

**FABRIC WORKSHOP AND MUSEUM  
LONG RANGE STRATEGIC PLAN SUMMARY**

After the successful completion of goals in its previous plan, the FWM adopted its current LRSP in October 2003. For a description of how the plan was created, including assessments and participation by Board, staff, consultants and community members, please see Narrative Section 5.

**STRATEGIES, OBJECTIVES, AND SELECTED ACTION STEPS**

**Strategy I-Innovation** As an incubator for contemporary art, apply innovation to every aspect of FWM operations by demonstrating the links between the Workshop ("process") and the Museum ("product") and ensuring that its collection is physically and intellectually accessible.

1. Continue to make the FWM a coveted destination for today's important artists to work and experiment
  - \* a. Continue to identify and bring leading international, national and regional artists to the FWM.
  - b. Evaluate and respond to artists' needs.
2. Plan and develop artistic programs with an *institutional voice*, recognizing that the FWM's uniqueness lies in its integration of "process and product"
  - a. Engage artists and staff early in the planning to consider in advance how the public will be able to "participate" in understanding the process of the artists' thinking
3. Adhere to standard museum practices as they apply to the F'WM's Museum collections care and management. but remain flexible to ensure that audiences are not removed froth understanding the process of art making.
  - a. Pursue MAP I & II as means for self-evaluation on museum practices and foundation for accreditation
  - b. Develop and commit to a systematic plan for completing the inventory and fully cataloguing the collection utilizing the new software, purchased 2002
  - c. Seek sources of outside funding to augment the current budget for photographing and scanning the collection to fulfill cataloguing requirements, and to systematically survey and treat objects.
4. Regularly present the permanent collection so that audiences understand the depth of the museum's holdings and its historic development and as a means for freeing up staff so that the may have more time to plan.
  - \* a. As objects are scanned, utilize the web site as a vehicle for greater awareness of the museum's holdings

**Strategy II-Relevance** Utilize the unique and interrelated resources at the FWM in all education and public programs to make contemporary art more relevant to broader audiences. Place particular emphasis on program development that expands its reach to art world opinion leaders and collectors, art students, and the Philadelphia region, including public school students and educated, culturally-curious individuals.

1. Proactively plan artistic programs with an understanding of target audiences
  - a. Develop artistic programs with enough lead time to reach target audiences
  - b. Research the level of visitor satisfaction and over time respond to needed changes that encourage their return
2. Continue to make the exhibition a key. but not the only interpretive tool for audiences to understand the unique relationship between process and presentation
  - a. Showcase the permanent collection as part of the exhibition program more consistently and as a context for examining current artists' work
  - b. Engage artists early in the process to consider ways of presenting Workshop activities and resulting artworks to the public, with the goal to make the Museum experience more dynamic and comprehensive
  - \* c. Ensure that interpretive programming reveals the step-by-step process of how the artworks came into being
  - \* d. Use the FWM archive whenever possible as a source for unique interpretive support
  - \* e. Use the web site to make links between process and product
3. Seek creative solutions to and develop new programs that will reduce the amount of staff time needed for public tours
  - a. Develop educational tools that expand the visitor experience and engage the public in a more self-directed way such as signage and wall labels, gallery guides, or docent program
  - \* b. Utilize onsite and electronic means to expand educational programming
4. Develop consistent education public and social programs targeting multiple audiences with an emphasis on consistently reaching target audiences
  - a. Expand program to enhance projects by placing them in a greater context and continuum of art history
  - b. Create more social programs that also have an educational element
  - c. Evaluate advantages and necessary investment in potential family programming
- \* 5. Utilize the FWM web site to demonstrate the institution's vast educational resources. Enhance the online value of the archives, artist videos, collections, and exhibitions with accompanying educational guides
6. As one of the leading cultural centers where artists play a central role. develop model educational programs /theories.

\* denotes items that relate to the grant proposal.

7. Augment the current Education Advisory Committee to involve nationally recognized leaders in the field of museum education and educational theory.

**Strategy III-Public Visibility/Financial Stability** Introduce consistent marketing and development efforts that strategically position the FWM as a destination for a unique artistic and educational experience, and build long-term relationships to secure financial stability from a broader base of support.

1. Develop an institutional marketing strategy, one that positions the mission, vision and unique characteristics of the FWM beyond a sole focus on the exhibition of artworks'
  - a. Continue formal visitor survey to understand current audience, level of satisfaction, and where we should put future resources to develop new audiences
  - b. Implement new consistent visual identity
2. Evaluate short-term accessibility ('physical and intellectual) issues that can be solved in current space
  - \*a. Evaluate how currently accessible the Workshop and Museum are perceived by the general visitor and develop tools to break down barriers preventing access to FWM activities
  - b. Welcoming presence at front desk guiding uninitiated visitors
3. Create a Communications Program that imaginatively and cost-effectively reflects the depth and interaction among departments to reveal the dynamic interplay between process and product to the FWM constituency
  - a. Continue to seek the most effective e-mail communications to cost-effectively promote programs
4. Create a focused and strategic development operation with staff facilitating the fundraising effort for and with the Founder and Board of Directors
  - a. Design priorities for establishing a strong foundation of support, with an emphasis on Board development and individual giving to prepare for a future capital and endowment campaign
5. Seek collaborations to maximize opportunities and minimize expenses
  - \*a. Maximize current relationships with educators (faculty chairs, principals, teachers, professors) to coordinate curriculum-based programming that makes the FWM more relevant to students
6. Manage growth by establishing internal systems and procedures that enable effective decision-making and eliminate redundancies
7. Evaluate the retail effort with a goal to make products educational and relevant to audiences and to make that aspect of operations an extension of the mission
8. Maintain a balanced budget while incrementally building infrastructure in order to develop internal marketing and fundraising capacity and broader external support
  - a. Prioritize and manage growth over the next five years
  - b. Ensure that systems-managerial and technological-are in place to sufficiently and efficiently support growth in preparation for a capital and endowment campaign

**Strategy IV- Building Capacity/Future Facilities** Take a proactive approach to seeking solutions to the current physical space needs, particularly in regard to the projection that within three to five years it is likely that the FWM will need to relocate. Concurrently develop the foundation for a comprehensive fundraising effort to ensure long-term financial stability.

1. Complete Nonprofit Business Analysis through Nonprofit Finance Fund
2. The Building Committee will continue to explore real estate opportunities, while actively investigating future needs
  - a. Consider the potential for partnerships and collaborations that may position the FWM in the broader arts community of Philadelphia
3. Evaluate and commit to modest renovations in the current space as needed, which make the FWM experience more welcoming to the public
4. Make a priority commitment to develop a strong institutional marketing and development program to begin laying a foundation for broader support for the museum's future needs, including operations, capital needs and endowment
  - a. Develop strategies for building a major donor base that will ensure ongoing support and participation in a future campaign

**Strategy V-Leadership** Build capacity to augment the Founder's leadership, focusing particularly on Board development as essential to the FWM's continued success.

1. Continue to engage members of the Board of Directors and Art Advisory Council on the strategic issues and direction of the FWM, ensuring their active participation in designing the future
2. Through the existing Executive Committee of the Board begin a self-evaluation to assess the leadership capacity for a future capital campaign-convening ability, fundraising experience, and setting the pace for leadership giving.

\* denotes items that relate to the grant proposal.

## The Fabric Workshop and Museum

### NARRATIVE

#### 1. PROJECT DESIGN

The Fabric Workshop and Museum (FWM) seeks funds to design and implement a pilot educational initiative the **FWM Multimedia Education Lab**-that will enhance its capacity as a broadly available resource for lifelong learning. This project reflects the FWM's fundamental educational strategy-that experiencing an artwork as it comes into being can provide understanding into the purpose, meaning and significance of contemporary art. The project capitalizes on the FWM's singular nature as both a museum *and* a workshop, and draws from its full collection of more than 5,500 experimental works in a variety of media to illuminate the creative process.

The FWM's collections include not only completed works of art, but also material, photographic and video records of the process by which artworks are made. At present, onsite visitors have access only to those collection objects on view in the galleries and to a very limited selection of process materials displayed in the studio's vitrines. Likewise, visitors to the Web site can view only a small selection of artifacts, video clips, and interpretive text. Almost all of the process archives-photographs, videos, and materials that illustrate the creative endeavor--are currently available only by special appointment. For the first time, the proposed project makes available these rare and exciting collection assets both for the museum's growing numbers of onsite visitors as well as for its vast audience online. Moreover, this project establishes a platform from which even greater public access to the FWM's innovative, process-oriented holdings can be achieved in the future.

FWM staff as well as a team of consultants-among them, an award-winning photographer, a noted videographer, a writer/editor, an artist-in-residence, and two project interns will collaborate to carry out the project. The initiative involves five components: 1) the expansion of the collections section of the FWM Web site; 2) the creation of a vibrant installation by California artist Jorge Pardo that delineates the Multimedia Education Lab within FWM's gallery space; 3) the production of an introductory digital video; 4) the development of a pilot online curriculum, featuring lesson plans and activities based on the collections; and 5) surveys and outcomes based evaluations. The response to these new interpretive tools generated by these latter surveys of FWM's target audiences will provide direction for future enhancement and refinement of the institution's resources on the Web.

#### Project Components

1) The **expansion of the current FWM Web site** ([www.fabricworkshopandmuseum.org](http://www.fabricworkshopandmuseum.org)) is the core of the project. 30 new pages will be added to the site featuring a selection from the three areas of the FWM's collections: 10 collections object pages, 10 creative process pages, and 10 pages of short videos featuring clips from the FWM video archives (see Mission & History section for a description of the collections).

- The object pages will incorporate photographs, a catalog listing and interpretive text for each.
- Each creative process page will show how a specific work of art was made through photographs of the artist at work in the studio, text explaining the process, photographs of process materials (maquettes, test fabric swatches, sculpture molds, silk screens, etc.), and images of the final work.
- The 10 video clips will each have a Web page with text and an image of the related artwork. Each video will be approximately two minutes of edited footage, showing artists-in-residence talking about their artwork and/ or actually making their project at the FWM.

The Artistic Director, along with the Curatorial and Education staff, will select the featured 30 works of art from the collections based on the following criteria: thematic issues in the works and their relation to the online curriculum, the use of experimental materials and methods, and the representation of a cross-section of the diverse projects actualized at the FWM. Texts will be written by an outside writer/ editor.

The FWM Web site was launched in March, 2002, and continues to produce a significant addition to our audience base. In 2003, the FWM had over 160,000 unique visits to the Web site. In the past two years, this figure has increased annually by over 200%. Use of the site is tracked by the consulting firm FutureQuest. Web site designers Zero Defect Design, the original designers of the site, will also be the designers for this project.

2) The **Multimedia Education Lab installation** will be designed and fabricated as an artist-in-residence project at the FWM with Cuban-born artist Jorge Pardo. Pardo's work navigates the territory between art and what is usually identified as architecture or design. In 1999, he created his first FWM project, *Untitled*, a site-specific installation in the entrance, reception area, shop, and offices of the FWM. The central element of this installation is a large, silk-screened fabric curtain that acts as a wall, capable of defining and creating new spaces (see attached images). Pardo went on to create a related installation at the Dia Art Foundation in New York, which incorporated fabric designed and silk-screen printed at the FWM. When he returns to the FWM, Pardo will reconfigure his earlier installation to locate the Multimedia Education Lab adjacent to the main exhibition gallery and the open studios. He will design and fabricate new curtain and upholstery fabrics, lights, wall coverings, and computer furniture in collaboration with the FWM studio staff. The installation will house three computer stations and a larger seating area with a 50" plasma screen for group presentations of up to 35 people, the size limit of FWM school tour groups. The completed education lab will be visually compelling and user friendly, stressing design, comfort and function. The computer stations will be linked to the FWM's Web site, where visitors will be able to experience portions of the collections and archives not currently exhibited. The presentation space will play the introductory video, giving onsite visitors a better understanding of the unique qualities of the FWM, so that they are able to engage all parts of the institution during their visit.

3) **Production of Introductory Video:** Distinguished videographer Allison Humanuk, with the help of the FWM video archive staff, will draw on the materials in the video archive to create a five-minute introductory video about the FWM's special focus on the creative process. This video will acquaint visitors with the FWM's studios, galleries, and collections, and offer an extraordinary experience by presenting works of contemporary art from conception through construction. The video will play on the 50" plasma screen just outside the entrances to the open studios and main exhibition gallery, setting the stage for museum visitors' experiences in these spaces. The script will be written by Doug Bohr, the FWM Director of Pub4c Programs and Exhibitions, with Blake Bradford, Education Coordinator, guided by the Education Advisory Committee (chaired by a Board member and comprised of teachers, museum educators, educational technologists, and representatives of the Philadelphia Public School District). The Philadelphia area National Public Radio arts correspondent, Joel Rose, has offered to do the voiceover at no charge. A second video will be produced using the same footage but with a special voiceover tailored for K-8 students. Both versions of the video will be used as pre-visit tools to prepare students scheduled for tours of the FWM. Spanish language version the introductory video will also be created.

4) A new **online curriculum** area of the FWM Web site will provide students and educators with interpretive tools and activities relating to the FWM's permanent collections and Artist-in-Residence program. Available resources will include lesson plans, with supply lists and activities; specific connections to the Pennsylvania state curriculum; photographs and video documentation; text descriptions of artists' projects; and links to other information on the art and artists in the FWM's collections. With a structure set by the Education Advisory Committee, the lesson plans and resources will be culled and written by the Education Coordinator with assistance from a project Education Intern. This pilot program will be organized around four themes: (1) Pattern and Design, (2) Performance and Participation, (3) Identity, Race, and Gender, and (4) Materials and Media. Each theme-and the related activities and resources-will tie together groups of works from the collections.

5) **Surveys and Feedback:** Information gathering is a critical part of the proposed project. Once the new pages are added to the Web site, requested funds will be used to implement an online survey gauging visitor responses. The survey will gather information such as: (1) why users visit the site (research related to work or school, entertainment/ curiosity, etc.); (2) given their personal interests, does the FWM Web site provide the information about which they are interested; and (3) what additional information they would like to learn more about (for example, more background about the artists, more illustrations, more video/photographs/text, etc.). In conjunction with the questionnaire, the online survey will contain open pages in which visitors can offer more general feedback.

A different survey will be tailored to onsite visitors. It will assess the effectiveness of the interpretive materials as a supplement to their *visit* by asking questions like: (1) what media resources they find most beneficial; (2) what

additional information should be made available; and (3) what practical improvements that they recommend. This survey will gauge whether or not, after using the new educational tools, onsite visitors understand the museum's emphasis on the creative process, thus measuring the museum's success of meeting its goal of providing an integrated experience of workshop and museum.

In addition to the surveys detailed above, the FWM will solicit feedback from three specialized groups (as specified in the LRSP): teachers and educators, artists and arts professionals, and international art students. The FWM will develop the online curriculum and educational video script under the guidance of the Education Advisory Committee. Once the online curriculum is developed, the Education staff will gather responses from teachers in the field through four one-hour focus groups. To that end, the IFWM will designate one of its monthly Evenings for Educators events as a special forum for area teachers to discuss the online curriculum and comment on its applicability. The Artist Advisory Committee—a group of international artists, curators and museum directors will review the collections portion of the site and make recommendations at its annual meeting. Finally, Education staff will organize four one-hour sessions with Philadelphia area college art students and faculty to talk about how they could best utilize the site. In an effort to receive feedback from those who utilize the Web site less as a supplement to the exhibitions but as an independent experience the FWM will conduct a similar survey through faculty at two major art schools outside the area (Cranbrook Academy in Michigan and University of Montreal).

A team of six staff and Board members will review the results of the two survey and various focus groups. The Artistic Director, Associate Director, Director of Exhibitions & Public Programs, Education Coordinator, Board Chair of the Education Advisory Committee and Chair of the Board PR Committee will review the information, and organize a presentation to the full Board and staff. This presentation will form the basis for a session on responsive planning for the future.

#### **Future Activities**

While not covered under the current grant request, the information and resources gathered through this pilot project will pave the way for future programming initiatives. The FWM will have a tested format for a larger-scale expansion of the Web site, offering substantial portions of the collections and creating new and improved resources for teachers. This will move the museum even further toward fulfilling the LRSP goal of utilizing the Web site as an educational vehicle to connect process and product, and to make *all* the collections accessible.

#### **Goals and Objectives:**

In order to make the FWM process-oriented collections more accessible and relevant through efficient and dynamic means, the FWM will achieve several measurable goals:

- (1) the expansion of the Web site by the set number of pages and artist projects;
- (2) the creation of the introductory and educational videos using the video archives;
- (3) the creation of an online curriculum portion of the site featuring four thematic lesson plans for teachers;
- (4) the realization of one artist installation, which will be a portal for viewing the Web site and new introductory video using the specified equipment;
- (5) information and feedback will be gathered from a minimum of: 15,000 Web site visitors; 500 onsite visitors; 10 arts professionals through the Artist Advisory Committee; eight educators through the Education Advisory Committee; 20 teachers; 45 international college/post-graduate art students. A team of six staff and Board members will review collected responses, and will make a formal presentation of findings to all staff and Board.

## **2. GRANT PROGRAM GOALS**

The FWM Media Lab project will fulfill the IMLS goal of supporting lifelong learning by providing an unparalleled opportunity to understand contemporary art through engagement with experimentation and materials. This project will enhance the museum's capacity to make every aspect of its rich collections available to the public, including significant areas of the collections which were previously unavailable, but which, with their emphasis on process as a tool for understanding contemporary art, provide exciting learning opportunities.

The FWM collections are virtually unique in their combination of artwork, images and video of artists at work, and process materials. This thorough, three-part documentation of art and making in the late 20th and early 21<sup>st</sup> centuries has been consistently maintained for 26 years, giving insight into why and how contemporary art is made. Contemporary art can be off-putting and hard to understand. But seeing a work as it comes into being through the eyes of the artist and the FWM studio staff, offers many more points of connection than the "white cube" gallery. It is essential, if the FWM is to fulfill its mission, to make these extraordinary collections accessible to the public.

The proposed project creates a flexible and multi-dimensional learning center, operating, simultaneously inside the museum and across the globe. In this way, it will engage a broader and more diverse audience, and is suitable for use by all age groups, and for individuals located in Philadelphia and across the country. The online curriculum will be accessible to elementary, high school, and college teachers and students, but will also be of interest to retirees and the home-bound looking for new learning experiences. Visitors to the onsite FVM Educational Multimedia Lab-itself an artist-in-residence project-will have a larger context for their museum experience, and will be better able to understand the activity in the open studios and the work in the exhibition galleries.

### **3. HOW THE PROJECT FITS INTO THE STRATEGIC PLAN AND MISSION**

The proposed project is developed directly from the institution's Long Range Strategic Plan (LRSP), approved by the Board of Directors in October, 2003. It will allow the institution to complete nine separate action steps specified in the plan in the areas of collections, programming, education and technology. For example, the LRSP calls for "using the Web site as a vehicle for greater awareness of the museum's holdings," and "ensuring that interpretive programming reveals the step by step process of how the artworks in the collections came into being. "One of the primary goals under *Strategy II: Relevance* reads: "Use the Web site to demonstrate the institution's vast educational resources. Enhance the online value of the archives, artist videos, collections and exhibitions with accompanying educational guides."

The LRSP also includes specific timetables for achieving goals. For example, in year two of the plan (2005, the first year of the grant period) the FWM is to "implement plan for more effectively utilizing the collections and education online (related to goals I.4.b; II.2.h; II.3.b; and II.S)," and to "develop modest improvements...for the onsite public--such as...materials for helping visitors approach the process materials and studio (goals II.3.a; III.2.a)."

All elements of the plan and of this proposed project directly support the museum's mission and vision. The proposed project links the results of the residency program and the artists' exploration of new materials with the permanent collections for the express purpose of educating and inspiring audiences about contemporary art. The institution has a clear interpretive strategy and vision-that seeing the process by which an artwork is made can provide a point of entry or greater understanding into the purpose, meaning and, significance of contemporary art.

The Media Lab, educational video, online curriculum, expanded collections information, and access to the process archives will fundamentally transform the content that the FWM delivers to its audiences, and the way in which this content is delivered. In this way, the project will directly serve the goals of the museum's LRSP, making the collections not only more visible, but more relevant to a broad constituency. Through the requested funds, the FWM will gain vital information about the ways audiences utilize the Web site, how to further improve visitor experience, and how to better meet the needs of public school students. More importantly, the grant will provide the FWM with the tools and the resources to adapt to this information, processing visitor feedback and amending programming accordingly. For example, the equipment in the Media Lab will be used to develop further interpretive materials, such as specialized presentations through Html-scripted documents created by the Education staff based on visitor feedback.

The proposed project represents a new direction for the FWM -a systemic change toward greater accessibility through electronic media, and increased educational emphasis on understanding the contemporary art through the creative process and the museum's collections. By combining onsite and electronic interpretive tools, the project will greatly impact the FWM's ability to meet its goal of "linking process to product" without overextending the museum's limited resources. This initial expansion of the Web site and the evaluative results will enable the institution to move on to the next step in the FWM's ambitious LRSP goals.

#### **4. STRATEGIC PLAN: PROCESS AND FINANCIAL RESOURCES**

The development of the FWM's LRSP began with a rigorous institutional assessment by New York-based consulting group EMCArts. Group meetings and individual interviews—all using a consistent Line of Inquiry developed by EMC principals—cultivated information about the FWM's institutional mission and vision, governance structure, staffing, artistic programs, education programs, collections policies (acquisition, maintenance and display), public participation, and finances. Interviews took place with representatives of both the governing and advisory Boards, senior and support staff, current and former artists in residence, apprentices and students, and teachers, as well as funders, community representatives, and members of the general audience.

EMC.Arts presented an Assessment Report to a Planning Committee of the Board of Directors, synthesizing the aspirations that had been expressed for the future and underscoring key issues recommended for the upcoming planning. This assessment report also formed the basis of a full Board meeting, and informed the Board's identification of key issues and goals for the future.

The full Board charged the Planning Committee with re-visiting and redrafting the mission for the institution, articulating its artistic and programmatic vision, and converting key issues into specific goals, action steps and evaluative measures. To facilitate and inform this task, the Board engaged consultants Chris Mekal and Susan Courtemanche, who were selected because of their expertise with the issues identified through the Assessment phase. Both consultants have extensive experience in dealing with facilities projects, collections issues, Founder-driven organizations, and development.

The committee engaged in a series of intensive multi-day meetings focusing on selected topics. For example, one session was dedicated to analyzing the changes in the local and national communities. To that end, local Board members compiled information about the Philadelphia region, including articles from local papers, while other Board members traveled from Virginia and New York to help coordinate these local findings with the larger nation-wide issues facing art museums. The Board concluded that the FWM has an unparalleled opportunity through its emphasis on materiality and making, and its holdings in the creative process archives—to "educate and inspire" targeted local and national audiences.

Planning also included a staff retreat and dedicated full Board meetings. Staff, consultants and Board worked to draft, edit and revise the plan. The Board of Directors unanimously approved the final plan on October 29, 2003.

The resulting plan is a comprehensive series of objectives, goals and action steps complete with detailed timetables and financial figures. The LRSP charts the museum's conceptual and operational growth over the next five years. Three of the five primary strategies identified in the plan (*III. Public Visibility/Financial Stability; IV Building Capacity/Future Facilities; and V Leadership*) all directly address the museum's financial stability. The FWM has an excellent record of financial controls with figures audited by Grant Thornton LLP, always operating without debt. As the FWM looks to the future, the Board has set achievable goals to increase capacity at a sustainable rate. Specific action steps include hiring development counsel to help build a major gifts program, and completing a Nonprofit Business Analysis through the Nonprofit Finance Fund, which will provide an analysis of the museum's fundraising capacity. The FWM has already identified three funding sources for these initiatives. Other goals in the LRSP related to visibility, target audiences and relevance (Strategy II), will also assist in achieving the institution's financial goals.

#### **5. APPROPRIATENESS OF PROJECT FOR INSTITUTION, INTENDED AUDIENCE**

The proposed audience for this project coincides with the target audiences specified in the museum's LRSP: *art world opinion leaders and collectors, art students; the Philadelphia region, including public school students and educated, culturally-curious individuals*. These target groups were selected based on need (Philadelphia public schools, international art students) and by their potential to serve multiple institutional goals (for example, art world opinion leaders can exponentially increase institutional visibility, while educated, culturally-curious individuals can eventually contribute to greater financial stability). While recognizing the need to serve audiences beyond these target groups, the museum has elected to focus its limited resources on best serving these four groups over the next five years, with the expectation of attending to additional groups as capacities increase.

While initial needs assessments related to this project came from three sources, more and specific communication with these target groups is built into the project proposal. Initial needs assessment includes the following:

(1) a rigorous institutional assessment in early 2003 by consulting group EMC.Arts contained many comments from teachers expressing their desire for expanded resources related to the residencies and creative process. See attachments for excerpts from that assessment.

(2) Based on the EMC.Arts review as well as their own independent research, consultants Chris Mokal and Susan Courtemanche drafted a "current situation" analysis of key issues that the FWM identified as crucial to institutional planning. Many of these comments reiterated the need to make the unique assets of the FWM more available-specifically its process materials. Please see attachments for excerpts from that assessment.

(3) Written visitor surveys completed by on site audience members indicated that many visitors were not aware of the FWM's collections or its emphasis on the creative process; the majority of visitors were only aware of the temporary exhibitions.

## **6. PROJECT RESOURCES: TIME AND BUDGET**

The FWM has a carefully planned schedule and budget to accomplish the proposed activities. The project has been broken into six multi-month phases:

- Commissioning/Recruiting (December 2004-January 2005)
- Preparation (February-July 2005)
- Design & Refinement July-December 2005)
- Launch January-February 2006)
- Information Collecting (February-September 2006)
- Reviewing/Responding (September-November 2006)

For more information, please see the detailed timeline in the attachments. For details on staff hours, please see Section 7 below and the Budget Justification.

The budget has been developed based on previous experience realizing ambitious projects of exceptional quality using interns and outside contractors. The current FWM staff worked with Zero Defect Design to create the institutional Web site in 2002, and has continued to expand and use the site in innovative ways. For example, in 2003 the FWM partnered with the *American Journal of Nursing* to survey over 1000 nurses through the FWM Web site; the results were used for the museum's exhibition about nursing uniforms. The FWM has also used outside writers-from talented graduate students- to professional editors-to generate text for substantial projects. For example, the FWM used an outside writer/editor to generate 150 artist entries in its 25th anniversary publication (which was awarded the 2003 First Prize from the American Association of Museums). Current staff have managed and successfully completed four IMLS-funded conservation projects. Through careful planning and management, the FWM staff has a demonstrated ability to realize large-scale projects, achieving excellence under a balanced budget.

## **7. PROJECT RESOURCES: PERSONNEL AND TECHNOLOGY**

Qualifications and responsibilities of key personnel for the project are detailed below. See Budget Justification for more information on how hours will be distributed and efforts to limit the proposed activities' impact on the staffs' other duties.

**Marion Boulton Stroud**, *Artistic Director*, will oversee the artistic selections and educational portions of this project, and will serve on the final evaluation committee. Ms. Stroud, founder of the institution in 1977, did graduate work in the History of Art at the U. of Pennsylvania. As Artistic Director, she supervises the artistic and administrative operations of the organization. She has curated numerous exhibitions, lectured nationally, and edited several FWM publications. Stroud is on the International Council of the Museum of Modern Art in New York and is Chair of the Print Committee of the Philadelphia Museum of Art.

**Ellen Bethany Napier**, *Associate Director*, will act as Managing Director of the project, monitoring and coordinating timelines, budgets, planning and evaluation. She is responsible for the on site management of operations of the FWM, including development, staffing and planning. Prior to joining the FWM, she was Curatorial Associate at the Wexner Center for the Arts in Columbus, Ohio. She holds an M.A. in History of Art from The Ohio State University, Columbus, Ohio and a B.A. in History of Art and Architecture from Miami University in Ohio.

**Douglas Bohr**, *Director of Public Programs and Exhibitions*, will oversee the artist installation and introductory video production, and will work closely with the Education Coordinator on the online curriculum. He will also be on the final evaluation team to review and share collected information. This newly created staff Director position is a key to the success of this grant, adding the hours and expertise necessary to begin to build and increase the FWM's educational initiatives. He oversees the daily management and planning of artistic programming, including artist residencies and on-site exhibitions, in coordination with the Artistic Director. He holds a B.F.A. from Boston University and an M.F.A. from The University of North Carolina, Greensboro. Prior to his arrival at the FWM, he served as Associate Curator at the Southeastern Center for Contemporary Art and as Adjunct Professor at Wake Forest University.

**Blake Bradford**, *Education Coordinator*, will draft the Online Curriculum during the summer months, which are typically dedicated to the development of new initiatives while schools are out of session. In year two, Bradford will also work with college classes and teachers on evaluation and information gathering, and will serve on the final evaluation committee to tabulate and review information gained. He is responsible for administering FWM programs for school age and adult visitors, and fostering institutional collaborations and audience development. He oversees school and teacher programs, workshops, lectures, and didactic materials accompanying exhibitions. He holds a M.A. from the University of Texas and a B.A. from Williams College.

**Aaron Iglar**, *Manager of Visual Media*, will act as Technical Project Manager for the new equipment, Web site expansion and online survey. He will work closely with the Web site design firm on all aspects of the project and oversee the project intern. As Manager of Visual Media, Iglar is responsible for coordinating publications, the Web site, photography and the Photographic Archives, IT issues, and the museum's printed materials. Iglar has a B.F.A. in Photography from University of the Arts, Philadelphia.

Artist-in-Residence **Jorge Pardo's** will create a new participatory environment for this project. He has created installations in museums around the world; many of which incorporate diverse materials such as ceramics, weaving, tile, or furniture. For his 1997 solo exhibition at the Museum of Contemporary Art in Los Angeles, he blurred boundaries between design, performance, and sculpture arts. He has had numerous other solo exhibitions, including the Museum of Contemporary Art, Chicago and Sculpture Projekte Munster. Born in Havana, Cuba in 1963, he moved to the United States as a child, and now resides in California. He earned his B.F.A., at Art Center College of Design in Pasadena.

**Allison Humenuk** will create the FWM introductory video. She is an award-winning documentary filmmaker whose work has been screened in film festivals nationally, and been shown in numerous museum exhibitions including the Museum of Fine Arts, Boston; The St. Louis Art Museum; and the Harvard University Film Archives, Cambridge. As a producer and director of photography her work includes commercials, documentaries and fiction for clients such as PBS, MTV, Discovery, and National Geographic. Humenuk earned her B.A. in Visual and Environmental Studies at Harvard University.

**A writer/editor** will be hired to draft and edit short texts for the 30 new Web site pages. The FWM uses contract writers for special projects such as large publications or exhibition-related materials. Writers are required to have an advanced Art History degree, and demonstrated success in writing text accessible to a broad audience.

**A project media intern** will be hired to scan images (linking them to the EmbARK collections database) and to assist the photographer in documenting the selected artist process materials. The intern will be detail-oriented, computer literate, and have database experience and registration, collections, or library experience. The intern must have at least a B.A. in an art-related field.

**A project education intern** will be hired to assist the Education Coordinator in the formulation of the Online Curriculum. The Intern will be recruited from the graduate Museum Education program at University of the Arts, because of the program's emphasis on learning & technology. Candidates will be required to be in their second year of the program, have demonstrated writing skills, and experience in art museums.

One key to the FWM's success in realizing special projects, particularly for an institution of its size, has been engagement with advisors and outside experts. The FWM **Artist Advisory Committee** and the **Education Advisory Committee** will provide invaluable guidance and knowledge, ensuring that the content will be of the highest quality and relevance. See attached list of key personnel for more information.

## **The Fabric Workshop and Museum Budget Justification**

### **Salaries and Wages of Permanent Staff**

Staff salaries are carefully estimated to fully achieve project goals while also respecting competing demands on the staff's time. While the estimated salaries reflect a significant amount of time and resources, all of the proposed activities are integral to the FWM's strategic plan, and are therefore at the highest priority for the institution.

The FWM staff tracks its hours by project every week, and is experienced and aware of time as a critical resource. Many of the proposed activities intersect with the staff's ongoing duties: for example, the Manager of Visual Media oversees additions to the Web site. In 2003, he oversaw the development of an online catalogue for a special exhibition. In 2004 he will coordinate a large expansion of the Museum Shop section. In 2005-06 the collections and educational portions of the site become the top priority (as specified by year in the Long Range Plan). Any time and costs incurred above the budgeted amounts will be absorbed within the next two years operating budgets.

DOUG BOHR, *Director of Public Programs and Exhibitions* will spend 150 special hours over two years (overseeing the Jorge Pardo installation will fall under his regular duties of facilitating eight artists-in-residence projects and exhibitions each year). In year one, Bohr will draft and revise the Introductory Video script (35 hours); and will oversee the Education Coordinator's work with the Education Advisory Committee in planning for the online curriculum (25 hours). In the Information Collection Phase (February to September 2006), 20 hours will be spent overseeing the Ed Coordinator's planning and hosting focus groups for teachers and college/post-graduate art students. Also in year two, 30 hours will be spent reviewing and presenting information gleaned from the surveys, as a member of the staff/Board evaluative team. The remaining 40 hours will be dedicated to project management throughout the two years.

BLAKE BRADFORD, *Education Coordinator* will spend a total of 232 hours on the project in two years (equivalent to 3 hours per week). From October 2004 through May 2005, Bradford will accomplish the following: research and draft initial Online Curriculum (24 hours over 8 weeks); review and edit the Introductory Video script (6 hours); and work with the Education Advisory Committee to develop the structure for the Online Curriculum (25 hours over four weeks). In summer 2005 while schools are out of session (a time the Education staff typically devotes to developing new projects), Bradford will work with the education intern to complete the most intensive writing for Online Curriculum: 8 weeks at 10 hours/week. Design will be reviewed again by the Ed Advisory Committee and refilled by Bradford (40 hours over 12 weeks) in fall of 2005.

In year two Bradford will spend project hours on planning and hosting focus groups of teachers and college/post-graduate art students (16 hours planning, 16 hours hosting in spring 2006), and reviewing and presenting information received through the various surveys (25 hours in fall 2006).

ELLEN NAPIER, *Associate Director*, will act as Managing Director of the project. As a part of her regular long range planning and managing duties, she will monitor and coordinate timelines, budgets, planning and evaluation. Her project hours will be heavier in year two as she oversees the final collection of information and evaluation. 50 hours throughout year one will be spent managing commissions and finalizing budget arrangements. Hours in year 2 spent as follows: 40 hours on drafting surveys, 45 hours overseeing the collection and summarization of information, 40 hours will be dedicated to project management throughout the two years.

AARON IGLER, *Manager of Visual Media*, will oversee the project intern, participate in the selection of images, manage the Web site expansion, and advise on technical issues in the new Multimedia Lab. Over two years Iglar will spend 124 hours, with half of that time concentrated in summer 2005 with the design and revision by Zero Defect Design (64 hours over 8 weeks).

The Asst. Registrar URSULA AHRENS and two staff Printers, KATE ABECHROMBIE and OLIVIA SCHREINER will also devote minimal amounts of time to portions of the project.

### **Salaries and Wages of Temporary Staff**

**INTERNS** The media intern will be trained for a total of 40 hours on protocols, database, and equipment in the photography archives. 25 hours will be spent setting up for and assisting the photographer in shooting the process materials. The remaining hours are to scan up to 200 images (185 hours x \$10/hour). The education intern will spend 100 hours assisting the education coordinator drafting the Online Curriculum (100 hours x \$12/hour).

**WRITER/EDITOR** The FWM will employ a writer/ editor to generate the text for the web site. The FWM frequently employs writers to assist on publications and other special projects where appropriate. Writers will be required to have a graduate degree in art history, a demonstrated talent for engaging a broad audience, and familiarity with the FWM and its programs. They will be paid 1\$20/hour for research (10 hours), writing (30 objects x 6 hours each), and revisions/editing (20 hours).

### **Travel**

\$500 is reserved for airfare (from LA to Philadelphia) for the artist to install his new piece. Housing has been computed at five nights, at a rate of \$100 per night (total \$500). A per diem and incidentals will be \$40 per day, for five days during each of the four visits (\$200).

### **Materials, Supplies and Equipment**

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**MATERIALS AND SUPPLIES** \$2,800 in installation materials will be spent on fabric and pigments (\$35/yard x 50 yards), screens (\$200), simple furniture supplies (\$300), MDF plywood (\$500), and basic hardware (\$50). A modest amount is also budgeted for photo processing (\$200)

**EQUIPMENT** The FWM will spend \$16,000 on equipment for this project. \$6000 from the IMLS will cover 3 computers (hardware and software at \$2000 each); if the FWM is able to raise those funds, a board member has promised a matching gift to help purchase a 50-inch screen (\$1,800). Other solutions were explored, including projectors and screens, but this screen offered the FWM's visitors the most flexibility and stability.

### **Services and Consultants**

**VIDEOGRAPHER** Award-winning documentary filmmaker Allison Humenuk will be hired to create an Introductory video based on the FWM's video archives. Humenuk has offered the FWM a special one-time fee of \$9000 to research, edit and produce a digital video about the institution and its commitment to the creative process. (As a producer and director of photography of commercials, documentaries and fiction for clients such as PES, MTV, Discovery, and National Geographic, she usually charges a much higher rate).

**TRANSLATOR** The FWM will hire a professional to translate and do the voiceover for the Introductory video. The \$1000 fee is based on the FWM's previous bilingual projects, most recently for a video about the Artist-in-Residence project by Charles Juhasz-Alvarado from Puerto Rico.

**WEB DESIGN FIRM** The FWM will employ Zero Defect Design to build and revise the 30 new collections pages (\$4,500), the online curriculum section (\$2,200), and the virtual visitor survey (\$1,000), including some basic tabulation of results. The FWM and ZDD have worked together before on multiple special projects, and figures are based on quotes from ZDD.

**ART INSTALLATION CREW** The FWM employs contract preparators Wormwood & Haze to install its exhibitions. They will each spend an estimated 50 hours on the project (50 hours x 2 people x \$20/hour).

**ELECTRICIAN, PHOTOGRAPHER, EQUIPMENT INSTALLATION** A professional photographer will spend 2 full days photographing the process materials at \$500 per day. He will be assisted by the Media Intern. The FWM received a quote from electrician Lee Garner for the rewiring necessary for the new equipment (\$2,000). A modest amount has been included for the FWM's part-time technical assistant to help install the new equipment (\$200).

**ARTIST** Jorge Pardo will receive an honorarium of \$1000 plus travel and materials as noted.