



December 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 under Visual Arts. In response, the NEA is providing examples of the “Project Information” narrative” for three Visual Arts 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.

College of Charleston

To support an artist residency and exhibition of works by African-American vernacular sculptor Lonnie Holley, along with an accompanying catalogue. Taking place at the Halsey Institute of Contemporary Art, the project includes an exhibition of several dozen of Holley's works, a site-specific installation using found materials from the Charleston area, and the production of a documentary video.

Transformer, Inc.

To support the Framework Panel Series. The series, in partnership with Washington-area cultural institutions, will promote critical dialogue about contemporary visual art, educate emerging artists, and engage audiences through moderated discussions with a diverse range of leaders in the field. Topics for the series include artists and social engagement, collaboration and an exploration of non-traditional spaces for art presentation.

ZeroOne- the Art and Technology Work

To support the "Cloud Life" exhibition at the ZERO1 Biennial. The festival is a contemporary arts festival showcasing new work at the nexus of art and technology. The Biennial will investigate the social implications of the digital space known as "the cloud." The exhibition will feature newly commissioned work by local, national, and international artists.

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.

College of Charleston Project Information

Major Project Activities:

The Halsey Institute of Contemporary Art is organizing a two-month residency, exhibition, film, and catalogue featuring American vernacular artist Lonnie Holley.

Tentatively entitled *Echoes from a Lost World: Art and Sounds by Lonnie Holley*, the exhibition will be on view at the Halsey Institute in the fall of 2015. The exhibition will feature both his discrete sculptural objects and expansive environments. For the two-month residency, one of the Halsey Institute's two galleries will become Lonnie Holley's assemblage art and music studio. The adjacent gallery will feature a selection of 18-20 previous works on loan from the Souls Grown Deep Foundation.

Holley's two-month residency in Charleston will begin with a scavenger hunt through a variety of neighborhoods on trash day to collect suitable fragments for the artist to work with for the eventual environment. He will have 24-hour access to the Halsey Institute, our galleries becoming his studio. He will have complete access to any tools or materials he needs and student assistants, should he need them. Once he has created the rudiments of an environment for the exhibition, and after it has opened to the public, Holley will continue working on the installation—modifying, encrusting, and intensifying the creation. He will also speak with visitors, sharing his philosophy, and perform his music during the first three weeks of the exhibition, which will provide him and the audience with a chance to interact during gallery hours. Integral to his work and artistic process is to engage audiences with his words, music, and work.

We have commissioned renowned American filmmaker (b) (6) to create a 10-minute film about Lonnie featuring documentation of his residency with interviews about his creative process, his artistic inspirations, and his hopes for the future. Holley's music will provide the original soundtrack for the film, which will be shown in the gallery and on our website as part of the exhibition. Our videos are an integral part of the Halsey Institute's offerings, and provide viewers with keys to understanding the ideas behind the artist's work.

We are planning a series of public programs to complement the exhibition including a concert by Lonnie Holley and local musicians at the Charleston Music Hall, a 900-seat performance venue. Educational programs will include an artist talk as well as a variety of guided exhibition tours and workshops for K-12 students, College of Charleston students, and the general public.

We are producing a major catalogue for the exhibition. The catalogue will serve as a mid-career retrospective, and will contain essays by Mark Sloan, the curator of the exhibition, Leslie Umberger, the curator of Folk and Self-taught Art at the Smithsonian American Art Museum; as well as a first person narrative by Lonnie Holley, as told to Theodore Rosengarten.

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 most relevant outcome this project addresses is Creation. During his two-month residency, Lonnie Holley will create a site-specific installation / environment using found materials from the Charleston area. Everything Lonnie Holley creates is spontaneous and improvisational. The lack of editing is an integral part of his creative method. He presents concepts poetically, utilizing memory and storytelling to catalyze thought. Holley's assemblages best represent his life philosophies when combined with his words and

music. Usually singing while making his work, Holley's visual art and his music are inseparable. His explanations and vocalizations, like his objects, are only half the story, incomplete without their complementary companion.

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 include:

1. # of people that visit the exhibition
2. # of people participating in each accompanying program
3. # of K-12 students participating in tours and workshops
4. # of people who purchase the catalogue
5. # of people who attend his concert
6. # of people who attend the artist lecture
7. website traffic during the time of the exhibition

The exhibition will be documented in the exhibition catalogue, brochure, on the website and in the short film. After the exhibition closes, all the content produced, including installation shots and images of all the work and the short film, will be accessible in the exhibition archive on the Halsey Institute's website in perpetuity. This is a common practice for the Halsey, as all of the past exhibitions since 2002 are archived on the website.

Schedule of key project dates:

January – February 2015

- Julie Dash begins with the video
- Leslie Umberger writes her essay
- Interview with Lonnie Holley by Theodore Rosengarten
- Finalization of exhibition checklist
- Arrange loan agreements with the Souls Grown Deep Foundation
- Gather high-resolution images of art work for publication
- Contact longlead press outlets for feature articles

March – April

- Essays due for catalogue, send to editor
- Deliver content of catalogue to designer
- Promote exhibition to K-12 schools and build curriculum materials
- Send out press release to local and national press outlets
- Arrange housing and travel arrangements for Lonnie Holley

May – July

- Finalize catalogue design
- Send catalogue to printer
- Produce content for educational brochure and deliver to designer
- Send brochure to printer
- Mail exhibition announcements cards
- Distribute exhibition posters and announcement cards on campus and throughout the community
- Create online exhibition

Arrange advertising for the exhibition and concert

August –September

Promote exhibition and events via social media

Artist arrives in Charleston for two month residency

Editing and post-production of documentary

Installation of Lonnie Holley's previous work

Artist lecture and public opening of exhibition at the Halsey on August 21, 2015

Public concert at the Charleston Music Hall, August 22, 2015

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

Lonnie Holley's work fits well within the Halsey Institute's mission. He is an older, oddly overlooked artist. We have a longstanding reputation of shining the spotlight on artists considered to be "in the margins" and not a part of the mainstream art world. We have never equated financial success or museum prominence as any sort of criteria for the artists we present. In giving Lonnie Holley our full Halsey "360 degree" treatment (residency, book, video, web feature, and exhibition) we are asserting that he is an artist of consequence and deserving of much wider recognition.

We have selected to work with award winning filmmaker (b) (6) sh on making a short film about Lonnie Holley. (b) (6) has been a visiting professor at the College of Charleston. (b) (6) is a scholar in vernacular art and will be writing an essay for the catalogue.

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

In addition to the installation environment, the exhibition will also feature some of Lonnie Holley's previous works on loan from the Souls Grown Deep Foundation. They are also going to be co-publishing the exhibition catalogue.

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

The exhibition is comprised of two major components: a site-specific environment and 18-20 pre-existing works. For the environment, Lonnie Holley will be using found materials from the Charleston area, or what others often refer to as "junk." Natural and man-made objects, already imbued with cultural and artistic associations, are combined into narrative sculptures that commemorate places, people, and events. These objects "speak" to Holley, unleashing his creative imagination. Lonnie Holley believes that art and life are in constant need of renewal so he transforms objects that have been discarded or appear worn and gives them new life.

Mark Sloan will select the other 18-20 works for the exhibition from the Souls Grown Deep Foundation. The selection will represent some of the persistent themes in Lonnie Holley's work as well as the variety of work he creates.

Intended Beneficiaries (Audience/Participants/Community):

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

Our beneficiaries include College of Charleston students, Charleston community members including K-12 students, and out of town visitors. The Halsey specifically targets K-12 students for the free guided exhibition tours. The Halsey does not charge admission and all of the programs are always free.

The expected benefit of the exhibition includes an opportunity for the public to meet and interact with an important artist of our time. After Holley has created the rudiments of an environment for the exhibition, and after it has opened to the public, he will continue working on the installation—modifying, encrusting, and intensifying the creation. He will also speak with visitors, sharing his philosophy, and perform his music during the first three weeks of the exhibition, which will provide him and the audience with a chance to interact during gallery hours. Integral to his work and artistic process is to engage audiences with his words and work.

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

Yes

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

The Halsey Institute maintains an open dialogue with our audience and we are always open for feedback. We have a dedicated core audience who expects high quality exhibitions, often of oddly overlooked but significant artists of our time. We also consult our advisory board (31 members) about exhibition and program ideas. The Halsey Institute's selection process involves considerable conversation and deliberation among staff, faculty, students, and community members. We seek diversity of thought, medium, modes of presentation, and artist's background. The Lonnie Holley exhibition is a perfect example of the types of projects the Halsey Institute is known for. As our mission states, we present artists that are on the margins but that have an important voice in contemporary art society. Together with the two-month residency, film and catalogue, this project will be a highlight of our 2015 season.

Has your organization worked with these beneficiaries in the past?

Yes

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

The Halsey Institute of Contemporary Art is part of the College of Charleston and our primary audience is always the campus community. We also have strong audience participation from the rest of the Charleston community, and the region. We have a strong relationship with our K-12 community who we reach out to for our guided exhibition tours. Participation by the K-12 community increases every year. Once a teacher and class has experienced a guided exhibition tour, they always return. Teachers recognize the value of the tours and how the experience of creative thinking and problem solving benefits their students academically.

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?

Yes

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

Race/Ethnicity

Black or African American

White

Age Ranges

Children/Youth (0-18 years)

Young Adults (19-24 years)

Adults (25-64 years)

Older Adults (65 years)

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

Since Lonnie Holley is an African American artist, we naturally expect there to be an increased interest in his work from our African American community. We enjoy broad participation from this segment of our community and are looking forward to actively engage a diverse audience with Lonnie Holley, his music, and sculptural work.

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

- Mail announcement cards to the 7,000+ people on the mailing list
- Send bi-weekly e-newsletter to our 6,000 recipients
- Using social media channels like Facebook, Twitter, and Instagram
- Advertise in *Art Papers*, *Art in America*, *Oxford American*, *Garden & Gun*, *Charleston City Paper*, *Charleston Magazine*, local public radio station, and on a billboard.
- Advertise on online sites such as *e-flux*, *Juxtapoz*, *Hyperallergic*, *Burnaway*, *Colossal*, *Context and Nowness*.
- Send a press release to local and national news outlets
- Distribute exhibition announcement cards throughout the College of Charleston campus and the Charleston community
- Include the exhibition in the Halsey's rack card available at the Charleston Visitors Center

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.

All College of Charleston facilities are wheelchair accessible and every department, including the Halsey Institute, follows a strict non-discrimination policy. Admission to the Halsey Institute of Contemporary Art and all programming is free, enabling the broadest segment of the surrounding community to attend each event. We also provide transportation subsidies for any K-12 schools interested in visiting the Halsey and all guided exhibition tours are free.

Transformer, Inc.
Transformer
Project Information

Major Project Activities:

Transformer's *Framework Panel Series* is an educational program engaging artists, arts professionals, cultural leaders, and audiences in conversation to create a growing oral 'field guide' of current topics, challenges, and best practices within contemporary visual art.

Transformer's *Framework Panel Series* expands and diversifies audiences for emergent visual expression by building understanding of the contemporary visual art field overall. Given Transformer's recognized and respected programming track record, we have successfully secured the participation of a unique cross-section of cultural leaders to share their experiences and opinions in conversation with *Framework Panel Series* audiences. Presented to the public for free, in partnership with larger cultural institutions, Transformer is tapping into a wide range of people interested in learning more about contemporary visual art. By broadening access to information and direct interaction with experts, the *Framework Panel Series* is advancing professional development of emerging artists and educating audiences. Through accessible, constructive, critical dialogue, the *Framework Panel Series* is strengthening culture in Washington, DC and beyond.

With NEA support, Transformer will build on previous *Framework Panels Series* success, presenting three new panels during the grant period on topics relevant to emerging artists' professional and creative growth, while highlighting current national contemporary visual arts activity. 2015/16 *Framework Panel* topics will include:

Artists & Social Engagement

Utilizing artistic practice and creative problem solving, artists have a unique ability to negotiate & navigate communities. This panel will explore how artists develop strategies to engage individuals and audiences to create meaning, and develop content and outcomes through socially engaged processes, including: how 'sweat equity' encourages partnerships through incentives that are mutually beneficial to all involved; making projects scale-able and reproducible; and creating opportunities for entrepreneurship.

Space/Place

Exploring the use of traditional and non-traditional spaces as the center-point of organizational mission, and how it can redefine art and the presentation of art, this panel brings together art leaders from across the country to compare how their unconventional organizational models engage both artists and audiences.

Opportunity through Collaboration

With consistently dwindling public funding and sometimes challenging private foundation support, it is important for artists and art organizers to think outside of traditional modes and re-imagine possibilities through collaboration. This panel will examine strategies that balance the benefits and obstacles to collaboration, and how successful collaboration is spurred by mutual interest, vision and intention.

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.

Transformer's goal is to further build sustainable support for emerging artists and emergent expression in the visual within Washington, DC and beyond. We seek to do this both through enhanced dialogue among arts leaders, emerging artists, and contemporary art audiences on new & best practices within contemporary visual art, as well as through strengthened partnership with an increasingly diverse cross section of arts leaders and cultural institutions in the development and presentation of our *Framework Panel Series*. With NEA support, Transformer will be able to provide travel and honoraria to panelists beyond the immediate Washington, DC region, allowing us to better achieve our goal to include a more diverse range of experiences and opinions within the *Framework Panel Series*. NEA support will also allow Transformer to dedicate more personnel resources to building relationships with new *Framework Panel Series* institutional partners, expanding network and audience for artists.

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.

Transformer documents the *Framework Panel Series* through audio-visual transcripts available on our website and Vimeo for anyone to log in and view or hear. Overviews of panel outcomes and organizational next steps for continued conversation are shared via listserv and social media sites. Transformer monitors and assesses the success of the *Framework Panel Series* through increased panel attendance, panelist and audience feedback, additions to our mailing list, Facebook page, listserv growth, and press coverage. Additionally, Transformer assesses the success of the *Framework Panel Series* via increased partnerships developed as a result of panels, and via feedback from educators and artists who reference the panels throughout the year via our website. Transformer is continually evaluating its programs to meet the needs of emerging artists and their audiences while looking ahead to anticipate what programming will need to be developed and/or expanded as the organization grows.

Schedule of key project dates:

The *Framework Panel Series* is organized to coincide with Transformer's Exhibition Series, reflecting relevant relationships between panel topics and current exhibitions of emerging artists' work. The 2015/16 schedule of panels includes: *Artists + Social Engagement*, to be presented in collaboration with The Community Foundation, September 2015; (b) (4)

(b) (4) (b) (4) All organizations working in collaboration with Transformer to present the 2015/16 *Framework Panel Series* are based in Washington, DC.

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

Transformer invites artists, curators, educators, writers, foundation program officers, arts managers, directors of non-profit visual arts organizations and larger cultural institutions, and other arts leaders to participate as *Framework Panel Series* panelists & moderators. Panelists & moderators are selected based on their experience related to panel topics and unique point of view. Transformer connects to our network of colleagues in the *Warhol Initiative* in selecting panelists & moderators. A capacity building program of the Andy Warhol Foundation for the Visual Arts for nonprofit visual arts organizations, the *Warhol Initiative* includes over 100 organizations ranging from established to emerging, with large to small budgets.

Transformer has been part of this network since 2005. Transformer staff organizes panel topics with input from artists and our advisory council. Organizational partners are selected based on physical capacity, location, & relevance to topics.

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

Transformer has developed many successful, comprehensive partnerships with cultural and educational institutions of all kinds in DC in presenting programs, including: the Hirshhorn, The Phillips Collection, The National Museum of the American Indian, The Corcoran Gallery of Art and Corcoran College of Art + Design, The Mexican Cultural Institute, George Washington University, The Carnegie Center for Peace, and Pepco Edison Place Gallery, among many others.

During the grant period, Transformer will continue to collaborate with a diverse range of programming partners in presenting the *Framework Panel Series*, including: American University and the Katzen Art Center, The Community Foundation, and Cultural DC's Source Theater. Programming partners provide Transformer in-kind resources such as venue, technical support, marketing and promotion, as well as opportunities for enhanced audience development, connection to new donors and funding opportunities.

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

Key works of art will not be specifically included in this series. Instead, panelists will create visual presentations reflecting their work in reference to panel topics. This will include artists presenting power point presentations of images and videos of their individual & collaborative work, as well as curators and other arts organizers and leaders presenting power point presentations of images and videos of their organization's work.

Intended Beneficiaries (Audience/Participants/Community):

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

As an artist-centered organization, Transformer's target population of emerging artists and arts leaders are the intended beneficiaries to whom the project is directed. Transformer diligently involves this target population in the development of programs, soliciting input from the artists presented in our Exhibition Series, our Advisory Council, as well as previous *Framework Panel Series* participants in developing *Framework Panel Series* topics. Transformer has presented twenty successful *Framework* panels in the series to date, with a total attendance of approximately 5,000 people. We anticipate attendance per panel to grow as the series continues to achieve recognition from artists and audiences whom have had positive experiences attending past panels. The 2015/16 *Framework Panel Series* is expected to draw approximately 500 people (300-100 per panel). We anticipate an additional 500 people will benefit through viewing of the panels on our website and Vimeo.

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

Yes

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

Transformer is the only non-profit visual arts organization in DC whose mission is to specifically connect & promote emerging visual artists and develop audiences for their work. Transformer's target audience in achieving this mission, and the intended beneficiaries of the *Framework Panel Series*, are emerging artists and their developing audiences & supporters.

Transformer directly engages our intended beneficiaries through participation in our programs, including: exhibition opening receptions, educational events including creative workshops with artists and panel discussions, cultivation events, on-going visits during exhibition hours, extensive studio visits, peer mentorship, professional development programs, as well as at speaking engagements at universities and cultural organizations, and conferences. Transformer connects with over 10,000 people annually in DC as evident by attendance at exhibitions and programs, growth in mailing lists & social media.

Has your organization worked with these beneficiaries in the past?

Yes

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

Transformer is rigorous in contributing an innovative, positive impact on the contemporary arts field through unique exhibition partnerships, dynamic mentorship & educational programs, and a continuing commitment to support artists. Transformer has impacted over 20,000 artists via exhibitions, artist talks, panels, studio visits & specialized programs. Transformer also works with emerging artists, our beneficiaries, in: achieving admission into competitive graduate art programs; participation in select artist residency programs; inclusion of their work in DC, national and international exhibitions at art spaces, galleries, and museums; commercial gallery representation; and inclusion of their work in private and museum collections. Our artist-centered approach is recognized nationally & internationally as a model for supporting artists. Continual artist feedback is that their experience with Transformer propelled them forward in their professional artistic careers.

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?

No

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

Race/Ethnicity

Age Ranges

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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

Transformer has a growing audience of over 10,000 supporters that we connect with through email, direct mail and social media. In addition to Transformer's promotion of the *Framework Panel Series* via our media campaigns, printed materials that are distributed to partner sites, at exhibitions and other events, details and promotion via Transformer's website, Facebook, Twitter, Instagram, and listserv posts, our partner organizations also announce the Panels to their constituents via their promotional materials and media outlets, allowing for expanded and more diversified promotion. We also promote the *Framework Panel Series* through the professional networks of our Board Members and Advisory Council. The *Framework Panel Series* receives coverage from area daily and weekly newspapers (*The Washington Post*, *The Washington Post Express*, and *Washington City Paper*), and arts blogs: dcartnews, dcist, The Pink Line Project, and artcaforum.

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.

Transformer's project space is physically accessible and barrier free. All partner organizations that Transformer may work with to host *Framework Panels* are also physically accessible and barrier free. Sign-language interpretation can be provided at the request of audience in advance of attendance.

ZeroOne - The Art and Technology Network

ZERO1

Project Information

Major Project Activities:

ZERO1 requests support for the 2015 ZERO1 Biennial. Founded in 2006, the ZERO1 Biennial is the largest showcase of works at the nexus of art and technology in North America. Under the theme *Cloud Life*, the 2015 ZERO1 Biennial will take place from September 3–December 19, 2015. The festival will feature new and existing work by a diverse group of approximately 100 local, national, and international artists exploring human relationships to “the cloud,” a common buzzword related to a technology that nearly everyone uses but few people truly understand.

The 2015 ZERO1 Biennial will include the following activity areas: 1) an exhibition at the ZERO1 Garage 2) an online platform featuring “cloud-based” art projects and a digital publication that will expand the reach of the Biennial; 3) a robust program of exhibitions, performances, and events presented in collaboration with prestigious arts partners and universities throughout the Bay Area; and 4) a large-scale, interactive public art projection project by ANTIVJ planned with the City of San Jose Public Art Program (funding dependent, not part of this grant request).

1) The hub of the ZERO1 Biennial is the exhibition at the ZERO1 Garage, which serves as the focal point of public engagement, including a visitor’s center and events venue. In 2012, we had 17,000 visitors during the opening weekend. The exhibition, also titled *Cloud Life*, will feature 10 newly commissioned artworks by local, national, and international artists responding to the Biennial thematic. Continuing our collaborative curatorial approach and international focus, the selection process will be led by Jaime Austin, ZERO1’s Curator and Director of Programs, in collaboration with three additional international curators. Selection will be made based on invited proposals and extensive conversations with artists.

2) As an arts organization focused on connecting the local, national, and international, we recognize that a large percentage of our audience engages with us primarily online. Therefore, we are proposing to build a digital platform that would feature a) 5 web-based artworks addressing the Biennial thematic selected via an open call for proposals and juried by a prestigious group of digital arts experts, and b) a free digital publication disseminating information related to the Biennial program and artists, including essays contextualizing featured artworks.

3) Institutional collaborations and partnerships are core to expanding engagement for the ZERO1 Biennial. In 2012, our network of 45 partners helped us nearly double our attendance to 80,000 total visitors. In 2015, we propose to cultivate our network by publicizing an international open call for partnership proposals. Final selection will be made by ZERO1’s Executive Director and Curator. In addition, we are seeking support to fund specific collaborations with two new partners: Counterpulse in San Francisco, and the SETI Artist in Residence program in Mountain View, CA.

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 primary outcome of this request is “Engagement: Americans throughout the nation experience art.” The 2015 ZERO1 Biennial engages the public directly in the arts through an exhibition at the ZERO1 Garage,

an online platform to disseminate artistic works, information, and resources related to the Biennial, and collaborations with arts organizations that enable the public to interact with electronic art throughout Silicon Valley.

ZERO1 is a bridge between arts, academic, and corporate sectors to explore new and innovative cultural forms. One of the exciting aspects of this proposal is the chance to develop our commissioning and online programs to directly engage Silicon Valley residents of diverse age, ethnicity, and race in the arts. The Biennial program engages the public through artist talks, online projects, performance, public art, and symposia. We are also planning a youth outreach program, and a marketing campaign to reach out to diverse audiences throughout the Bay Area.

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.

ZERO1 will conduct surveys to capture audience demographics, feedback and level of interaction. ZERO1 reviews the success of the marketing plan based on the following: examining the metrics around the number of attendees to Biennial exhibitions and events, reviewing the web analytics of our online programs, evaluating our digital footprint (via web, e-news, blogs, social media, etc), capturing our sponsor and partners satisfactions, as well as looking at the breadth and depth of press coverage. Additionally ZERO1 will have a videographer and photographer to document the art works, events, performances and audience engagement during the Biennial. This documentation will be used throughout ZERO1's online platforms and both encourage new visitors and allow us to tell the story of those who experienced the Biennial.

Schedule of key project dates:

September 2014 – May 2015: Research, exhibition and community outreach planning, curators nominate potential exhibition artists, online platform design and backend development, discussions with partner organizations, public art production [note: no costs associated with this stage are in the project budget].

June 2015: Select and commission exhibition artists, distribute call for online projects, begin online publication design and confirm essay contributors.

July 2015: Finalize artwork proposals for commissioned artists, launch marketing campaign focused on expanding audience.

August 2015: Exhibition installation, public art production, jury online projects, finalize online publication, publicity/outreach.

September 3-6, 2015: Exhibitions open and community outreach and audience engagement events take place during opening biennial weekend, online publication and public art launches.

September 3 – December 19, 2015, 2015 ZERO1 Biennial takes place at venues throughout Silicon Valley in partnership with our arts partners. The ZERO1 Garage exhibition serves as the main visitor's center and venue for robust series of programs of performances, talks, and events.

December 19, 2015: Biennial closes.

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

ZERO1's Executive Director, Joel Slayton leads the organization and ZERO1 Biennial strategy. The Biennial artistic program is being organized by Jaime Austin, ZERO1's Curator and Director of Programs, who was also the lead curator of the 2012 ZERO1 Biennial. Continuing our collaborative curatorial approach and international focus, the artist selection process for the exhibition at the ZERO1 Garage will be led by Austin in collaboration with three additional international curators who will be selected in Fall 2014 by Austin and Slayton.

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

(b) (4)



In addition, we propose to grow our national/international network by publicizing an international open call for partnership proposals.

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

ZERO1 Garage exhibition: Austin and international curators will nominate artists to create newly commissioned work in response to the Biennial theme. Artists will be invited to submit proposals. Based on proposal content and conversations between the curators and artists, a diverse mix of 10 local, national, and international artists working at the intersection of art and technology will be selected.

Online projects: 5 web-based artworks addressing the Biennial theme will be selected via an open call for proposals juried by a prestigious group of digital arts experts. Proposed jurors include Rudolf Frieling/SFMOMA, Michael Connor/Rhizome.org, and Rick Rinehart/Bucknell University.

Partner programs: ZERO1 works with organizations to select art projects that match their individual mission.

Public art: ANTIVJ was selected for a public art commission based on a juried open call for proposals in July 2013. [not part of this funding request]

Intended Beneficiaries (Audience/Participants/Community):

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

expected benefit.

The overarching goal of the ZERO1 Biennial is to reach a broad and diverse audience. This is a primary motivation for our partnerships, public art programming, and community building events. In 2012 we tripled our audience attendance of previous Biennials with 70,000 people who experienced a ZERO1 Biennial event, including 17,000 who attended the four-day opening week events at the ZERO1 Garage.

Primary beneficiaries are San Jose and Silicon Valley residents. 65% of our audience is from Santa Clara County and reflects the diverse population of the San Francisco Bay Area. We are also actively growing a national/international audience. Since active and participatory arts are a tool for developing creative thinking and community involvement that is essential to innovation, the ZERO1 Biennial presenting works that elevate the discourses on inclusion, citizenship, and globalism that are so very present in Silicon Valley.

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

Yes

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

To more actively engage Silicon Valley-based tech workers we have assembled an advisory committee of individuals working at local tech companies who will participate in brainstorming sessions related to artist selection, online outreach, employee engagement, and volunteer recruiting. Advisory members include: Siobhan Kenney, Applied Materials; David Jared, Adobe Systems; Eric Rodenbeck, Stamen Design; Julie Vennewitz-Pierce, eBay; Byron Ryono, Retired from Hewlett Packard/ZERO1 Board Member.

We also consult frequently with audience members from San Jose and the Silicon Valley area. During events, including our popular monthly "South First Friday Art Walk," we administer surveys to our visitors asking them what they'd like to experience at the ZERO1 Garage, and track responses to incorporate into our program plans. In addition, ZERO1 participates in monthly meetings where we consult with downtown San Jose merchants, arts partners, and residents related to Biennial plans.

Has your organization worked with these beneficiaries in the past?

Yes

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

All of the abovementioned beneficiaries have been actively involved in previous Biennials. Applied Materials Foundation was a previous Biennial sponsor as well as a presenting sponsor for our first nationally visible exhibition post 2012 Biennial; Adobe Systems was a previous Biennial sponsor; Stamen Design exhibited at the 2012 Biennial Seeking Silicon Valley; eBay was a corporate partner as well as venue for a site-specific public artwork installation during the 2012 Biennial, and Byron Ryono was a volunteer at the 2012 ZERO1 Biennial who now serves on the ZERO1 Board of Directors.

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?

No

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

Race/Ethnicity

Age Ranges

Underserved/Distinct Groups

Describe how the project will benefit the underserved community.

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

ZERO1 has crafted a comprehensive marketing plan for the 2015 ZERO1 Biennial that includes, but is not limited to, grassroots outreach within local Bay Area communities, technology and industry employees, as well as cultural, corporate, and academic institutions throughout Silicon Valley. Additionally we'll continue to outreach on a national and international scale where relevant. For example, regional and national advertising campaigns include media sponsorships and spots in major art, tech, and lifestyle publications; a targeted local and international PR campaign to generate buzz and awareness, and social media campaigns centered Biennial events to drive attendance. Our promotional campaign will also be enhanced by cross-partner outreach efforts, via participating artists' websites and their respective social media channels, ZERO1 blog posts, and e-newsletters.

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.

ZERO1 and the ZERO1 Biennial comply with all ADA requirements for exhibitions, installations, and programming. ZERO1's facility, the ZERO1 Garage, was remodeled in 2012 and is fully handicapped accessible. Large-print didactics, phone-based audio guides, and in-person guided tours are available at