

Florida State University

Project Title: General Program Support 2022 - FSU MoFA

Grant Number: 22.c.ps.170.234

A. Cover Page Page 1 of 12

Guidelines

Please read the current Guidelines prior to starting the application: 2021-2022 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based


Funding Category: Level 2

Discipline: Museum

Proposal Title: General Program Support 2022 - FSU MoFA

B. Contacts (Applicant Information) Page 2 of 12

Applicant Information

- a. **Organization Name:** Florida State University 
- b. **FEID:** 59-1961248
- c. **Phone number:** 850.644.5260
- d. **Principal Address:** 874 Traditions Way, 3rd Floor Tallahassee, 32306-4166
- e. **Mailing Address:** 874 Traditions Way, 3rd Floor Tallahassee, 32306-4166
- f. **Website:** <https://www.research.fsu.edu/research-offices/sra/>
- g. **Organization Type:** State University
- h. **Organization Category:** Other
- i. **County:** Leon
- j. **DUNS number:** 790877419
- k. **Fiscal Year End Date:** 06/30

1. Grant Contact *

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4. National Endowment for the Arts Descriptors

4.1. Applicant Status

Government - State

4.2. Institution Type

Art Museum

4.3. Applicant Discipline

Visual Arts

5. Department Name Multipurpose Institutions only (universities, cities, colleges, counties, etc.)

Museum of Fine Arts, Florida State University

C. Eligibility Page 3 of 12

1. What is the legal status of the applicant? *

- ☒ Public Entity
- ☐ Nonprofit, Tax-Exempt
- ☐ Solo or Individual artists or unincorporated performing company
- ☐ Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *

- ☒ Yes (required for eligibility)
- ☐ No

3. Do proposed activities occur between 7/1/2021 - 6/30/2022? *

- ☒ Yes (required for eligibility)
- ☐ No

4. How many years of completed programming does the applicant have? *

- ☐ Less than 1 year (not eligible)
- ☐ 1-2 years (required for eligibility for GPS and SCP)
- ☒ 3 or more years (required minimum to request more than \$50,000 in GPS)

5. Museum*

The following statements must be true for you to be eligible to apply in the Museum discipline. Check all that apply.

- ☒ Applicant is open to the public for at least 180 days each year.
- ☒ Applicant owns or utilizes collections, including works of art, historical artifacts, or other tangible objects (live or inanimate).
- ☒ Applicant exhibits these collections, including works of art, historical artifacts, or other tangible objects to the public on a regular schedule.

D. Excellence Page 4 of 12

1. Applicant Mission Statement - (Maximum characters 500.) *

The mission of the FSU Museum of Fine Arts is to enrich the **civic and intellectual life of the community** through public exhibitions, events, and educational opportunities that expand the understanding of **historical and contemporary art**. By introducing diverse audiences to the integral roles that art and culture play in shaping societies, MoFA fosters **creativity, collaboration, and critical engagement**.

2. Proposal Description

Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

2.1. Goals, Objectives, and Activities - (Maximum characters 5000.)

Goals: Broad statements that are usually general, abstract, issue oriented with realistic priorities. Goals are a long-term end to which programs and activities are developed and should reflect the organization's mission statement. Goals can be listed in priority order and ranked.

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress towards achieving goals.

Activities: These are the specific activities that achieve the objectives.

Goals. MoFA's **exhibitions** and **art education programs** provide diverse communities with opportunities for **creative expression through art making, emotional and intellectual growth, and exploration of social and cultural issues** through engagement with art. MoFA is always free, encouraging local audiences and tourists to the Florida capital region to engage in **fun and thoughtful learning experiences** that reflect the **highest levels of research, creativity, innovation, and experimentation** that a university-based museum can offer. MoFA is committed to increasing **interdisciplinarity** and serving as a **forum for sharing ideas** by addressing how art draws continuously from and contributes to the physical, biological, environmental, and social sciences, literature, music, and the humanities. MoFA hosts compelling shows, guest speakers, accessible media and publications, and events that encourage participation and build personal and civic relationships.

By **caring for, studying, and teaching from our collections and works on loan, and promoting art education** both at MoFA and in the wider community, we serve as a **"teaching museum."** Evaluators representing the American Alliance of Museums (AAM) have remarked on MoFA's sound educational model: "[MoFA] follows its purpose closely...Given its place at the university and in the community, it devotes appropriate energy to relevant programs and collections. It is a *teaching* museum in a positive sense of the word." (*Accreditation Report* [2003]). "We were impressed by the museum's experimentation, commitment to social-issue projects and investigation of themes in highly original exhibitions and projects." (*Re-Accreditation Report* [2012]). MoFA strives to show this purpose in all of its activities.

Objectives. MoFA's primary objectives are to produce **original and thought-provoking exhibitions, superior educational programs and publications, and frequent and varied learning opportunities for all of our audiences free of charge.** Objectives specific to this grant period include:

- **Expand online resources** (video tours, virtual catalogues, educational activities) to help visitors engage more deeply with exhibition content and increase access to our resources, particularly in light of the COVID-19 pandemic and growing demand for distance learning programs, live-streaming events, instruction-based art projects, and virtual exhibition experiences.
- **Work with school-based art educators to complement K-12 classroom learning** through enhanced web-based resources sponsored by MoFA integrating math, science, and reading with the fine arts to increase access to creative experiences for children of all backgrounds and abilities.
- **Expand MoFA's volunteer program** to provide younger and older adults with fun, educational service opportunities.
- **Increase the number of guest artist and guest scholar visits or live-streaming virtual programs** to add diversity and widen the range of topics of interest to our audiences.
- **Increase the number of hands-on "Make It at MoFA" events or instruction-based distance learning programs** to teach art-making techniques to lifelong learners and build relationships between creative communities.
- **Increase the number of musical or performance-based evening and weekend events or live-streaming programs** to reach new audiences.
- **Increase interdisciplinary collaboration between MoFA and civic and service organizations** in the community, including the Early Learning Coalition, Lighthouse of the Big Bend, Arts4All - Florida, the Innocence Project of Florida, and the Alliance Francaise.

Activities. MoFA undertakes a wide range of exhibitions and events to advance its goals and objectives. Each is promoted through a variety of publications and social media outlets to reach demographically and geographically diverse audiences:

- Present compelling and informative **art exhibitions in partnership with university researchers and regional cultural centers**, including: *Napoleon in Film* (Department of History; Institute on Napoleon and the French Revolution; Winthrop-King Institute [WKI]); *Water Protectors: Contemporary Indigenous Art* (Art Education, Environmental Law); *Enjoy the Show: Circus and Spectacle in the 20th and 21st Centuries* (FSU Campus Recreation, School of Dance, The Ringling).
- Supplement major projects with 6 dynamic "pop-up" exhibitions **curated by students** from FSU, FAMU, TCC, and K-12 schools, drawing upon the creativity, talent, and research interests from our community.
- Collaborate with faculty and students from FSU's and FAMU's **Art Education** and **Art Therapy** programs to expand MoFA's community presence as a research center and clinical setting for special needs care-givers.
- Host public **art conservation seminars and workshops** (both in-person and virtual) coinciding with professional conservators working in gallery on Jose Maria Sert panel painting *The Market Fair*.
- Provide formal and informal learning opportunities including: **K-12 schools exhibition-based curriculum and activities** for primary- and secondary-level students; 4 **guest artist or guest scholar events** each year; 2 courses through the **Osher Lifelong Learning Institute**; 6 **Make it at MoFA** events each year; 6 **tours** each year for younger children and older adults; and increasing **interactivity** in exhibition designs.

- Serve as a center of civic life by guest hosting 4 **nonprofit community organization meetings** per year (at no cost to organization); 2 **film screenings** per year; and participating in **community events** including Art Advocacy Days and “Pregame at MoFA” (coinciding with FSU home games).
- Maintain a vital **youth and adult volunteer program** with docent-led tours and activities.
- Develop and publish 6 high-quality **exhibition catalogues, booklets, and learning resources** (in both printed and electronic formats), **virtual tours**, and **videos** to enhance learning both in and outside of the museum.
- Draw **cultural tourists** to major conferences associated with *Napoleon in Film*, *Water Protectors*, *Enjoy the Show*, and the WKI International Conference.

2.2. Partnerships & Collaborations - (Maximum characters 2000.)

Describe any partnerships and/or collaborations with organizations directly related to the Specific Cultural Project (SCP) or General Programming (GPS). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

MoFA has a **long history of partnership** with community arts, civic, and cultural organizations aimed at providing unique educational opportunities, developing more responsive programming, and reaching underserved audiences. These partnerships draw participants to MoFA programs both at the museum and in the community and further our shared missions of fostering civil dialogues, encouraging creativity, and finding through the arts and humanities a common language to address social problems. In addition to continuing projects with K-12 art educators in Leon and surrounding counties, recent collaborations have included: the Osher Lifelong Learning Institute; Holocaust Education Resource Council; Arts4All – Florida; Lighthouse of the Big Bend; Nature Conservancy of Florida; the Florida Association of Environmental Professionals; FAMU’s Foster-Tanner Fine Arts Gallery; Gadsden Arts Center & Museum; the Anderson-Brickler Gallery; and numerous regional adult residency facilities.

Through these relationships, MoFA draws upon a wide range of expertise, hearing directly from our stakeholders to better serve our shared constituencies. Partners benefit through increased access to scholarship, resources, events, and programs designed cooperatively to ensure sensitive, appropriate, and accessible material. Community partners take ownership over specific curatorial projects and develop and implement educational and outreach programs to expand MoFA’s presence in the community.

MoFA is actively working to continue this record of successful collaborations through agreements with the following **new partners** on programs and exhibition projects during the upcoming grant period: Innocence Project of Florida; Institute on Napoleon and the French Revolution; Alliance Française de Tallahassee; the Red Hills Horse Trials; and the Tallahassee Film Society. Partnerships with these and other organizations will enable MoFA to expand the impact of its exhibitions, offer new complementary programming, and bring fresh voices to discussions of art and society.

2.3. Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

The planning process for exhibitions varies depending on the involvement of guest curators and students in museum studies courses at the undergraduate and graduate levels. The museum is committed to interdisciplinarity and faculty, student, and public involvement in the curatorial process,

which necessitate remaining adaptable and seizing interesting opportunities as they come. What is certain is that each project will exemplify the rich potential inherent in collaboration and include, to the extent possible, the vision and creativity of students and community members in concept, design, interpretation, and programming. At present, MoFA is planning the following exhibitions for this grant period, with associated publications, virtual exhibition elements, and “Make it at MoFA” programming, as described above:

- ***Napoleon in Film*** – vintage cinema posters, projections, Napoleonic-era artifacts, filmmaking equipment, props, and costumes (Fall 2021);
- ***Combined Talents*** – a national juried exhibition of contemporary works by emerging artists (Fall 2021)
- ***Water Protectors: Contemporary Indigenous Art*** (Fall 2021)
- ***Graduating Artists*** (Fall 2020)
- ***Enjoy the Show: Circus and Spectacle in the 20th and 21st Centuries*** (Spring 2022)
- ***The Horse*** – traditional and contemporary equestrian themes (Spring 2022)
- ***The Market Fair*** – public educational seminars and workshops coinciding with conservation of Jose Maria Sert panels in MoFA gallery (Spring 2022)
- ***Graduating Artists*** (Spring 2022)
- ***Curate the Case*** – rotating display case-based “pop up” exhibitions curated by students, faculty, and community members (ongoing)
- ***Study Hall*** – rotating works from the Permanent Collection or on loan to MoFA to complement courses being taught at FSU, FAMU, and TCC (ongoing)
- ***MagneZine*** – magnetic mini-gallery featuring rotating exhibits of self-published magazines, comics, artist’s books, and paper ephemera from far and near (ongoing)

3. Collection Summary - (Maximum characters 5250.) *

Provide a summary of the collection (live or inanimate) and the collection policy including: 1) Size and scope of collection(s) the museum owns or uses; 2) Conservation and care; and 3) Overview/brief list of Inventory/registration methods. If you are not a collecting institution answer Not Applicable

MoFA’s **Permanent Collection** includes over 6400 objects accessible to scholars and the general public through a searchable inventory at <http://mofa.fsu.edu/learning-resources/collections/>. Highlights include oil paintings by Gerard Douffet (1594-1660), Jacob van Ruisdael (1628-1682), Salomon van Ruisdael (1600-1670), and Eugene Delacroix (1798-1863); prints by Jacques Callot (1592-1635), Rembrandt van Rijn (1606-1669), Giovanni Battista Piranesi (1720-1778), and Francisco Goya (1746-1828); and modern works by Man Ray (1890-1976), Robert Rauschenberg (1925-2008), Trevor Bell (1930-2017), Bruce Davidson (b. 1933), Judy Chicago (b. 1939), David Levinthal (b. 1949), and Deborah Butterfield (b. 1949). MoFA’s collection of historic and contemporary prints and photographs is comprehensive and forms the core of works around which several ongoing research and exhibition projects are centered.

Decisions regarding the **accessioning of objects** are made by an **Advisory Council** of faculty representatives from FSU’s College of Fine Arts, including the Departments of Art, Art History, Art Education, and Interior Architecture & Design, School of Theatre, School of Dance, and MoFA staff. Pursuant to MoFA’s collections policy, art may be purchased or accepted as a gift if it meets at least one of four criteria:

1. The object is of **historic, conceptual, or aesthetic value** consistent with MoFA’s mission to enrich the civic and intellectual life of the community through public exhibitions and educational

- opportunities that expand the understanding of historical and contemporary art;
2. The object is of **significant instructional value** and intended for academic study or research;
 3. The object has a valid connection with MoFA's effort to preserve the **history of art and art education in this geographical region**, including significant works by faculty artists from Florida colleges and universities;
 4. The object **relates directly to one or more exhibitions** organized by MoFA in its efforts to present excellent programs and observe equity.

Selected Special Collections

- The **Carter Collection** includes a variety of ceramic vessels from various Peruvian and Panamanian cultures (Moche, Recuay, Chimú, Lambayeque, Chancay, Paracas, Nazca) dating from the 10th to the 16th centuries. John and Mary Carter donated this important collection to the Florida State College for Women (FSCW) in 1944.
- The **Mary Douglas Lewis Basket Collection** is a collection of more than 40 rare examples of Native American basketry from the Pacific coast region (Northern California, Oregon, Washington, British Columbia, and Alaska). FSCW alumnus Mary Douglas Lewis donated this important collection in 1954.
- The **William and Dorothy Walmsley Collection** consists of over 950 works on paper dating from the 16th to the 20th century. Bill and Dorothy Walmsley donated this encyclopedic body of printed works over more than a decade of generous giving.
- The **Warhol Foundation Collection** contains 161 Polaroid photographs and gelatin silver prints by Andy Warhol including celebrities, still lifes, and figure studies used as the basis for the artist's portraits. The Andy Warhol Foundation donated the photographs in 2008, and it added to this collection seven Warhol screenprints in 2013.
- The **Shapiro Collection** consists of 109 photographs by Arthur Taussing including c-prints, Polaroids and color photographs, most dating to the late 1970s and early 1980s representing the diverse geographies of California, Texas, Florida, Washington D.C. and Mexico. FSU alumnus Howard Shapiro donated this collection in 1990.
- The **Cressman Glass Collection** includes a range of exceptional ornamental glass and porcelain works. The Cressman family donated this collection in 1978.
- The **Viki D. Thompson Through the Flower Collection** includes 48 works donated by the non-profit Feminist art organization founded by Judy Chicago and associated with the artist's "Birth Project."

Conservation and Care

As an **American Alliance of Museums (AAM) accredited museum**, MoFA observes best practices in all of its art storage and permanent collection facilities management. With specific regard to conservation of major works, in 2005 MoFA was awarded an **Institute of Museum and Library Services (IMLS) grant** for the partial treatment of *The Market Fair* (1930), a six-panel mural by the Spanish painter Jose Maria Sert (1874-1945), and MoFA conserves prints and other works in its Permanent Collection as resources permit. As a museum with an educational mission to serve as a training ground for undergraduate and graduate students, MoFA is rigorous in its **condition reporting, art handling, and preparation practices**. Storage and work areas are inspected regularly and monitored for damp, temperature fluctuations, and the presence of molds or parasites. Recognizing the impacts that severe weather events could have on the collection or objects on loan, MoFA stocks a ready supply of disaster preparedness materials and updates its **emergency response policies** annually.

Inventory and Registration Methods

MoFA's Permanent Collection has been **accessible online** since January 2012 at <http://mofa.fsu.edu/learning-resources/collections/>. MoFA is also featured on Google's **Cultural Institute** website, which includes a 360-degree walk-through, exhibition highlights, and information on more than 800 works: <https://www.google.com/culturalinstitute/beta/search?q=florida%20state%20university%20museum%20of%20fine%20arts>. MoFA strictly adheres to the professional practices detailed in "**Museum Registration Methods**" (Buck & Gilmore, 2010). MoFA's registrar conducts a full inventory of all items in the Permanent Collection every three years, and on a year-round basis undertakes partial inventories to collect data for object-based research.

E. Impact Page 5 of 12

Instructions

Do not count individuals reached through TV, radio, cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefiting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefiting should be one (1).

1. What is the estimated number of proposal events? *

32

2. What is the estimated number of opportunities for public participation? *

205

3. How many Adults will be engaged? *

16,000

4. How many school based youth will be engaged? *

3,250

5. How many non-school based youth will be engaged? *

450

6. How many artists will be directly involved?

Enter the estimated number of professional artists that will be directly involved in providing artistic services specifically identified with the proposal. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution. This figure should reflect a portion of the total individuals benefiting. If no artists were directly involved in providing artistic services enter 0.

6.1. Number of artists directly involved? *

6.2. Number of Florida artists directly involved?

Total number of individuals who will be engaged?

19845

7. Select all categories that make up 25% or more of population directly benefiting (excluding broadcasts and online programming): *

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

8. Select all categories that make up 25% or more of population directly benefiting (excluding broadcasts and online programming): *

- ☒ Black/African American
- ☒ White

9. Describe the demographics of your service area. - (Maximum characters 1500.)

MoFA serves many distinct audiences simultaneously, with exhibitions, educational programs, and in-person and online events that attract individuals from Leon, Gadsden, Wakulla, and Jefferson Counties (regional pop.: 385,000), university students (FSU: 41,900; FAMU: 9,600; TCC: 24,600), families with young and school-aged children (Leon County Schools: 33,700), and older adults (Tallahassee seniors: 18,070) (2017 estimates). Tallahassee is currently the 12th fastest growing metropolitan area in Florida with a growth rate of 12.4%, which is higher than Miami and Tampa.

The population density of Tallahassee is 1,982 people/mi². The median age in Tallahassee is 26.8 years - 26.5 years for males, and 27.1 years for females. For every 100 females there are 89.6 males. The city is a popular college town with the total enrollments at Florida State University, Florida A&M University, and Tallahassee Community College exceeding 75,000 students.

According to the most recent ACS, the racial composition of Tallahassee is:

- White: 56.93%
- Black or African American: 34.81%
- Asian: 4.43%
- Two or more races: 2.60%
- Other race: 1.02%
- Native American: 0.17%
- Native Hawaiian or Pacific Islander: 0.04%

MoFA prides itself on being a space where people of all ages and backgrounds can come together to learn.

10. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the impact/participation numbers.

Daily attendance is between 60 to 100, with events attracting up to 200. Recent highlights include **Fright at the Museum** - 150; **Make It at MoFA** wool felting for *Elemental Iceland* - 80; *Rising Water Poetry Storm* - 110; *En Garde Day* - 180; and **Puppetry Arts Day** - 120. We work with a **large number of artists** each season: between 250 and 300 submit for **Combined Talents**; around 60 are in **thesis shows**; original exhibitions feature 15 or more. MoFA's "**Artists at Work**" series creates another 15 to 20 opportunities for Florida artists to share their talents through instruction-based classes, guest lectures, and in-studio features.

11. In what counties will the project/program actually take place?

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county. *State Service Organization* applicants: Select all counties that will be served by your programming.

☒ Leon

12. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

Solo Artists: Include any positive social elements and community engagement anticipated from the project.

The availability of cultural programming contributes broadly to the **economic vitality** of a region. MoFA's institutional plan recognizes its important role as a contributor to the local and state economy through its exhibitions, publishing, professional development opportunities, education and outreach services, and expenditures associated with managing a dynamic art space.

- With specific regard to **financial impacts**, consistent with specific grant requirements, MoFA tracks local and non-local expenditures, volunteer hours, out-of-town visitors, publicity distribution, and social media usage keyed to MoFA exhibitions and events. In direct cash expenditures, MoFA annually contributes more than \$48,000 to the local economy through equipment and material purchases, contract services, hotel and restaurant expenses for visiting artists and scholars, and honoraria and creative service fees paid to local and regional artists; salaries and benefits for two faculty and five staff provide additional impact in excess of \$440,000; and more than 25 student interns and community volunteers supply a cumulative 3,250 hours of service each year, exceeding \$27,000 in in-kind value (at a wage of \$8.46 per hour). Based on the Arts & Economic Prosperity

Calculator developed by the American Alliance for the Arts, MoFA cumulatively adds more than half a million dollars in economic value to the community.

- MoFA **does not sell tickets**, so demographic and economic data are derived from visitor surveys, subscriber and gift records, attendance numbers, and communications reports on e-mail receipts, social media, and views of videos and promotional materials online.
 - MoFA serves more than 19,000 unique audience members each year through programs both in and outside of the museum.
 - MoFA's e-mail and newsletter subscriber base exceeds 4,700 individuals (in addition to FSU student, faculty, and community audience), and MoFA has over 5000 followers across social media platforms.
- MoFA serves as an **educational resource**, field trip destination, and community arts program venue for K-12 schools in Leon County, and works with art educators in three underserved outlying counties (Gadsden, Wakulla, Jefferson). MoFA develops its programs with the input of a voluntary group whose members generate projects and assess needs for the K-12 and adult learners. MoFA staff visit K-12 schools, host art educator colloquia, offer programming for older adults through the Osher Lifelong Learning Institute and in residential settings, and develop and implement programming for special needs audiences and persons with disabilities, both in and outside of the museum.
- MoFA emphasizes the **importance of diversity** in its projects and outreach, partnering with FAMU, the Gadsden Arts Center, and the Anderson-Brickler Gallery in co-hosting a series of forums to bring audiences together to share viewpoints on the subject matter addressed in current exhibitions at each venue.
- MoFA **showcases the creativity and research of new and emerging artists and scholars** through workshops, book signings, and exhibition tours led by experts in their fields.
- MoFA **promotes interdisciplinary creativity, physical and emotional health, and friendships between cultural audiences** by hosting musical events, dance, yoga, film screenings, performance art, and game nights in the museum's galleries and courtyard spaces.
- MoFA **hosts guests from all over the world** (visitors to Florida's capital city, government officials, conference attendees, families of university students) and maintains contact with this growing and diverse audience through an active and creative social media presence that builds and maintains MoFA's and the State of Florida's reputation as centers of art and culture.

13. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

MoFA uses a combination tools and strategies in marketing and promoting its **exhibitions and events**:

- Posts of **bright, accessible advertisements** to MoFA's website (www.mofa.fsu.edu), social media accounts (Facebook, Instagram, Twitter), online media (both free and at cost), and online community calendars;
- Printed **posters, flyers, catalogues, booklets, and brochures** distributed to cultural centers locally and through partner institutions around the state;
- Publicity **videos** and **virtual tours** posted to MoFA's website and social media accounts;
- **Digital "flyers"** sent through MoFA's e-mail list-serves (more than 4,700 unique subscribers in addition to University-wide distribution);

- **Press releases** to local “print” media and published **exhibition reviews** including through the *Tallahassee Democrat*, *COCA*, and the *FSView*.
- **National advertising campaigns for marquee exhibitions**, most recently for *Rising Water*, advertised in *ARTNews*;
- **TV and radio interviews** (on local PBS and network affiliates), most recently in promotion for *Musircircus Florida* (a John Cage-inspired performance event that included more than 100 musicians, dancers, and actors celebrating the centennial of dance artist and choreographer Merce Cunningham’s birth) and for the Museum’s “MoFA at Home” distance learning project (developed in response to the COVID-19 pandemic);
- A large, **digital marquee** on a major road adjacent to MoFA.

MoFA’s service as a **host venue for national and international conferences** is promoted through publicity generated by the sponsoring academic department, research center, or institute (academic list-serves, discipline-specific journals, calls for papers, calls to artists) and cross-promoted through MoFA’s website, social media accounts, and e-mail.

Exhibition opportunities (including both annual juried exhibitions and a proposal process for community-based curation) are promoted through MoFA’s website, social media accounts, and through cultural opportunity boards online.

MoFA strives to reach new audiences by **diversifying the methods that it uses to promote its events** and exhibitions and make the public aware of the exciting things that are happening at the museum. Social media is key, and MoFA has made strides in meeting its stakeholders in the spaces that they use. MoFA recently received a grant to make investments in its video production and graphic design capabilities with the goal of producing more short- and medium-length **promotional videos** and **virtual gallery tours**. MoFA is also experimenting with **augmented reality** (AR) applications and will increase the extent to which visitors to the museum can experience art and history mediated by interactive technologies.

MoFA does not rely on a traditional **membership** model to differentiate between its audiences. MoFA considers its core “membership” to include any person who has joined our community as a subscriber to the museum’s list-serve, followers on Instagram and Facebook, and recipients of mailed catalogues and other exhibition literature. All of MoFA’s programs and activities are free to all guests. Catalogues, booklets, and brochures are distributed at no cost with the goal of sharing scholarship, aiding in interpretation, and enhancing the meaningfulness of visitors’ experiences.

MoFA has recently undertaken two new initiatives aimed at building support around key aspects of museum practice – **art education** and **collecting**.

- Through expanded event offerings promoted through the **Make It at MoFA** and Artists at Work programs, professional and amateur artists can propose and lead **creativity workshops**, the costs of which will be covered by the museum.

Community members interested in sharing their enthusiasm for **collecting** will be invited to join a group with their habits in mind. MoFA will offer topical **lectures, workshops, and skills-building activities** (collections management practices, conservation, photography), culminating in events centered on each collector’s interest.

F. Management and Operating Budget Page 6 of 12

1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

Describe the fiscal condition of the organization as it relates to the successful completion of the proposal. Also describe plans to sustain the proposal activities after the grant period.

MoFA is a **small, fiscally stable institution** within a **large university**. In addition to paying salaries and benefits for two faculty members (Director; Assistant Curator) and three full-time staff (Registrar, Facilities Manager/Preparator, and Museum Educator), FSU's College of Fine Arts provides an **annual operating budget of \$70,000** for expenses associated with exhibitions, educational programs, publishing, equipment and materials, insurance, professional development, security, and other recurring costs. MoFA receives university support sufficient to ensure that all core missions and objectives are met.

This operating budget is not, however, sufficient to support programming as ambitious as MoFA would like, and a significant portion of funds used for exhibitions, education, outreach, and publishing comes from grants, donors, fundraising, and other self-generated income. MoFA is always free. MoFA does not charge to see exhibitions, attend events, or participate in activities. Federal, state, and local grant support is key to MoFA's "teaching museum" model and directly impacts the educational opportunities that the museum can offer each year.

Year to year, MoFA develops and implements programs consistent with its budget, income from gifts and private support, and grant receipts. The **sustainability** of MoFA's model, and its potential for growth, will depend upon its ability to find new funding sources. MoFA actively assesses opportunities to identify resources that may be available, but for which the museum had not previously competed. MoFA recently received a **National Endowment for the Arts (NEA) Art Works** grant to support its 2020 exhibition "Rising Water," and it is in the process of applying for additional operational support from the NEA and the **Institute of Museum and Library Services (IMLS)**. MoFA is also undertaking strategic planning in two areas in which a **Direct Service Organization** may be useful in managing fundraising efforts: **educational programming support** and **collections**.

2. Evaluation Plan - (Maximum characters 1750.) *

Briefly describe your methods and processes for gathering, analyzing, and reporting data to evaluate your programming with the purpose of improving, deciding to continue, or stopping.

Among the many benefits of MoFA's university affiliation is its access to specialists who focus on museum studies and visitor-centered exhibition and curriculum design. This year MoFA has partnered with students and faculty in FSU's **Museum Education and Visitor-Centered Curation doctoral program** to develop plans for engaging more effectively with MoFA's visitors through **interactive displays, qualitative interviewing, and talk back elements** in the galleries and online. MoFA's Museum Educator is working directly with these experts to assess and implement innovative strategies for evaluating the museum's programs, from which data will be drawn to teach industry leading practices in the classroom. Museum staff and academic faculty involved in developing **surveys** and **interview tools** and **gathering and**

assessing data will disseminate related research findings through peer-reviewed channels, and the results will shape MoFA's **strategies in planning future programs and events**. Participating faculty and students are also frequent presenters at conferences, and the results of MoFA's visitor studies will be shared with an audience of researchers, scholars, and professional museum educators through forums such as College Art Association, the Association for Academic Museums and Galleries, and the National Art Education Association.

In addition to these **innovative, research-based approaches to soliciting feedback and program improvement recommendations**, MoFA maintains a comprehensive record of press clips, electronic coverage, feedback letters and messages, and visitation records to document program successes. MoFA keeps **statistical records** for each special event to determine local economic impact and off-site K-12 service levels, and visitation numbers are recorded daily in the galleries (averaging between 60 and 80 guests) and tracked through the museum's website (dozens of daily visits), social media accounts (more than 4000 followers), and Google Cultural Institute website (over 32,000 visits since 2014).

3. Completed Fiscal Year End Date (m/d/yyyy) *

6/30/2019

4. Operating Budget Summary

	Expenses	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
1.	Personnel: Administrative	\$169,048	\$121,653	\$125,000
2.	Personnel: Programmatic	\$111,096	\$137,656	\$142,500
3.	Personnel: Technical/Production	\$220,058	\$185,975	\$212,000
4.	Outside Fees and Services: Programmatic	\$4,332	\$25,525	\$22,000
5.	Outside Fees and Services: Other	\$2,758	\$1,780	\$2,000
6.	Space Rental, Rent or Mortgage			
7.	Travel	\$5,105	\$6,040	\$3,000
8.	Marketing	\$1,489	\$7,970	\$4,000
9.	Remaining Operating Expenses	\$75,449	\$86,722	\$72,920
A.	Total Cash Expenses	\$589,335	\$573,321	\$583,420

B.	In-kind Contributions	\$18,000	\$18,000	\$18,000
C.	Total Operating Expenses	\$607,335	\$591,321	\$601,420
	Income	Previous Fiscal Year	Current Fiscal Year	Next Fiscal Year
10.	Revenue: Admissions			
11.	Revenue: Contracted Services			
12.	Revenue: Other	\$14,456	\$6,503	\$6,475
13.	Private Support: Corporate			
14.	Private Support: Foundation			
15.	Private Support: Other	\$2,208	\$655	\$1,500
16.	Government Support: Federal		\$20,000	\$50,000
17.	Government Support: State/Regional	\$584,939	\$556,174	\$516,000
18.	Government Support: Local/County	\$13,335	\$19,000	\$9,445
19.	Applicant Cash	\$9,922		
D.	Total Cash Income	\$624,860	\$602,332	\$583,420
B.	In-kind Contributions	\$18,000	\$18,000	\$18,000
E.	Total Operating Income	\$642,860	\$620,332	\$601,420

5. Additional Operating Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. For example, if you have a budget deficit or there has been a large change in your operating budget compared with last fiscal year.

MoFA's operating income is projected to be slightly above actual expenses at the close of FY20 due to grant extensions and the overlapping of grant periods. These funds will be used in early FY21 to cover return-shipping expenses for a recent exhibition. In FY19, FSU increased MoFA funding by adding a new faculty member (Assistant Curator / Director of Galleries), but also incurred nonrecurring expenses associated with overlapping Directors and retirement payouts. In FY21, MoFA projects reduction in operating budget necessitating reductions in program and marketing expenses relative to FY20.

6. Paid Staff

- ☐ Applicant has no paid management staff.
- ☐ Applicant has at least one part-time paid management staff member (but no full-time)
- ☐ Applicant has one full-time paid management staff member
- ☒ Applicant has more than one full-time paid management staff member

7. Hours *

- ☒ Organization is open full-time
- ☐ Organization is open part-time

G. Management and Proposal Budget Page 7 of 12

1. Rural Economic Development Initiative (REDI) Waiver *

☐ Yes

☒ No

2. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.myflorida.com/cultural/grants/grant-programs/>. Proposal Budget expenses must equal the Proposal Budget income.

For General Program Support the Proposal Budget should match the operating budget minus non-allowable expenses (see non-allowable expenses).

2.3. Personnel: Technical/Production *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Unpaid intern and volunteer staff of 22; wage valuation of 3,420 work hours at \$8.56 per hour; providing research, exhibition interpretation, visitor services, and online educational program support for public tours, outreach, K-12 and other school and special events; presentations to educational groups; art therapy outreach and onsite activities for special needs patrons	\$0	\$0	\$29,275	\$29,275
Totals:		\$0	\$0	\$29,275	\$29,275

2.4. Outside Fees and Services: Programmatic *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Honoraria and expenses for 5 total guest artist lectures, public interactive artist-led demonstrations, and/or guest scholar lectures at \$1,500 per event (all will be free and open to the public during evening or weekend hours)	\$7,500	\$0	\$0	\$7,500
Totals:		\$7,500	\$0	\$0	\$7,500

2.5. Outside Fees and Services: Other *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Website development, graphic design and photography services for enhancing accessibility of MoFA's Permanent Collection and audience engagement in exhibition and special educational events opportunities	\$6,200	\$6,200	\$0	\$12,400
2	onsite evaluation by Art Care Conservation (Miami, FL) (1st stage of \$139,000 project) to conserve 3 panels of Jose Maria Sert's The Market Fair (1924), a 6-panel mural commissioned by King Alphonse of Spain, now in MoFA's Permanent Collection	\$22,500	\$0	\$3,000	\$25,500
Totals:		\$28,700	\$6,200	\$3,000	\$37,900

2.7. Travel (match only) *

#	Description	Cash Match	In-Kind Match	Total
1	3 conservators, 5 days, Art Care Conservation (Miami,	\$3,915	\$0	\$3,915
2	5 guest lecturers / artists, 2-day RT	\$2,610	\$0	\$2,610
Totals:		\$6,525	\$0	\$6,525

2.8. Marketing *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	Design and production costs for four printed exhibition booklets at \$3,000 each; four promotional videos and/or virtual tours at \$3,800 each (distributed for free to all MoFA visitors, regional schools, and statewide through partner cultural institutions and electronically through MoFA's website and social media platforms)	\$17,000	\$8,200	\$0	\$25,200
Totals:		\$17,000	\$8,200	\$0	\$25,200

2.9. Remaining Proposal Expenses *

#	Description	Grant Funds	Cash Match	In-Kind Match	Total
1	shipping, insurance, and installation consumables for art works loaned to MoFA for exhibition	\$23,200	\$23,200	\$0	\$46,400
Totals:		\$23,200	\$23,200	\$0	\$46,400

Amount of Grant Funding Requested:

\$76,400

Cash Match:

\$44,125

In-Kind Match:

\$32,275

Match Amount:

\$76,400

Total Project Cost:

\$152,800

3. Proposal Budget Income:

Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget income must equal the Proposal Budget expenses.

3.6. Private Support: Other *

#	Description	Cash Match	Total
1	self-generated income through institutional general operating budget	\$44,125	\$44,125
Totals:		\$0	\$44,125

Total Project Income:

\$152,800

3.11. Proposal Budget at a Glance

Line	Item	Expenses	Income	%
A.	Request Amount	\$76,400	\$76,400	50%
B.	Cash Match	\$44,125	\$44,125	29%
	Total Cash	\$120,525	\$120,525	79%
C.	In-Kind	\$32,275	\$32,275	21%
	Total Proposal Budget	\$152,800	\$152,800	100%

4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

The conservation of *The Market Fair* continues a multi-phase project, half of which was completed in 2005 with IMLS funding. Three panels were conserved in phase one; three await treatment. Requested funds would allow for evaluation and stabilization of these panels at MoFA, after which they would be moved to a lab for additional treatment (estimated at \$116,500 in 2018). At the evaluation stage, Art Care provides in-kind credit for associated treatment costs, listed as \$3,000 above. The balance of funds will be obtained through MoFA Foundation resources and an IMLS grant.

H. Accessibility Page 8 of 12

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. - (Maximum characters 2500.) *

For example, explain use of accessibility symbols in marketing materials, accessibility of facilities and programming and/or target population. You can find resources on accessibility at <http://dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility/>. We encourage all applicants to include images in the support materials showing the use of accessibility symbols in marketing materials.

Accessibility. MoFA serves residents of all ages from Tallahassee and nearby communities, K-12 students, college and university students (from FSU, FAMU, TCC, and other institutions), and visitors to the capitol region. MoFA's exhibitions and events cut across lines of age, physical ability, gender, race, ethnicity, and economic status. MoFA is committed to creating opportunities for historically disadvantaged persons to find themes and values considerate of the perspectives of audiences that may not always feel at home in art museums. MoFA continuously assesses its programs, displays, publications, and participatory materials, with the goal of being meaningful to all visitors, including persons with disabilities. Projects in the last year include:

- Exhibitions of art works by persons with disabilities and programming of universally accessible musical events and exhibitions in collaboration with **Arts4All Florida** and FSU's Center for Autism and Related Disorders (Spring 2019, Summer 2020 – virtual exhibition featuring The Wheelchair Highwaymen)
- **Musicircus Florida**, a John Cage-inspired interdisciplinary music, dance, and visual arts event that featured more than 100 talented artists, including numerous artists with disabilities, performing for more than 300 guests (Spring 2019)
- **"Extrasensory,"** student-made sculptures that stimulated the senses of visitors with vision impairment. Coordinated with **Lighthouse of the Big Bend** and FSU's **Visual Disabilities Program (VDP)** (Fall 2018 and Fall 2019)

Initiatives. During the FY 21 and 22 seasons, MoFA will be expanding upon **"Make It at MoFA"** to include more opportunities for in-gallery and distance-learning projects and interactive events aimed at differently abled audiences. These will be geared towards audiences whose opportunities for participatory learning may at times be compromised by physical, vision, hearing, or developmental impairments. Activities will include instruction-based home art projects under Hans-Ulrich Obrist's "do it" curatorial model, digital photography and graphic-design projects adapted from classic cinema posters, and circus-themed activities, among others.

Facilities. MoFA is in FSU's Fine Arts Building (FAB), which is ADA compliant in all areas serving the public. MoFA occupies 17,200 square feet, 9,000 of which is galleries, and the balance of which is art storage, equipment rooms, preparatory spaces, and offices. MoFA has an accessible elevator serving two floors. The adjacent garage has twenty accessible parking spaces on ground level within 100 feet of MoFA. All ramps and entrances between the garage and MoFA accommodate users of wheelchairs, scooters, or walkers. MoFA is currently in the design phase of a project to enhance the accessibility of a courtyard to allow for easier transitions between interior and exterior spaces (construction is anticipated for late-summer 2020).

Individual or Solo Artists: Skip questions 2-5 and move on to section I.

2. Policies and Procedures

☒ Yes

☐ No

3. Staff Person for Accessibility Compliance

☒ Yes

☐ No

3.1. If yes, what is the name of the staff person responsible for accessibility compliance?

Amber Wagner, ADA Coordinator, Office of Equal Opportunity & Compliance, Human Resources, Florida State University

4. Section 504 Self Evaluation

☒ Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.

☐ Yes, the applicant completed the Abbreviated Accessibility Checklist.

☐ No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

4.1. If yes, when was the evaluation completed?

5/1/2019

5. Does your organization have a diversity/equity/inclusion statement?

☒ Yes

☐ No

5.1. If yes include here: - (Maximum characters 1500.)

At The Florida State University, we recognize that every competitive advantage begins with people.

By valuing, celebrating and leveraging the differences and similarities of our students, faculty and staff, we inspire an environment of innovation and passion - one that enables us to create a teaching, research and service environment that better reflects the needs of our students, faculty, staff, customers, constituents, communities and other key stakeholders.

As detailed in the Strategic Plan our approach starts with a belief that diversity is about more than a particular head count: it must reflect the quality and depths of interactions. With programs like Unconquered scholars, FSU is redefining what inclusion can mean on college campuses- which has led to our being named one of only 10 "Diversity Champion" universities nationally recognized by INSIGHT

Into Diversity Magazine. By valuing, celebrating and leveraging the differences and similarities within our community, we create a fertile environment for problem-solving- one that is more inventive and compassionate. We're proud that our cohesive community has become a signature of the FSU experience. We will remain focused on doing all we can to ensure FSU is the university of choice for our faculty, staff and students.

I. Attachments and Support Materials Page 9 of 12

Complete the support materials list using the following definitions.

- **Title:** A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description:** (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DCA credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

Content Type	Format/extension	Maximum size
Images	.jpg, .gif, .png, or .tiff	5 MB
documents	.pdf, .txt, .doc, or .docx	10 MB
audio	.mp3	10 MB
video	.mp4, .mov, or .wmv	200 MB

MacOS productivity files such as Pages, Keynote, and Numbers are not acceptable formats. Please save files into .pdf format before submission.

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

1.1. Substitute W-9 Form

File Name	File Size	Uploaded On	View (opens in new window)
FSU Substitute W-9.pdf	34 [KB]	5/29/2020 9:44:08 AM	View file

2. Support materials (required)

File	Title	Description	Size	Type	View (opens in new window)
DCA 2022_FSU MoFA_attachment_exhibitions & events.pdf	MoFA_Exhibitions & Events	A selection of promotional materials, photographs, and information about recent exhibitions, educational programs, and public events	7749 [KB]		View file

File	Title	Description	Size	Type	View (opens in new window)
DCA 2022_FSU MoFA_attachment_community support.pdf	MoFA_Community Support	A selection of letters and messages from community partners reflecting on recent successes and planning for future collaborations	1757 [KB]		View file
DCA 2022_FSU MoFA_attachment_recent loan partnerships.pdf	MoFA_Recent Loan Partnerships	Information and links to a website featuring recent MoFA collection loan partnerships	2742 [KB]		View file
DCA 2022_FSU MoFA_attachment_recent publications.pdf	MoFA_Recent Publications	Information and links to a website featuring recent MoFA publications	2182 [KB]		View file
DCA 2022_FSU MoFA_attachment_recent videos.pdf	MoFA_Recent Videos	Information and links to a website featuring recent MoFA promotional videos and virtual tours	2382 [KB]		View file

2.1.

J. Notification of International Travel Page 10 of 12

In accordance with Section 15.182, Florida Statutes, the grantee shall notify the Department of State of any international travel at least 30 days before the date the international travel is to commence or, when an intention to travel internationally is not formed at least 30 days in advance of the date the travel is to commence, as soon as feasible after forming such travel intention. Notification shall include date, time, and location of each appearance.

1. Notification of International Travel

☒ I hereby certify that I have read and understand the above statement and will comply with Section 15.182, Florida Statutes, International travel by state-funded musical, cultural, or artistic organizations; notification to the Department of Economic Opportunity.

K. Florida Single Audit Act Page 11 of 12

Florida Single Audit Act

The following question relates to the Florida Single Audit Act. Important: if you answer yes to the following question, State law requires you comply with the Florida Single Audit Act, Section 215.97 Florida Statutes, by uploading an audit report below. You will need to select "Save" at the bottom of this page to make your changes final.

See: <https://apps.fldfs.com/fsaa/> and https://flauditor.gov/pages/pdf_files/fsaa%20q_a.pdf for more information and specific definitions.

1. Has your organization met the \$750,000 annual assistance threshold identified in Section 215.97 F.S. and 2 CFR 200 from all combined state sources and/or all combined federal sources during your organization's last fiscal year?

☒ Yes

☐ No

L. Review & Submit Page 12 of 12

1. Guidelines Certification

☒ I hereby certify that I have read and understand the guidelines and all application requirements for this grant program outlined under section 265.701, Florida Statutes and incorporated by reference into Rule 1T-1.039, Florida Administrative Code.

2. Review and Submit

☐ I hereby certify that I am authorized to submit this application on behalf of Florida State University and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

2.1. Signature (Enter first and last name)