instagram, Facebook, and Twitter.

## **Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

The DAM will apply normal evaluation methods such as exit surveys and attendance tracking to assess the exhibition and its audience. In addition, staff generally conduct visitor experience walkthroughs of exhibitions to improve overall visitor satisfaction and traffic flow in the galleries and make any necessary adjustments such as additional seating or signage. Performance measurements will also include monitoring participation with programs both in-gallery, onsite, and online, and catalog sales.

## Museum of Glass MOG Project Information

### Major Project Activities:

Since 2013, Museum of Glass (MOG) has been honored to partner with Joint Base Lewis-McChord and its Warrior Transition Battalion to provide glassblowing classes to more than 200 wounded warriors who are transitioning into civilian life, or working to return to active-duty. There is increasing evidence that art as therapy could be an effective path for overcoming the trauma of war. Museum of Glass agrees. MOG has had considerable success through its Hot Shop Heroes™ program in helping to relieve anxiety and depression and in promoting self confidence and self-esteem in its participants. This positive outcome has resulted in a tremendous demand for the program in the Puget Sound region. This was intensified by MOG's outreach to area veterans, who are now participating through referrals from the VA. With a previous Artworks grant, MOG was able to perfect Hot Shop Heroes™ and utilize an art therapist to evaluate it. Museum of Glass would now like to expand our local classes and replicate the program nationwide. In the next several months, MOG will document best practices and write a curriculum to drive the national expansion. The new two-year NEA funding (June 1, 2017-May 31, 2019) being applied for here, would increase the number of MOG regional classes, and deploy a national pilot program in year one, and further national expansion of the program in year two, building upon what we've learned from the pilot program.

1. **June 1, 2017:** Designate part-time Pilot Project Manager
2. **Summer of 2017:** Launch of Hot Shop Heroes™ website and formalization of curriculum materials in print, online and DVD format for use by pilot participants.
3. **June 2017:** MOG will roll out its pilot Hot Shop Heroes program at a glass museum that is close to a U.S. Military base.
4. **Fall of 2017:** On-location training of regional instructors begins.

Training will be reinforced with webinars, podcasts and website video content and includes instruction on data collection that respects student privacy per HIPA and U.S. Military restrictions.

1. **Fall of 2017:** Two additional Hot Shop Heroes classes are launched at MOG.
2. **Winter Webinar 2017:** Best Practices Webinar for museums of glass and other interested participants in Hot Shop Heroes, as well as Joint Base Lewis-McChord's and VA's key leadership.
3. **September 2017:** Launch of first pilot class of Hot Shop Heroes. Data collection and analysis begins in order to sustain best practices and evaluate effectiveness of the program in pilot region.
4. **May 2018:** MOG hosts Hot Shop Heroes™ workshop at MOG for national

instructors and key administrators, as well as U.S. Military personnel and other interested glass museums or glass makers, to explore ways to get involved or strengthen the program and recruit new partners. ( funding needed for speakers' honorariums, glass artists, etc.)

5. **Summer 2018:** MOG evaluates effectiveness of current pilot program and reaches out to other interested partners.
  6. **Summer 2018:** MOG develops new videos, Pod casts and other training materials based on feedback from regional partners and the U.S. Military.
  7. **Summer of 2018:** Museum of Glass seeks a national corporate and foundation funder to help underwrite Hot Shop Heroes.
  8. **Fall 2018:** Hot Shop Heroes™ provides curriculum materials and access to Hot Shop Heroes website for second location that is near to Walter Reed Medical Center or other major Veterans Hospital.
  9. **November 2018:** On location training of new partner.
  10. **Winter Webinar 2018**
  11. (b) (4)
- [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]
- [REDACTED]

**Schedule of key project dates:**

**June 2017:** Hire Pilot Project Manager

**Summer 2017:** Launch Hot Shop Heroes Website and print materials, and deliver digital content. Roll out of pilot Hot Shop Heroes program to participating glass museum.

**Fall of 2017:** On location training begins at select glass museum. One daytime class and one evening class are added to regular HHH programming at MOG.

**January 2018:** Launch of first pilot Hot Shop Heroes classes at select glass museum. Daytime classes at MOG are increased from one to two.

**May 2018:** National workshop hosted at MOG for instructors and prospective organizations interested in delivery of the program in their region.

**Summer 2018:** MOG evaluates effectiveness of pilot and its success in reaching wounded warriors.

**Fall 2018:** MOG welcomes second museum or glass school to Hot Shop Heroes. On location training begins.

**January 2018:** Second national Hot Shop Heroes begins their classes.

**March 2018:** Evaluation and analysis of both national HHH locations is conducted.

**May 2018:** Second annual national conference on Hot Shop Heroes program delivery is held at MOG.

**Intended Audience/Participants/Community: Who will benefit from the project and how?**

Active duty soldiers and their families greatly benefit from Hot Shop Heroes. Previous participants have shared how they have been able to open up to their family members and friends and to move forward with their lives because of the program.

Veterans have also benefited, and with the addition of the VA, MOG will have broader understanding of just how. Previously, MOG accepted veterans via internet sign up, without vetting them. New studies show that the first three years of a soldier's return to civilian life are the most precarious. We want to ensure that the needs of veterans referred to the program are adequately and professionally addressed by MOG and its instructors.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

Joint Base Lewis-McChord:

- 1. Warrior Transition Battalion

Veterans Administration

- 1. Veterans Hospital

Bob Woodruff Foundation

**Description of Key Organizational Partners:**

<p><b>Organization Name:</b>Warrior Transition Battalion</p> <p><b>Proposed or Committed:</b>Committed</p> <p><b>Description of Organization:</b></p> <p>The Warrior Transition Battalion at Joint Base Lewis-McChord has been the Museum's partner since the inception of Hot Shop Heroes in 2013. This unit refers active duty soldiers to Hot Shop Heroes. These soldiers are either trying to transition into civilian life or want to return to active duty in the military after suffering physical or emotional injuries during combat. We work alongside the unit's recreational and occupational therapists, to help meet those goals.</p>
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<b>Organization Name:</b> [REDACTED] <b>Proposed or Committed:</b> Proposed <b>Description of Organization:</b> [REDACTED] [REDACTED] [REDACTED]
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<b>Organization</b> [REDACTED] <b>Proposed or Committed:</b> Proposed <b>Description of Organization:</b> [REDACTED] [REDACTED] [REDACTED]
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<b>Organization</b> [REDACTED] <b>Proposed or Committed:</b> Proposed <b>Description of Organization:</b> [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
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**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

Key personnel in the expansion include Deborah Lenk, Executive Director; Susan Warner, Artistic Director; Bonnie Wright, Curator of Education and Community Engagement; Greg Owen, Hot Shop Heroes Program Manager and an Unnamed Pilot Project Manager. Greg Owen has considerable experience as a glass artist, and has managed the HHH program since 2014. Susan Warner, who with General Brown of Joint Base Lewis-McChord spearheaded the program’s inception. Bonnie Wright, who came to MOG from Corning Museum of Glass, will oversee the successful expansion of the HHH program. Due to the broad responsibilities of the expansion, a part-time Pilot Project Manager will be hired.

**Bios of Key Individuals:**

<b>First Name:</b> Deborah <b>Last Name:</b> Lenk
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**Proposed or Committed:**Committed

**Bio:**

Deborah Lenk has an extensive portfolio of business management experience, including corporate strategic planning, commercial product development and implementation of successful sales strategies. She was hired by Museum of Glass in July 2015 to lead the museum's efforts toward a sound fiscal future. She served in various leadership capacities at Weyerhaeuser Company for more than 20 years. Lenk earned both her Masters of Business Administration and her Bachelor of Science in Chemical Engineering from the University of Utah.

**First Name:**Susan

**Last Name:**Warner

**Proposed or Committed:**Committed

**Bio:**

Susan Warner, Artistic Director, has worked for Museum of Glass since it opened in 2002. Her expertise in glass making is extensive and her contacts within the glass art industry are many. She has over 30 years of management, arts administration and museum education experience, serving for several years as MOG's Executive Director before accepting the Artistic Director's role. She was Director of Education at Seattle Children's Museum, Curator of Education at the State Capital Museum in Olympia, WA, and the Assistant Curator at the Dayton Art Institute. Born in (b) (4) Warner received her Bachelor of Arts in History from Southampton University in England and Master of Arts in Education from Antioch University in Seattle. In 2010, Warner attended the Museum Leadership Institute in Los Angeles (Getty Leadership Institute).

**First Name:**Greg

**Last Name:**Owen

**Proposed or Committed:**Committed

**Bio:**

Greg Owen is a glass artist, represented by several galleries, including the Museum of Glass Gift Shop. He serves as the Emcee for MOG's Hot Shop and has managed the Hot Shop Heroes program since 2014. Greg began working in glass in 1986, as a student of Martin Blank's at Pratt Fine Arts Center in Seattle, Washington. He quickly landed a job working at Dale Chihuly's Buffalo Building, and later moved to New York to study at the Experimental Glass Workshop (later know as Urban Glass). Greg earned his BFA in Glass from California College of the Arts, has worked often in Denmark and Sweden, and at the Pilchuck Glass School.

**First Name:**Bonnie

**Last Name:**Wright

**Proposed or Committed:**Committed

**Bio:**

Bonnie Wright, Curator of Education and Community Engagement, joined Museum of Glass in 2014, after working with Corning Glass Museum in a similar capacity. She has brought tremendous growth to MOG's education programming, doubling the number of participants in MOG's Science of Art in 2016.. She has her Master of Arts degree from Florida State University in classical archaeology and museum studies, and received her Bachelor of Arts degree from Bucknell University, and participated in a Post-Baccalaureate program in classical studies at the University of Pennsylvania.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

Museum of Glass is active across six social media platforms: Facebook, Twitter, Instagram, YouTube, Google+, and Pinterest. The Museum's largest following is on Facebook, with over 30,000 page likes from fans throughout the country and the world, including countries such as Canada, Argentina, Turkey, and Mexico. The Museum's Facebook audience is closely followed by over 22,000 followers on Instagram. MOG will use this leverage to promote Hot Shop Heroes nationally. In addition to a social media fan base of over 65,000, the Museum engages online audiences through its Hot Shop live stream. In June 2016, Museum of Glass received 1,969 views from 1,686 unique online viewers. Our audience in May 2016 included viewers from over 80 countries, including Egypt, Pakistan, Indonesia, Italy, Norway, and Brazil. As a result of its growing social media audience and online live streaming capabilities, MOG is well positioned to promote and publicize Hot Shop Heroes nationally.

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

1. Joint Base Lewis-McChord monitors the Hot Shop Heroes program and its participants and provides MOG with feedback on the progress of soldiers who participate..
2. MOG asks participants to fill out questionnaires before and after the completion of the program to assess its effectiveness. We have been able to make changes thanks to these evaluations, such as adding a meal before the classes and adding Masters Classes because the soldiers wanted more learning.
3. With referrals from the Veterans Administration and the VA Hospital, MOG will be able to interact closely with them to ensure that the wounded warrior is receiving the education and art as therapy. With the past practice of self-referrals of veterans, we did not have an objective evaluation process in place. This will greatly enhance our opportunities to serve veterans.
4. MOG will use the expertise of its Art Therapist who previously evaluated HHH, as well