



December 8, 2015

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 proposals, particularly those submitted by museums. In response, the NEA is providing examples of the "Project Information" narrative for four museum projects that received NEA funding.

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.

**Afro-American Cultural Center, Inc. (Harvey B. Gantt Center for African American Art)**

To support a residency program for guest curators. Building on a successful pilot year, residencies will invite guest curators to develop exhibitions featuring renowned artists of the African Diaspora. The exhibitions will feature art works from the Gantt Center's own collection, as well as loan's from private and corporate collections, and other arts, culture, and history institutions. Artist talks, workshops, curator-led tours, and a partnership with local schools will complement the exhibitions.

**Tucson Museum of Art (or TMA)**

To support an exhibition exploring the art of the American West in popular and mass media. "Western Heroes of Pulp Fiction" and its catalog will present works of art and visual communications from the late-19th through early-21st centuries, such as dime and pulp novel illustrations, comic book art, and cinema, alongside traditional modern and contemporary art. The exhibition will feature works by artists such as Roy Lichtenstein, Andy Warhol, and Jackson Pollock and will explore how people, places, and historic events of the West have been fictionalized and sensationalized and how popular art influences cultural and artistic discourse

**Columbus Museum of Art**

To support the re-installation of select works in the museum and its sculpture garden. With the completion of a new wing, the museum will now be able to install major pieces that had never before been exhibited, or had been exhibited in less than ideal conditions. The project will engage the public with the newly installed works by artists such as Mel Chin, Josiah McElheny, Jennifer West, Alison Saar, and Alexander Calder.

**Indianapolis Museum of Art**

To support an exhibition series, "CSI: Conservation Science Indianapolis." The exhibition series will familiarize the public with basic conservation science, exploring the imaging and analytical technologies applied to the study and

interpretation of art works in the museum's collection. The exhibitions will demonstrate such techniques as the use of radiography and infrared imaging, colorant analysis, and provenance research of clues such as artist inscriptions, or the use of labels, wax seals, or other markings to establish history of ownership or authenticity.

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.

**Afro-American Cultural Center, Inc.  
Harvey B. Gantt Center for African-American A  
Project Information**

**Major Project Activities:**

Building on the successes of the past pilot year working with Guest Curators Kim Curry Evans (*40 and Counting*, opened June 2014) and Rehema Barber (*Venturing Out of the Heart of Darkness*, opening Jan 2015), the Gantt Center proposes to institute a formal Guest Curator residency and to contract with two Guest Curators, one in summer/fall 2015 and another in winter/spring 2016.

These Curators in Residence will be selected by Gantt Center President & CEO David Taylor, in consultation with other advisors, including a board committee, previous guest curators, and Dr. Michael Harris, who served as Consulting Curator for the Gantt Center from 2009 to 2013.

Guest Curators will be given a mandate to develop exhibitions featuring renowned artists of the African Diaspora. They will leverage opportunities to create exhibitions originating from the Gantt Center's own collection as well as with loans from private and corporate collections, and other arts, culture and history institutions.

The Center will present programming, including curator-led tours and artist talks, to complement the exhibitions. The Center will link the Curator's residency to our established partnership with Charlotte-Mecklenburg Schools to provide Cultural Competency training to 40 CMS teachers and up to 150 students annually, to the 1,500+ students at the four West Charlotte elementary schools in our Sister Schools partnership, and for our public programming, including our Film Series, our Family First Saturday programming for young audiences, our workshops for artists, our family friendly annual GanttFest, and the annual Gantt Symposium, hosted by Harvey Gantt.

Since opening to the public in 2009, the Gantt Center has hosted 2-3 traveling exhibitions annually and created 1-2 exhibitions that draw from internal resources, loans from private and corporate collections, as well as from works in our permanent collection. Our exhibition history may be viewed at this link: <https://www.ganttcenter.org/exhibitions/past-exhibitions/>

The Center currently operates without a Curator on staff. Our exhibit programming is determined by David Taylor, in consultation with staff and advised by a program committee comprised of board members, community leaders, artists and educators. From 2009-2012, Consulting Curator Michael Harris worked with the Gantt Center to present several exhibits (including *Protégé*, featured in our work samples). Since then, the Gantt Center has continued to host several touring exhibits and has also contracted with a number of Guest Curators. These previous consultants will continue to be on call to advise, but we are eager to broaden our pool of collaborators, and to reach out to a vast network of exciting emerging and established curators who will share their unique voices, vision and perspectives with the Gantt Center and our visitors.

**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.

The Gantt Center, celebrating its 40th Anniversary in 2014, has high ambitions for our next 40 years. We want to be a national home for African American art and artists. We want to feature the work not only of the

masters represented in the Hewitt Collection but also to embrace new and emerging artists seeking the attention of our engaged visitors. We want to establish close supportive relationships with local, regional and national artists. We want to be a destination where established curators and those new to their field will be motivated to realize ambitious visions, showcase artistic excellence and present their very best work. We want to help fill the void of professional curators for African-American art. By supporting a variety of diverse curatorial visions, we will build our own reputation as a mandatory destination for audiences interested in exciting, challenging, stimulating work, while also enhancing the careers of the curators and artists with whom we partner.

**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.

Performance measurements we will use will include:

- an increase in the number of curators who proactively seek out the opportunity to work with us;
- an increase in the quality of curators who visit or propose exhibits at the Gantt Center;
- our sustained ability to host 1-2 Guest Curators annually for the next 3-5 years;
- an increase in the number and quality of artists, both established and new, with whom we form relationships as a result of the partnerships facilitated by the Guest Curators;
- our ability to sustain 35,000 – 45,000 attendance annually (65,000 when hosting an extraordinary exhibit like America I Am);
- an increase in the national attention, as represented by national media stories, the Gantt Center receives as a result of our Guest Curator program and the exhibits presented as part of this project;
- Other recognition and attention – additional grants and increased contributions -- received as a result of our efforts and exhibits.

**Schedule of key project dates:**

Project Dates: 6/1/2015 through 4/30/2016  
Two Guest Curator (GC) residencies

Summer/Fall 2015 GC residency – April 2015 – November 2015  
exhibit on display Sept 2015 – Feb 2016

Winter/Spring 2016 GC residency – December 2015– June 2016  
exhibit on display April 2016 – Jan 2017

The 2015 curator will be contracted prior to the June 1, 2015 start of the Project, and some research for the Fall 2015 exhibit will be undertaken prior to June 1, 2015. However, travel, research and activities that occur before June 1, 2015 or after April 30, 2016 are not included in the proposed project budget. Those preliminary and post exhibit costs, including additional travel and subsistence, and any additional fees, would be covered by the Gantt Center.

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

The Center currently operates without a staff Curator. [Collections Manager Michele Parchment left in spring 2014 to pursue other projects.] Our exhibit programming is determined by President & CEO David Taylor, in consultation with staff and a program committee comprised of board members, community leaders, artists and educators. Mr. Taylor also consults with museum colleagues, issues Requests for Proposals, and attends conferences to network with potential Guest Curators.

From 2009-2012, Consulting Curator Michael Harris worked with the Center to present several exhibits (including *Protégé*, featured in our work samples). Since then, the Gantt Center has established our Guest Curator program. Dr. Harris will continue to be on call to advise, but we are eager to broaden our pool of collaborators, and to reach out to a vast network of exciting emerging and established curators who will share their unique voices, vision and perspectives with the Gantt Center and our visitors.

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

N/A

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

Guest Curators will be given a mandate to develop exhibitions featuring renowned artists of the African Diaspora. They will leverage opportunities to create exhibitions originating from the Gantt Center's own collection as well as with loans from private and corporate collections, and other arts, culture and history institutions. Guest Curators will attract artists who create socially conscious works that stimulate dialogue and action and that help shape communities for the better.

Our work samples include photos illustrating recent exhibits:

40 & Counting: Celebrating 40 Years at the Gantt Center through Art, Culture & Community (2014) curated by Guest Curator Kim Curry-Evans

<http://www.ganttcenter.org/exhibitions/40-and-counting/>

+ 40 & Counting Didactics by Kim Curry-Evans (attached as text)

Protégé: Sam Gilliam and Kevin Cole (2010)

curated by Consulting Curator Michael Harris

<http://www.ganttcenter.org/exhibitions/protege-sam-gilliam-and-kevin-cole/>

**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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The primary intended beneficiary of the project is the Gantt Center and our general audience of 35,000 - 65,000 museum-goers, with targeted marketing to local and regional Artists, Families, and K-12 educators. The Curators with whom we collaborate and the Artists whose work will be featured in the exhibits will also benefit.

The expected benefit will be to present our audience with enticing, enlightening exhibits and art that represent the creators' unique, thoughtful visions and perspectives. We want to expose our audience to work of the African Diaspora that illustrates the profound artistry of African and African American artists, that provides insight into the impact of African-Americans on American culture, and that brings attention to art, history and culture not yet discovered but certain to be appreciated and respected. And we want to facilitate artist-to-artist conversations that promote social consciousness to impact and improve the quality of life in our community.

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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In 2013, through a process that included constituent surveys, focus groups, facilitated conversations with visitors and members, and two board retreats, the Gantt Center determined three areas (Education, Collections & Exhibitions, and Regional Impact) as strategic priorities to focus on over the next several years. The stated goals for Priority #2: Collections & Exhibitions include goals to showcase exhibitions that elevate the Gantt Center's stature in Charlotte, the region, nationally, and internationally; to feature renowned artists of the African Diaspora; to leverage opportunities to create exhibitions originating from the Gantt Center collection and loans from private and corporate collections, and other institutions; and to develop a Guest Curator program resulting in 1-2 exhibitions annually. This grant application supports our intention to support all these goals, and, specifically to develop and sustain a Guest Curator program.

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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The Gantt Center houses over 500 prestigious works of art and is the permanent home for the John and Vivian Hewitt Collection of African-American Art. Other previous exhibits include:

*Tavis Smiley's America I AM: The African-American Imprint*

Louse Delsarte, Charles Farrar and Larry Leiby: *Romancing the Eye*

Deb Willis & Hank Willis Thomas + Fo Wilson & Dayo – *Progeny Two*

*African American Art Since 1950: Perspectives from the David C. Driskell Center*, exhibition in which works by renowned artists Romare Bearden, Elizabeth Catlett, and Sam Gilliam are coupled with the work of exciting new visionaries, including Chakaia Booker, Lorna Simpson, and Kara Walker

*I SEE YOU: The Politics of Being*, featuring ruby onyinyechi amanze, Endia Beal, Michaela Pilar Brown, Wanda Raimundi-Ortiz, Toyin Odutola and Alexandria Smith

Our exhibition history may be viewed at this link: <https://www.ganttcenter.org/exhibitions/past-exhibitions/>

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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Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

Black or African American

Age Ranges

Children/Youth (0-18 years)

Young Adults (19-24 years)

Adults (25-64 years)

Older Adults (65 years)

Underserved/Distinct Groups

Other underserved/distinct group

Describe how the project will benefit the underserved community.

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The project will invite participation by and serve an audience of African-American visual and performing artists, curators, and museum, arts, history and cultural scholars and professionals, as well as a predominately African-American audience that is interested in this area of study and/or arts, history and cultural exhibition. Opportunities for these professionals and for these types of museum quality exhibitions designed to attract this specific audience have been limited in Charlotte, NC prior to the opening of the Gantt Center in 2009. This project will also engage local, regional and national African and African-American artists, providing forums for interaction, discussion, networking, and professional development.

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

The Gantt Center will feature our Guest Curators in articles in our weekly e-mail newsletter sent to our supporters. We will make the Curators available for press and media interviews. Press releases, a press conference, and an opening reception will draw regional media and generate print, TV, radio and digital stories. Information about the project, the curators and the exhibiting artists will be featured on the Center website and promoted via social media platforms. Listings on area events calendars and entertainment

websites and rack cards placed at Visitor Centers, the Convention Center and area hotels will feature the exhibits. Supported by an NEA grant, the Center is currently developing an app that will make information (images, exhibit and program details) electronically accessible to visitors through mobile devices. The app, for example, could be programmed to highlight the NEA's support for the Guest Curator project and for related programming.

**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.

The Gantt Center and its programs are designed to be accessible to a broad cross section of the community. Our building is fully accessible to the disabled; docent-led tours for groups with special needs are also offered by appointment. (Recently, for example, the Center hosted guided tours for learning impaired students and for patrons with mobility challenges.) We also provide wheelchairs by request. The Gantt Center will also provide printed versions of artist and curator bios, wall texts, and other information including video and audio information about an individual artist or collector via our website or upon request.

**Columbus Museum of Art  
CMA  
Project Information**

**Major Project Activities:**

With the completion of CMA's new wing, CMA will re-install major pieces from its permanent collection never before been exhibited or exhibited under less than ideal conditions due to inadequate space in the old Museum building:

- Mel Chin's *Spirit*, 1994, a 9'-diameter barrel seemingly precariously balanced on a rope woven of endangered grasses, recalls the reduction of indigenous ecosystems. Meant to be displayed in a gallery with bowed walls to magnify the enormity of the barrel's weight, CMA has never before been able to present it appropriately.
- Alison Saar's 12'tall figurative sculpture *Nocturne Navigator*, 1998, commissioned by CMA, commemorating the Underground Railroad. Her upheld arms and upturned hands express the thanks of those who reached freedom. She has never been exhibited in low light so the stars that guided the slaves' journey show through her pierced underlit skirt.
- Frank Stella's *La vecchia dell'orto*, 1986. A purpose-built wall will have been built to hang this 700-pound magnesium and aluminum abstract relief sculpture. A fine example from Stella's "Cones and Pillars" series.
- Alexander Calder *Intermediate Model for the Arch*, 1975. This 'stable' by the renowned artist is both massive and graceful. Was strongly identified with CMA's former sculpture garden, where it was installed for over 30 years.
- Jennifer West's *I [Heart] Neutrinos...*, 2011, 70 mm film frames of neutrino movements shot in a 15 ft. bubble chamber at Fermilab. Owned by CMA but never exhibited due to unsuitable spaces in the Museum's previous footprint.
- Hubbard/Birchler's *Single Wide*, 2002, the camera endlessly orbits the scene as a young woman drives a pickup truck into her trailer home in this mysterious and circular narrative. Owned and previously exhibited by CMA but equipment is now antiquated.

CMA also will install new and recent acquisitions to its collection:

- Paul Feeley's *Sculpture Court*, 1966 and 2014 - nine elements of painted aluminum, each 21' high, 5' wide, 5' deep, 3" thick. CMA owns 3 works of the under-appreciated modernist artist Paul Feeley (1910-1966), and is commissioning a posthumous reconstruction of a major sculpture from the Feeley estate, to establish more complete representation of his work in advance of a planned retrospective – the first major (and likely touring) since 1968.
- Josiah McElheny's *Three Screens for Looking at Abstraction*, 2013, acquired in May 2013. Purchase of projectors and computers, installation of three large sculptural screens made from faceted mirrors. Any work from the history of abstract film may be projected simultaneously. CMA is committed to engaging the public with art in meaningful ways and plans to make these pieces central in its educational programming, and create opportunities to engage with them through connectors – hands-on participatory and text based elements designed to encourage/provoke visitors' curiosity, conversation, critical thinking.

**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.

CMA's mission drives efforts to engage the public with challenging and notable art. Our intention is to connect visitors with the newly acquired and never-before or rarely exhibited pieces, and favorites they haven't seen since de-installation, and start a conversation – about art, each other and the world around

us.

CMA has a strong, growing contemporary art collection and an active contemporary art program, but has never before had appropriate spaces to showcase many of the larger or more noteworthy pieces in its contemporary collection. The pieces to be re-installed require customized spaces to be shown the way their artists intended. With the opening of the new wing – large enough to accommodate art of such a scale that has not before been possible - CMA is able to acquire, exhibit and tour larger and more significant contemporary works of art, show CMA's commitment to this growing segment of art lovers, and bring diverse and excellent art to its Central Ohio community.

**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.

CMA has hired a Visitor Experience Manager to track, expand and enhance relationships with members and visitors, with an emphasis on first-time visitors. An agency that specializes in inbound marketing has been engaged to build on the efforts begun by the front-line visitor experience team. Together, they have created a plan using content and data to build membership, connect with the community and engage key audiences. The plan also addresses how CMA can better understand and enhance relationships with its key audiences.

Already in place at CMA is a data capture methodology, so an interactive conversation can be initiated with Museum visitors. A visitor can now be both thanked for visiting CMA and solicited for continued interaction and connection to the Museum, including rating their experience. Additionally, CMA also employs social media to gauge real-time reactions to exhibitions, gallery by gallery, and chatter activity for upcoming events and events in progress.

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

June 15, 2015: CMA launches new website. Marketing for opening of the new wing and the pieces below begins.

July 15, 2015: CMA occupancy date in new wing

- CHIN: Three of 4 bowed gallery walls will be built, the barrel and rope transported from offsite, the 4th wall finished to enclose the piece, the piece installed

- SAAR: Custom laminated pedestal will be built, with access panels and lighting baffle. The piece will be transported from offsite and assembled in its dedicated gallery

- STELLA: The 13'x15'x2.5' piece will be transported from offsite and installed with extra labor and heavy-duty hangers.

- CALDER: The piece will be transported from conservator in Oberlin, Ohio and installed.

- WEST: Projector and media player will be ordered. Upon delivery, piece will be installed.

- HUBBARD/BIRCHLER: Projectors, media player, sound equipment, and acoustic panels will be ordered. Upon delivery, piece will be installed.

- FEELEY: Delivery date will be set with the foundry to wrap, load and truck the nine 8-ton elements from New York State to Columbus. Upon delivery, contractors will offload with a crane, rig and install the pieces. Lighting will be focused.

- McELHENY: Projectors, screens, controllers and speakers will be ordered. Upon delivery, a lift and laser level will be rented and pieces installed, leveled, cleaned and focused. Ongoing change of film throughout the year.

October 23, 2015: opening day of new wing.

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

The artists and their works were selected through recurring monthly internal meetings by the curatorial team, led by Associate Curator of Contemporary Art Tyler Cann, with input from Executive Director Nannette Maciejunes and Chief Curator Dominique Vasseur. Cann himself was selected through a national search in 2012. The criteria for selection of the works were: 1) relative significance of the works, 2) high existing or likely demand from visitors that they be on view, and 3) capacity of additional resources to facilitate or improve their display. With the exception of the newly commissioned Paul Feeley *Sculpture Court*, the works pertaining to this application are already in the museum's permanent collection. In some cases, such as that of the works by Mel Chin and Alison Saar, they are much-loved, iconic pieces that visitors identify with the Museum, despite not having been shown under optimal conditions. McElheny and West are recent acquisitions that have not been shown before.

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

Organizational partners include the Estate of Paul Feeley, Garth Greenan Gallery, New York, and Live! Technologies, Columbus. The Feeley estate and Garth Greenan Gallery are representatives of the artist Paul Feeley, and their involvement comes as a result of CMA's intention to mount a retrospective in tandem with the opening of the renovated museum. The Feeley Estate has committed to donate a reconstructed piece, *Sculpture Court*, 1966 to the museum if fabrication costs could be provided for. An anonymous donor has pledged to cover these costs. *Sculpture Court* was selected because it is a visually arresting work by a significant artist that could meet all criteria for an outdoor sculpture presentation. As the most reputable and experienced audio/visual firm in Columbus, Live! Technologies is a paid consultant assisting the selection and sourcing of all video projectors and audio equipment for the museum's renovation, including those required for the works in this application.

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

The pieces selected by the curatorial team for this project are key works in the museum's collection. Together, they demonstrate a range of practices in modern and contemporary art and advance the museum's objective of engaging the public with diverse and excellent art works. Paul Feeley's *Sculpture Court*, 1966 will become an important anchor to the museum's collection of public outdoor sculpture, while the video-based works by McElheny, Hubbard/Birchler and West together reinforce the significance of the moving image in contemporary art for visitors. Any work from the history of abstract film may be projected simultaneously on McElheny's *Three Screens*; the piece is constantly refreshed and alive to history. For the local community, the works by Calder, Chin, Saar, and Stella are all important fixtures of CMA's modern and contemporary collection and represent diverse sculptural practices.

**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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CMA is a mid-sized museum with a dynamic, distinguished - but not encyclopedic - collection built largely from bequests and generous donations of significant, world-renowned artworks from our community's private collectors. Our visitor base is almost exclusively Central Ohio residents. Extensive collections of Columbus notables George Bellows, Aminah Robinson and Elijah Pierce are hometown favorites. The community has come to love the monumental barrel in Chin's *Spirit*, Saar's *Nocturne Navigator* (affectionately termed The Blue Lady), and Lino Tagliapietra's iconic armada of glass boats, *Endeavor*. Calder's *Intermediate Model for the Arch* had been a fixture in CMA's original sculpture garden for over 30 years. The McElheny, Feeley, and Hubbard/Birchler will join those works and be recognized and valued parts of CMA's collection. It is expected that the other contemporary and modern pieces included in this application will also become community favorites, and important public icons.

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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CMA has undergone a strategic institutional shift from a traditional museum model to a 21st century museum focusing on our impact, public value and serving community. Creativity was deemed the designated driver for change; CMA's permanent collection galleries house some of the best practices of creativity. Shifting to championing and promoting creativity has repositioned and deepened CMA's relationship with the Central Ohio community, as validated by the National Medal designation. As part of our commitment to being visitor-centered, CMA continually engages in significant visitor research. With research and evaluation as a built-in component of its visitor-centered exhibitions, their outcomes-based "connectors," and the Museum's social media outreach, CMA is able to regularly observe its impact on and engagement with visitors and remain nimble and flexible.

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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Creativity is declining in this country, most severely in children ages 6-12. Young children are the most important population for the future success and health of our country. CMA opened its Center for Creativity in 2010 in response to an expressed community need to foster creative thinking skills. Institutional resources and priorities are directed to programs that create deep, long-lasting impact. Smart partnerships help us better serve distinct population groups and the community.

CMA and Columbus State Community College, the 2nd largest early childhood degree provider in Ohio, created an imaginative discussion and creative play experience for young children and teachers, including Head Start, using the permanent collection as catalyst. In addition, CMA partners with Columbus City Schools on programs promoting student critical thinking and analysis. CMA also fosters important thinking

skills in programs for teens, medical students, Alzheimer's patients/caregivers, and others.

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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Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

- American Indian or Alaskan Native
- Asian
- Black or African American
- Hispanic or Latino
- Native Hawaiian or Other Pacific Islander
- White

Age Ranges

- Children/Youth (0-18 years)
- Young Adults (19-24 years)
- Adults (25-64 years)
- Older Adults (65 years)

Underserved/Distinct Groups

- Individuals with Disabilities
- Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
- Individuals below the Poverty Line
- Individuals with Limited English Proficiency
- Military Veterans/Active Duty Personnel
- Youth at Risk
- Other underserved/distinct group

Describe how the project will benefit the underserved community.

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CMA, recognized by IMLS with a 2013 National Medal for significant and exceptional contributions to the community, is leading the national conversation in creating a visitor-centered 21st century museum. One way CMA will engage its visitors including underserved communities above as well as the very young, school-aged children and teens, and adults of all ages in the new installations will be through *connectors*.

Designed to provoke visitors to slow down, collaborate, have conversations, think critically/creatively, and look closely at works of art, the connectors – regularly prototyped and updated based on visitor feedback - represent a new, purposeful, museum-wide practice that transforms the visitor experience from passive observation to active participation. Another CMA engagement initiative is hosting Free Sundays, responsible for nearly 40% of annual attendance. Open to all, CMA sees families who otherwise would never have had an opportunity to explore what CMA has to offer.

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

CMA has retained Gatehouse Media Partners to promote the opening of its new wing with a comprehensive marketing and communications strategy that includes earned and owned media, and print, broadcast, and online advertising placements. CMA will work with Orange Barrel Media on local promotions using their landmark outdoor advertising displays.

Regional advertising dollars will be maximized through collaborative marketing campaigns with organizations such as Office of Tourism Ohio, Experience Columbus, Columbus Zoo and Aquarium, Franklin Park Conservatory, and COSI.

CMA has retained Blue Water Communications (BWC) to develop a national communications plan and media strategy to promote the construction and opening of our new wing, focused on public relations opportunities and earned media. BWC specializes in public relations efforts for museums and arts organizations particularly at that moment when art meets architecture, spearheading the media roll-out of new buildings and wings.

**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.

CMA complies with all ADA regulations and is completely handicap accessible. CMA is 100% barrier-free and wheelchairs are available to visitors for loan at the Museum.

CMA also goes beyond ADA accessibility in fulfilling its mission of *great experiences with great art for everyone*. In addition to being accessible and available for all our visitors, CMA also hosts monthly tours for patients with Alzheimer's and other dementia and their caregivers. CMA offers Guide by Cell for visitors who are visually impaired, Braille signage and special tours for the visually impaired. While CMA's new wing has been under construction, the West Garden entrance offers not only an ADA-accessible entryway, but a beautiful garden retreat as well as a safe entrance for school children directly from their schoolbuses.

**Indianapolis Museum of Art  
Indianapolis Museum of Art  
Project Information**

**Major Project Activities:**

Organized by the Indianapolis Museum of Art (IMA), “CSI: Conservation Science Indianapolis,” will be a series of three exhibitions exploring imaging and analytical technologies applied to the study and interpretation of works in the IMA’s permanent collection.

The “Paintings in the Round” exhibition will feature 3-5 paintings visible from all sides, to show artists’ inscriptions, interesting constructions, reused canvases and “lost” paintings; evidence of surface fading discovered from vibrant color under the rabbit or on the tacking margin; or the use of labels, wax seals, or other markings to establish history of ownership or authenticity.

“What Lies Beneath?” will explore how radiography and infrared imaging can discover abandoned paintings, reused canvases, fanciful overpainting, hidden inscriptions, and artists’ pentimenti. This exhibition will introduce audiences to the state-of-the-art imaging technology employed at the IMA by displaying one-to-one scale infrared images and x-radiographs of 4-6 paintings that have interesting features beneath their surface.

The final exhibition in the series will highlight how the history of chemistry is closely linked to the history of colorants. “A Chronology of Color” will demonstrate the relationships between chemistry, color, and art by arranging a number of intriguing pigments and dyes chronologically from prehistory to the modern day. Each vignette will focus on a colorant, its history and chemistry, an illustrative didactic, and one or two works from across the IMA’s collections.

Each exhibition will include works from the IMA’s permanent collection augmented by text, images, and videos to explain the techniques and methods used for the analysis or research, as well as a hands-on analog or digital activity such as:

- 1) An activity that will allow visitors to reconstruct the history of a painting based on analysis of the back of the canvas (“Paintings in the Round”)
- 2) An infrared camera that visitors can maneuver to visualize the underdrawings and pentimenti of a painting (“What Lies Beneath?”)
- 3) An app that will allow visitors to explore and identify what is beneath a number of paintings (“What Lies Beneath?”)
- 4) An activity that will allow visitors to match pigments with artworks and daily life objects in which they are used (“A Chronology of Color”)

Video material will be available on iPads in the galleries, on ArtBabble, an online community created by the IMA to showcase streaming art-based video content ([www.artbabble.org](http://www.artbabble.org)), and the IMA website ([www.imamuseum.org](http://www.imamuseum.org)) to allow for access by offsite visitors and school groups. The Museum will offer free educational tours to public and school groups; related public programs such as “The Science of Art” lecture series featuring hands-on activities and demonstrations; a workshop for high school educators; and a special iteration of the STEAM (Science Technology Engineering Arts and Math) program.

**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.

The exhibition series will allow visitors access to works from across the IMA's collection and to acquire knowledge and skills in both the arts and sciences. Visitors will be able to:

1. Understand how science is used in art museums to research the provenance of works; support the conservation process; and advance understanding of artists' materials and techniques.
2. Explore scientific methods including how radiation can be used to image otherwise "invisible" features and how diverse analytical techniques are used to identify materials to support conservation and curatorial interpretation.
3. Learn about knowledge acquired by IMA staff on works in the collection using such techniques.

These exhibitions will also aim to:

4. Strengthen the IMA's reputation as a leader in conservation science.
5. Attract different audiences, including the Indianapolis scientific community, schools, families, and younger audiences, through the subject matter and interactive components.

**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.

The outcomes outlined above will be quantified by the following performance measurements: number of audience members served and demographics and psychographics of audience served (age, gender, level of education, social context, and motivation for visiting); type of interaction with artworks, interpretive material, and hands-on activities; time spent in the exhibitions; and overall satisfaction with the experience. Other measurements will include evaluation of whether learning and organizational outcomes were met for all three exhibitions and related programs. Data will be collected using research and evaluation methods including surveys, observations, and interviews. Prototype testing will be carried out on analog and digital interactives to guarantee that they are intuitive and user-friendly. A summative evaluation report will be shared with the exhibition development team and other museum staff. Results will be used to inform the development of future exhibitions.

**Schedule of key project dates:**

Grant period begins (July 2015); "Paintings in the Round" exhibition opens (August 2015); (b) (4)

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

The project will be directed by Dr. Preston Bautista, IMA Deputy Director for Public Programs and Audience Engagement. Bautista will be supported by a cross-departmental team of curatorial; interpretation, media, and evaluation; audience engagement; conservation science and research; and design and installation staff (please see biographies for the credentials of key individuals involved in the project). Other key individuals involved in the project include: Dr. Silvia Filippini-Fantoni, IMA Director of Interpretation, Media and

Evaluation; Dr. Gregory Dale Smith, IMA Otto N. Frenzel III Senior Conservation Scientist; David Miller, IMA Chief Conservator; and Dr. Annette Schlagenhauff, IMA Associate Curator for Research. Application development will be carried out by the IMA Lab, the media and technology consulting arm of the IMA, led by Kyle Jaebker, Director of IMA Lab. Evaluation will be carried out by the IMA's dedicated research and evaluation team, led by Filippini-Fantoni.

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

To help promote the exhibition series among the local community as well as engage key target audiences, the IMA will enlist the aid of key organizational partners including The daVinci Pursuit, a local organization that brings science and art together to create educational opportunities, as well as the Indianapolis Public Schools, the Avon Community School Corporation, and the International School of Indiana. The Museum also intends to promote the exhibition series through the Sciencetech Club of Indianapolis, a local organization for those in the fields of science and technology; Celebrate Science Indiana, an annual event that brings together science-based businesses, federal agencies, and educational and public institutions to promote the study of science to youth audiences; and the local American Chemical Society Section.

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

For each of the three exhibitions, the IMA will display works of art from its permanent collection, which have been studied through various analytical techniques at the Museum. The "Paintings in the Round" exhibition will feature works that include artists' inscriptions and interesting constructions, such as a panel with cradle or an unusual stretcher construction. Works selected for the "What Lies Beneath?" exhibition are examples of paintings from the IMA's collection that are known to have fascinating underpaintings or pentimenti. The "A Chronology of Color" exhibition will be diverse in the colors represented, the types of artworks shown, and the types of didactics included, such as modern examples of ancient pigments, mineral samples, timelines, chemical structures, or test samples. See the working checklists and representative selection of images for works to be included in the exhibition series.

**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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The IMA estimates each exhibition will engage 15% of total visitors to the galleries, or 66,000 per exhibition. With an annual attendance of 440,000 visitors, Museum visitorship is mostly concentrated in the Indianapolis Metropolitan Statistical Area (66%), is primarily female (65%), and, when it comes to exhibitions, somewhat older (60% age 45+). The IMA will use the broad appeal of the subject matter, interactive components, and related programming to attract representatives of the local scientific community, male visitors, families with children 6 to 17, young adults, school groups, and college students. By making content (videos and app) available online via the IMA website and ArtBabble.org, the IMA will be able to reach museum and science professionals and teachers at the national and international level. To better serve these audiences, this exhibition series will provide opportunities to explore aspects of

conservation science and provenance research in an art museum setting.

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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Target audiences will be consulted at multiple stages of the development of the exhibitions. A number of visitors from various ages, including children 6-17, will be interviewed in the early stages of the development of each exhibition to help refine the learning outcomes and define the more suitable ways to deliver the content. Apps and hands-on activities will also be tested through prototype and beta testing. A summative evaluation will be carried out after each project is implemented, with the objectives of better understanding who visits the exhibition, how visitors engage with the interpretive and hands-on tools and the relevant artworks, how they eventually interact with other visitors, and what they take away from the experience (learning outcomes). The results of these extensive evaluations will inform the development of the subsequent exhibitions.

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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In an effort to better understand visitor needs and create more visitor-centered experiences, in 2012 the IMA created a dedicated research and evaluation team, including two full-time and four part-time staff, as well as two external contractors with whom the IMA works with on a regular basis. This team is responsible for researching IMA visitors and non-visitors and evaluating various aspects of the museum experience and programs, through interviews, surveys, observations and focus groups, as well as more innovative participatory solutions including “design thinking” methods. Studies are carried out at various stages of the exhibition development process: in the early stages to help refine the main ideas and learning outcomes (formative), while developing content and interactive experiences (remedial), and after the exhibition opens (summative). Results are directly incorporated in the development of other exhibitions.

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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Yes

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

Age Ranges

Children/Youth (0-18 years)

Young Adults (19-24 years)

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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Target audiences for the exhibition series will include several audiences defined by age: Kindergarten through university level students, particularly teenagers and university students. The IMA strives to reach these populations by partnering with local schools and universities who serve these audiences. This exhibition series will provide local teachers and students unique opportunities to learn about the relationships between art and science.

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

Methods for reaching audiences will include: web, print, social media, and word of mouth. The Museum has created a website that attracts approximately 438,000 unique visitors each year. The IMA will create a handbill with information on the exhibition series to be distributed to visitors at the main entrance. The project will be featured on the IMA's online Monthly Calendar of Events as well as its e-newsletter. The IMA will utilize its networks and enlist the aid of local organizations and schools to promote the exhibition series among their constituencies and in the community. Social media channels will be used to reinforce other promotional efforts.

**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.

The IMA anticipates that the use of technology and interactive activities will increase accessibility to the exhibitions' themes and concepts, particularly for younger visitors who tend to be less engaged by more traditional interpretation tools such as labels and didactic text. The Museum ensures that public spaces comply with American Disabilities Act (ADA) standards. Accommodations include: handicap parking, ramps, automatic doors, accessible restrooms; elevators to all levels of the Museum; available wheelchairs; Assistive Listening Devices available for public tours; closed-captioning for videos in the galleries and on ArtBabble.org; and service animals are welcome. The IMA will aim to incorporate the exhibition series into its monthly public tours designed for hearing impaired visitors, as well as its Meet Me at the IMA program, a partnership with the Alzheimer's Association that provides docent-led tours for visitors with early-stage

Alzheimer's or dementia.

**Tucson Museum of Art and Historic Block  
Tucson Museum of Art, or TMA  
Project Information**

**Major Project Activities:**

As an exhibition, primary project activities consist of the display of Western-themed art presented in an engaging and challenging manner, prompting contemplation and examination. The art will prompt such activity through being curated around three main points of interest that will challenge audiences to draw their own conclusions regarding the intersection of Western Art, popular culture, and American ideology:

1-Art of the American West extends beyond the canvas to dime and pulp novels, comic books, television and film media, modern art, and contemporary art. The various ways in which such art is portrayed in each medium has been continuously shaping perspectives on the American West throughout history and provides an outlet for mass consumption of visual reinforcements of American myths and stereotypes.

2-Through the presentation of a chronological display and stylistic groupings of art, the development and intersections of these stereotypes and the way they inform other art mediums becomes apparent.

3-Artists of all periods often employ pop culture icons of the American West to examine relevant contemporary issues. Display of little-known, Western-themed artworks by renowned artists such as Roy Lichtenstein, Andy Warhol, and Jackson Pollock, among others, will demonstrate this clearly. A major component of this theme will question why artistic imagery of the West has persisted and transcended genres, reaching even to television, film, and the World Wide Web.

These points of interest will be discussed through 75 works of art demonstrating the influence of Western mythology chronologically, with representative examples of popular forms from each period. Beginning with dime novel and periodical illustrations from 1880-1920, the art will progress through Pulp and comic book art of the mid-twentieth century, to modern art by known masters, and end with examples from contemporary art and film, television, and internet outlets. An accompanying catalog will explore and expand upon the use of Western Art in popular culture through scholarly essays and 65 color plates of works in the exhibition.

Alongside a catalogue, the exhibition will reach an even larger number of individuals through planned educational programming opportunities for all ages. Such programs will include free kids programming based on topics of comic book art, gesture and movement in Western Art, and Western costume; partnerships with Old Tucson Studios and Dillinger days for performances and entertainment connections; comic discussion nights; movie and play nights exploring the West in film and on stage, and artist and scholar lectures and panel discussions, among many others. Dates will be set for these events as planning goes forth.

**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.

The unique focus of this exhibition—mass visual art and print media—is designed to engage entirely new demographics in an art museum setting as well as challenge those who already frequent such institutions to reconsider the definition of art and its intellectual and ideological role in mass communications. In addition, the validation of such visual media as an art form will be solidified through the demonstration of its influence

upon traditional works and artists. Thematically, the Museum intends for this exhibition to be a scholarly and thought-provoking exploration of the construction of American identity in popular art in all its forms. Traditionally limited to discussion in university classrooms, this idea of the “West as America” as shaped by everyday visual cues and mass art will be brought to a public stage by this exhibition; a discussion of “highbrow” ideas and philosophies as interpreted through the excellence of the misunderstood “lowbrow.”

**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.

TMA largely measures its exhibition and programmatic performance through qualitative evaluations including comment cards, curatorial and administrative evaluations post-exhibition, staff assessments, and general support organization and user feedback. In addition, quantitative measures such as attendance figures, retail sales, and special event admissions are integrated into evaluations. These measures provide a comprehensive analysis of whether programs and ideas have genuinely met the specific needs of TMA's constituencies, and whether they felt welcome, heard, and valued in the exhibition or program. TMA exhibitions and programs are conceived and executed with three main objectives in mind: mission relevance, artistic excellence, and accessibility. Curatorial staff strives to solicit diverse ideas and create comprehensive experiences that not only display art, but provide numerous opportunities to make it relevant and understandable to patrons as well.

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

August 2014--March 2015: Research and Development of exhibition. The exhibition checklist will be formulated and formal artwork requests will begin.

April 2015: Checklist finalized, initiation of catalog writing

May 1, 2015: Loan agreements finalized

June 1, 2015: Promotional program at Phoenix Comicon

June 12, 2015: Rights and Reproductions finalized, begin design of communications, promotional, and PR materials

July 12-August 1, 2015: Catalog draft submitted to editors and designer

August 25, 2015: Catalog submitted to printer

September 25, 2015: Delivery and pick-up of all art complete

October 9, 2015: Installation Begins

October 23, 2015: Exhibition Opening

October 24, 2015—February 15, 2015: Throughout the duration of the exhibition, numerous educational and community engagement programs will take place. Due to the fact that the exhibition is currently in planning phase, these programs do not yet have definitive schedules or dates.

February 14, 2016: Exhibition Closes

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

The Tucson Museum of Art employs a top-notch professional staff to oversee research, design, production, and installation of all its key programs and services. Primary staff involved in “Western Heroes of Pulp Fiction Art” include project director and Glasser Curator of Art of the American West Christine C. Brindza, Chief Executive Officer Robert Knight, Curator of Education Morgan Wells, and Collections Manager Susan

Dolan. In addition, multiple scholars and professionals with expertise in history and art of the American West have been contacted and involved in preliminary exhibition concepting and planning.

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

As the exhibition is currently in its planning phase, no organizational partners have yet been propositioned. The project director is currently identifying potential organization partners and delimiting criteria for selection. At this time, such criteria is based upon the proximity or organizations, businesses, and interest groups to both expertise on the subject of popular art as well as the new audiences which the exhibition is intended to attract. Prospect ideas in discussion include the Phoenix and Tucson Comic-Cons, local comic book stores, corporate entities in the comic book industry, and graphic arts professional and interest groups. The Museum will prioritize established, high-profile partners with a state, regional, or national presence and impact (Comic-Cons are a prime example) in order to enhance the exhibition's visibility and increase its authenticity and appeal to a broader audience.

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

Public images in dime novels, pulps, comic books, TV, film, and modern and contemporary art have shaped views of the West. TMA is working with institutions, collectors, and artists in obtaining loans pertaining to each media and stylistic period. Key art includes dime novel covers such as *Beadle's Frontier Series* and *Street and Smith's New York Weekly*. Paintings and publications by W Baumhofer, *Wild West Weekly Cover* and HW Scott, *New Western Cover* are loans in process. To be used with permission, film clips from *Fort Apache* and television's *The Lone Ranger* will signify how technology changed audience perceptions. Modern artists' pieces, Andy Warhol's *Triple Elvis* and Roy Lichtenstein's *Still Life with Cow's Skull* will be requested. In contemporary art, Bill Schenck's film and comic book influences are prevalent. Desired artwork has been identified but appeals are to be made. Also pending is a painting from Ben Steele, who will create new work for the exhibition.

**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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As with any exhibition, the intended beneficiaries of this project are the general public as a whole: diverse individuals of all ages, circumstance, and background. TMA strives to benefit the public with exhibitions of this caliber in order to expose each member of its community to the highest quality art and artistic scholarship; providing opportunities for all individuals to gain the emotional, educational, and aesthetic benefits and pleasures of diverse art. The exhibition is also intended to attract comic, film, and graphic arts enthusiasts through the display and comparison of such categories of art, encouraging new audience growth and allowing new paths which with TMA's mission, "Connecting Art to Life," may be fulfilled.

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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TMA exhibitions and programs are always created with the needs and demands of its community in mind. Audience polling in recent years indicates a desire for more regionally relevant exhibitions and education opportunities. Western Art is one such demand, and TMA's location at the geographic and cultural epicenter of Southwestern history, coupled with its education-driven goal and legacy of quality exhibitions, place it in a prime position to respond to these individuals. Research and consultations demonstrate that younger audiences demand art that is diverse, unique, and accessible; therefore this exhibition is also designed with their interests and needs considered. This information, in conjunction with other feedback solicited from the Tucson community, has informed all aspects of the exhibition and its related programming.

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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The Museum's long legacy of inclusiveness and accessibility is testament to its ability to connect with and engage diverse audiences. Boasting the most diverse constituency of all arts organizations of its size in Southern Arizona, the Museum's work in this regard includes carefully planned free admission days with integrated programming for all ages, partnerships with local Native American Tribes and refugee organizations, specialized tours for students of the Arizona State School for the Deaf and Blind, monthly programs for seniors with Alzheimer's disease, and a specially-designed new support organization that engages young adults. These measures open the Museum to individuals of all demographics, backgrounds, and needs, and would make this spectacular exhibition accessible to all such individuals as well.

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

From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.

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Race/Ethnicity

Age Ranges

## Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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

The organization's team is designing an extensive online and print media marketing plan that mirrors the pop culture emphasis of the exhibition. As a growing number of audiences receive information from social media and web outlets, the Museum will develop significant content for these platforms. A partnership with Access Tucson, a community media organization, is planned to create digital visual and video material to promote the exhibition via online and public access outlets. TMA will also partner with nonprofit and for-profit entities with strong ties to the exhibition, including Phoenix and Tucson Comic-Cons, Barnes and Noble, local comic book stores, Old Tucson Studios and similar popular entertainment sources, and Arizona Public Media. Significantly, the Museum plans to host a booth at the Phoenix Comic-Con. The ad plan consists of SBWire press releases, local and national ad buys including NPR and PBS, comic publishers, and six national western art and culture periodicals.

**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.

Programs and exhibitions housed in Museum facilities take advantage of exceptional ADA access. Immediately adjacent handicap parking spots are available and the Museum provides wheelchairs free of charge. All galleries, entrances, the Museum Store, café, parking lots, elevators, drinking fountains, and restroom facilities are ADA compliant and accessible. Service animals are always welcome, and with notice TMA can arrange for specially trained docents to guide those with physical disabilities. The Museum offers admission waiver programs for those accompanying persons with disabilities. TMA provides bilingual materials and tours, sign language interpreters, braille and large print gallery guides and texts, and specialized tours for the visually impaired. Gallery activities for seniors with Alzheimer's disease and mentally challenged individuals are provided monthly, and security staff is trained to safely evacuate disabled persons from the galleries in the event of an emergency.