

1. Statement of Need

The Madison Museum of Contemporary Art is a cultural leader in south central Wisconsin, serving the region with exceptional exhibition and outreach programming in a world-class facility. The organization was founded in 1901 as the Madison Art Association, and evolved over a 103-year period from an interest group without a physical home to a community based art center to an avant-garde regional museum. In 2004, the museum embarked on a new transformation to meet demands for a larger facility with a significantly upgraded public amenities and back-of-house spaces.

A new Cesar Pelli-designed facility for MMoCA opened in Madison's Overture Center for the Arts in 2006. This 51,000-square foot building allowed the museum to more than double its annual attendance in its first year to 200,000 and to take public programming to a new level. The space has proven particularly apt for the museum's exhibitions program, allowing MMoCA to redefine and expand efforts in this area and to work with new partners worldwide to organize and travel significant exhibition projects. The building's larger, more flexible spaces, built explicitly for the display of modern and contemporary artwork, have vastly increased the museum's ability to accommodate significant 2-D and 3-D work. For instance, the museum's current exhibition, *George Segal: Street Scenes*, could not have been installed in MMoCA's old space due to weight restrictions. Other recent projects, such as *Chuck Close: Process and Collaboration*, *Jasper Johns: The Prints*, and *LeWitt x 2* would also not have been possible in MMoCA's old building due to the sheer volume and size of works in these exhibitions.

As MMoCA's new space has allowed the museum to explore new directions in the exhibitions program, it has also allowed the museum to re-imagine long-standing MMoCA traditions, including the museum's *Wisconsin Triennial*. The *Wisconsin Triennial* is widely regarded as the state's most prestigious showcase of contemporary Wisconsin visual art and is respected by artists, critics, and audiences for its balanced selection of innovative artistic expression and its thorough, yet open, jury process. The *Triennial* is typically organized every 3 years and invites any artist engaged in the art making process, including college and university students, to apply. The 2007 *Wisconsin Triennial* – the 11th presentation of the exhibition and the first in the museum's new home – received almost 500 applications for jury review. Through a two-tiered process of artwork evaluation and studio visits, the curatorial team culled this group down to a final set of 43 artists and ultimately 125 artworks to best represent the state of contemporary art making across Wisconsin.

The 2007 *Wisconsin Triennial* gave the museum the opportunity to use its new space to full potential by displaying more works per artist than in past years, selecting works made on an ambitious scale, making full use of the new media gallery for film and video work, and incorporating site-specific installations into public spaces such as the museum's lobby and rooftop sculpture garden. The exhibition was very favorably received by critics and media and enticed a large audience of 44,000 on-site visitors, including more than 2,000 on opening night alone! Numerous patrons took advantage of related exhibition programming and thousands left with a copy of the stylish exhibition brochure/poster. Perhaps because of this vivacity, excitement, and critical success, it was easy to overlook the fact that the reach of the exhibition was essentially limited to 51,000 square feet in downtown Madison, Wisconsin.

Exhibition projects such as the *Wisconsin Triennial* are the heart of the museum's operations and fulfill the museum's mission to "serve the art life of the community by creating opportunities for direct experience with works of art, by providing a forum for the exchange of ideas about art, and by offering

programs to enhance the appreciation and understanding of art.” Looking ahead to the 2010 *Wisconsin Triennial*, MMoCA recognizes a tremendous opportunity to move beyond the physical walls of the museum and to build on traditional didactic tools to further fulfill each aspect of its mission using new strategies and new technologies. MMoCA is requesting \$55,030 from IMLS to support an innovative presentation of the 2010 *Wisconsin Triennial* that vastly expands outreach efforts and potential audiences for this important staple of the museum’s exhibition programming. Using an enhanced Internet presence, Web 2.0 platforms such as blogs, Facebook and Flickr, cell phone audio guide technology, and even some low-tech initiatives like off-site lectures across the state, the museum will take steps to fulfill its mission with an entirely redesigned approach to exhibition-based communication and outreach.

The 2010 *Wisconsin Triennial* is an appropriate project for strategic audience expansion due to its inherent mission to act as a statewide survey. But the project will ultimately serve as a springboard for ongoing initiatives in this area, not just an isolated effort. Audiences are migrating toward new forms of information gathering, learning, and social interaction, and museums worldwide have identified and responded to the shift. To continue to effectively serve audiences and to meet its own strategic goals, MMoCA also needs to make this shift. Importantly, the plans outlined in this proposal for the 2010 *Wisconsin Triennial* will help the museum meet many of the objectives outlined in its most recent strategic plan, including the following goals:

- 1) **“We have significantly established MMoCA in the eyes of leading (established and emerging) artists and collectors, and within the greater art world.”** MMoCA has made great strides toward this goal, enticing exciting emerging artists such as Alyson Shotz and Barbara Probst to work with the museum, and organizing major traveling exhibitions such as *LeWitt x 2* and *George Segal: Street Scenes*. Prominent collectors have made significant recent gifts to the museum, including works by Andy Warhol, Robert Rauschenberg, and Ellsworth Kelly. But, to continue to stay top-of-mind, MMoCA must keep up with industry standards in the realms of outreach and technology. It will be important for MMoCA to be viewed as a leader, rather than a straggler in this area.
- 2) **“By retaining current and long-time supporters and reaching out to new ones, we will broaden and deepen our audiences, attendance, and membership, and assure the museum’s continued financial success.”** MMoCA works diligently and creatively to steward its current stakeholders and to attract new ones, although these efforts have traditionally been limited to on-site visitors and regional residents. MMoCA recognizes that, using Internet technology, social networking platforms, and other Web 2.0 initiatives, the museum can begin to interact with audiences literally around the world. Younger audiences, in particular, are identified as perpetually connected through online communities. If MMoCA hopes to grow this important element of its audience, it will need to connect with these younger community members in the virtual spaces where they are most comfortable.

As described in the attached Strategic Plan Summary, MMoCA’s most recent strategic planning process took place in late 2006/early 2007 and involved museum staff, board members, and museum volunteers. The process generated an ambitious plan with several umbrella goals and multiple measures of success followed by specific desired outcomes for museum departments. Ongoing evaluation of progress toward strategic plan goals is an integrated element of MMoCA’s day-to-day operations and often leads to new directions for museum programs and events. Plans for the 2010 *Wisconsin Triennial* are a direct result of this ongoing evaluation and response process.

2. Project Plan

The 2010 *Wisconsin Triennial* is an ambitious project that involves, on some level, every staff member at the museum. To organize the 2010 *Wisconsin Triennial*, the museum will draw on an experienced staff, best industry practices, a long history of jurying and presenting *Triennial* exhibitions, and lessons learned during the 2007 *Wisconsin Triennial*, the museum's first in its new space. The project timeline includes the following major activities: *September 2009*: call for entries deadline; *October 2009*: initial application review; *November – December 2009*: studio visits to second-round artists; final list of participating artists and checklist determined; *January – April 2010*: installation and publication planning and implementation; *May – August 2010*: *Wisconsin Triennial* open to the public.

Beyond these basics of exhibition design and implementation, the new focus of the *Wisconsin Triennial* in 2010 lays beyond its on-site installation. The museum plans to significantly expand the reach and impact of the *Triennial* among statewide audiences and to attract diverse new audiences locally, regionally, nationally, and internationally through the *Wisconsin Triennial's* online presence. Specific new initiatives for the 2010 *Wisconsin Triennial* include the following:

- **Use SlideRoom, a web-based application platform, to further diversify the applicant pool for the *Wisconsin Triennial*.** In 2007 and prior years, the museum's reach to applicants was limited to standard mail, word-of-mouth and "buzz." A web-based application platform will allow the museum to potentially reach artists in more remote areas of the state and to simplify the process through on-line submissions.
- **Offer a broader geographic presentation of the *Wisconsin Triennial* with off-site lectures in communities beyond Madison.** MMoCA plans to partner with University of Wisconsin system campuses to present artist talks in their home communities. This will allow MMoCA to connect with new audiences statewide who may not have a chance to see the *Triennial* in Madison. The museum will record all artist talks on the road and at the museum for online distribution.
- **Broaden the reach of the *Triennial* through a rich online exhibition.** Museums worldwide, including MMoCA, have embraced the web as an effective medium to share and interpret artworks. MMoCA's *Starry Transit* (<http://www.mmoca.org/starrytransit/>) and *Modern Art/Contemporary Art/MMoCA Collects* (<http://www.mmoca.org/mmocacollects/>) websites have provided very successful opportunities for online audiences to explore MMoCA offerings. While MMoCA can not currently allocate the necessary resources to develop a web-based exhibition to complement every on-site exhibition, the *Wisconsin Triennial* is an ideal candidate for such an investment. A web presence allows MMoCA to truly bring this statewide survey of contemporary art to the entire state at a very reasonable cost. While not a substitute for a trip to the museum, a vibrant web presence allows those who can't possibly make it to the *Triennial* in person to explore participating artists, their work, and their ideas. A consultant will be hired to maximize the potential of the web site in this area; she will concept and design the site and its content and will also record artists to provide first-person narrative as a resource on the site. A *Wisconsin Triennial* web site will have a permanent home on MMoCA's home page and will offer a lasting record of contemporary Wisconsin artwork, particularly as content from future *Triennial* exhibitions is added. Finally, a *Wisconsin Triennial* web site will offer a jumping-off point for other Internet-based opportunities surrounding the exhibition, including blogs, YouTube posts, and social networking profiles.
- **Recognize the potential of digital media, which accounted for more than 20% of the works in the 2007 *Triennial*, to be exhibited in virtual spaces worldwide.** MMoCA's curatorial staff will work with artists and the museum's web consultant to offer digital media through the museum's own web site or a third-party site such as YouTube. These efforts will allow audiences anywhere to experience works in the *Wisconsin Triennial* much like actual visitors to the museum. The curatorial

staff will also increase the excitement and credibility of web-based media in the *Triennial* by commissioning web-based projects in addition to site-specific 2-D and 3-D projects.

- **Create a more satisfying on-site experience for visitors with cell phone-guided audio tours.** *Wisconsin Triennial* exhibitions often include challenging works that addresses complex social issues. In addition to extended label copy and an illustrated brochure, visitors will benefit from first-person artist and curatorial insights delivered easily through their cell phones. MMoCA will use recorded artist content, collected as part of the web site development project, to streamline the creation of an audio tour and to keep costs for the project modest. The use of nearly ubiquitous cell phones, as opposed to traditional audio tour handheld devices, will likely increase the use of audio tours, particularly among younger audiences.
- **Incorporate Web 2.0 initiatives into the museum's presentation of the 2010 *Wisconsin Triennial*.** The Web 2.0 paradigm shift from static web content to interactive participation offers numerous opportunities to engage museum audiences more deeply, to harness the value of social networking to grow and diversify audiences, to generate candid feedback, and to create an audience-driven dialogue. For the 2010 *Wisconsin Triennial*, MMoCA will initiate artist and curator-authored blogs, use social networking sites such as Facebook to generate word-of-mouth "buzz," and encourage use of audience-contributed content sites like Flickr and YouTube to capture new perspectives on the *Triennial*.
- **Develop a robust integrated marketing campaign to drive audiences to the on-site presentation of the 2010 *Wisconsin Triennial* and to generate virtual audiences.** MMoCA will make a significant investment in marketing the 2010 *Wisconsin Triennial* to a larger statewide audience as part of its effort to engage Wisconsin residents beyond the greater Madison area. This will be particularly important in cities where MMoCA presents off-site lectures. The museum will also invest in a number of online advertising vehicles, both regionally specific, such as local newspaper sites, and international, such as artforum.com, to draw diverse audiences to the online components of the 2010 *Wisconsin Triennial*.

3. Project Resources

The 2010 *Wisconsin Triennial* will be the most ambitious exhibition project during the museum's 2011 fiscal year, filling the museum's large main galleries as well as the smaller State Street Gallery and adjacent public spaces such as the lobby and the rooftop garden. It is also one of the region's most high-profile exhibitions, demanding significant attention for artist and media relations. MMoCA allocates resource accordingly and has assigned approximately 1,400 hours of permanent staff time to the project.

***Wisconsin Triennial* Key Staff**

The *Wisconsin Triennial* has traditionally been curated by a team consisting of the museum's director, curator of exhibitions, and curator of education.

Jane Simon, curator of exhibitions: 400 hours for curatorial responsibilities and project management. Ms. Simon joined the MMoCA staff in 2004. She received her MA from Williams College in 2003. She has held curatorial positions at the Massachusetts Museum of Contemporary Art, Independent Curators International, and Minetta Brook. As curator of exhibitions, she manages the museum's exhibition programming in addition to organizing many of the museum's exhibitions. Recent projects include Barbara Probst: Exposures (2008); George Segal: Street Scenes (2008); and T.L. Solien: Myths and Monsters (2008).

Sheri Castelnovo, curator of education: 220 hours for curatorial responsibilities and education program management. Ms. Castelnovo has 17 years tenure at MMoCA. She has a Master's Degree from the University of Wisconsin in Arts Administration in addition to a BFA. She has co-curated several *Wisconsin Triennial* exhibitions as well as multiple youth-oriented exhibitions. She oversees all of the museum's educational programming, including the docent training program, school tours, adult enrichment programs, and family workshops.

Stephen Fleischman, director: 105 hours for curatorial responsibilities. Mr. Fleischman has served as MMoCA's director for 17 years, including responsibility for all administrative and artistic activities. He has co-curated numerous *Triennial* exhibitions, as well as significant projects such as *George Segal: Street Scenes* (2008); *Donald Lipski: A Brief History of Twine* (2000); and *Claes Oldenburg: Printed Stuff* (1997).

In addition to the curatorial team, key staff members will make significant contributions from the Registrar's Office, Technical Services Department, and the Marketing Department. The museum will also draw on its talented pool of interns, often undergraduate and graduate student students at the University of Wisconsin, to contribute to the success of the project. The museum is particularly excited about the opportunity to work with interns on new media initiatives given many students' strong familiarity with Internet-based activities.

MMoCA will also engage a consultant to develop the museum's web presence for the 2010 *Wisconsin Triennial*. Ellen Pincus is an experienced museum and education communication consultant with experience at several arts and education organizations including Sheffield School of Interior Design, Art Institute of Chicago, and Encyclopedia Britannica Education Corporation. Her proposal anticipates work on the project for an equivalent of 29 full-time days. She will bring particular expertise to accomplish MMoCA's goal of including audio and video recordings of artists on the 2010 *Wisconsin Triennial* web site.

Financial Resources

The museum's project budget of \$132,010 for the 2010 *Wisconsin Triennial* represents roughly 6.6% of the museum's total annual operating budget. Costs for the project are in line with other museum exhibition projects, and MMoCA expects to take advantage of numerous low-cost and no-cost initiatives included its *Triennial* plan such as inexpensive Guide by Cell technology and free Web 2.0 platforms. While not an enormous allocation of funds, the project is significant and demands attention for fundraising and support activities. The museum feels confident that granting agencies from the City and County will continue to support this project as they have done in past years. The museum also hopes for repeat corporate support from agencies such as the Alliant Energy Foundation and Associated Bank, both statewide concerns. Individual donors will also be approached for support and represent a staple of the museum's avant-garde exhibition funding. By investing significant resources in the 2010 *Wisconsin Triennial*, the museum looks forward to generating a return on investment, specifically through new audiences, new members, and potential new donors.

4. Impact

A grant from the IMLS for the 2010 *Wisconsin Triennial* will help ensure the 12th successful presentation of this respected survey of contemporary Wisconsin art. Through this exhibition project, MMoCA expects to make a positive impact by accomplishing the following goals:

- Provide a diverse on-site audience of 50,000 visitors with a vibrant portrait of contemporary art-making in Wisconsin. Engage more than 500 adults and children with related education programs to connect them more deeply with the works on view.
- Raise the profile of the arts in Wisconsin by showcasing exemplary work from a wide range of established and emerging Wisconsin artists.
- Provide working artists with the significant opportunity to exhibit work in a major museum exhibition.
- Continue to trace the development of art in Wisconsin by acquiring select works from the 2010 *Wisconsin Triennial* to add to the museum's permanent collection. This tradition has allowed MMoCA to be a significant repository of modern and contemporary art in the state.
- Create a record of the *Wisconsin Triennial* through the production of an exhibition brochure/poster; through photo documentation, and through an on-site comment book.

In addition, MMoCA looks to the 2010 *Wisconsin Triennial* as a critical opportunity to push the boundaries of traditional outreach efforts and to further its strategic goals by employing new methods of communication and interaction with audiences. Specific goals in this area include the following:

- Engage 25,000 visitors on MMoCA's 2010 *Wisconsin Triennial* web site.
- Offer a deeper on-site visitor experience to 10,000 audience members using Guide by Cell audio tour technology.
- Engage 300 participants statewide at *Triennial* artist talks offered outside of Madison.
- Attract a minimum of 200 posts to 2010 *Wisconsin Triennial*-related blogs and web-based comment books.
- Engage 5,000 visitors through 2010 *Triennial* postings on Web 2.0 platforms including Flickr, YouTube, and Facebook.
- Track a demonstrable increase in online membership purchases and donations as a result of increased web-based activity.

The museum will track specific hits to its *Wisconsin Triennial* web site using Google Analytics and will use tracking mechanism available through individual Web 2.0 platforms and Guide by Cell to gauge specific traffic for those applications. The museum will also gauge the reach of media coverage for the exhibition and will evaluate public reaction to the exhibition through all available feedback mechanisms. Following the presentation of the 2010 *Wisconsin Triennial*, staff will meet to evaluate all qualitative and quantitative data, and will use this information to determine how and where MMoCA will continue its broader outreach presence.

In a 2007 article on museums and Web 2.0, James Yasko writes that, "By encouraging staff to pursue new audiences, museums will open their virtual doors to the world and meet visitors on familiar ground." It's time for MMoCA to recognize that, while its physical museum space may be familiar ground to staff, current members, and repeat visitors, it is not familiar ground for thousands of potential visitors and supporters. In order to grow and thrive, MMoCA must take new risks and attempt new strategies for outreach and communication. The 2010 *Wisconsin Triennial* is a perfect vehicle for these new initiatives, and the project will serve as a playbook for ongoing planning in this realm while strengthening, deepening, and broadening audience relationships.

BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$0.00	\$37,325.00	\$37,325.00
2. Fringe Benefits	\$0.00	\$9,330.00	\$9,330.00
3. Consultant Fees	\$14,280.00	\$0.00	\$14,280.00
4. Travel	\$4,850.00	\$0.00	\$4,850.00
5. Supplies and Materials	\$21,000.00	\$0.00	\$21,000.00
6. Services	\$0.00	\$0.00	\$0.00
7. Student Support	\$0.00	\$0.00	\$0.00
8. Other Costs	\$14,900.00	\$30,325.00	\$45,225.00
TOTAL DIRECT COSTS (1-8)	\$55,030.00	\$76,980.00	\$132,010.00
9. Indirect Costs	\$0.00	\$0.00	\$0.00
TOTAL COSTS (Direct and Indirect)	\$55,030.00	\$76,980.00	\$132,010.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$55,030.00
2. Cost Sharing:	
a. Applicant's Contribution	\$30,325.00
b. Kind Contribution	\$46,655.00
c. Other Federal Agencies*	\$0.00
d. TOTAL COST SHARING	\$76,980.00
3. TOTAL PROJECT FUNDING (1+2d)	\$132,010.00
Percentage of total project costs requested from IMLS	41.7 %

*If funding has been requested from another federal agency, indicate the agency's name:

Madison Museum of Contemporary Art
 IMLS - Application November 2008
 Project Schedule

2009				2010							
September	October	November	December	January	February	March	April	May	June	July	August
Applications Due											
	Initial Work Review										
		Studio Visits									
		Final checklist prepared									
		Initial web site concepts									
				Installation and publication planning							
				Artist audio recording and editing							
				Web content development, design, testing							
				Cell phone audio guide scripts/production							
				Education program planning							
				Marketing campaign design/ads placed							
								Triennial open to the public			
								Public programs offered			
								Web 2.0 initiatives launched and tracked			
								Real time evaluation on-site and online			
											Final Evaluation