



Museums for America

Sample Application MA-10-15-0494-15

Project Category: Learning Experiences

Funding Level: \$25,001-\$150,000

San Francisco Museum of Modern Art

Amount awarded by IMLS:	\$150,000
Amount of cost share:	\$264,200

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing narratives for FY2016 applications differ from those that guided the preparation of FY2014 and FY2015 applications. Most obviously, the names of the three narrative sections and the order in which they appear have changed. Be sure to use the narrative instructions in the FY2016 Notice of Funding Opportunity for the grant program and project category to which you are applying.

San Francisco Museum of Modern Art
Creative Responses to Creativity
Project Abstract

Challenge Addressed: The San Francisco Museum of Modern Art (SFMOMA) broke ground in June 2013 on a building expansion project that will more than double the museum's capacity for the presentation of art and will provide nearly three times as much public space as does the current building. When the building reopens in spring 2016, with the renowned Doris and Donald Fisher Collection on display in its galleries for the first time, SFMOMA will face both new opportunities and challenges. To live up to the enormous promise of the new facility and expanded collection and to secure the long-term financial health of the institution, SFMOMA must offer new experiences to its on-site audience. It must find ways to bring a larger number of local visitors through the doors and to engage residents of the San Francisco Bay Area so that they return again with friends and family. SFMOMA's goals are to double the on-site audience to 1.2 million in its re-opening year and attract 850,000 visitors annually when it achieves a steady annual attendance in 2018 (a 30% increase over the pre-expansion annual attendance).

Concurrent with its building expansion, SFMOMA and brand strategy firm Wolff Olins conducted a comprehensive market study in 2013 to define key psychographic segments of Bay Area art-interested audiences that are most likely to engage with the museum, to identify perceptual barriers visitors have in connecting with the art on view, and to suggest ways in which SFMOMA could respond to these challenges and encourage repeat visitation. Ninety percent of the 615 respondents indicated that they are eager to learn more and that they are seeking more accessible, less academically-focused context than SFMOMA has traditionally provided around the art and artists, as well as more inviting and personally-relevant ways to look at and engage with art. SFMOMA believes that digital engagement will play a key role in the re-invention of the in-museum learning experience for the public, and that the museum's reopening in its expanded building provides the ideal opportunity to expand this type of activity.

Project Activities: The proposed project, *Creative Responses to Creativity*, will be completed over a two-year period beginning on October 1, 2015. It will produce eight hours of new digital interpretive media content related to SFMOMA's collection: 1) 80 to 160 audio clips of commissioned responses to selected artworks in the collection from 60 San Francisco Bay Area artists, filmmakers, musicians, and writers, among others; and 2) 60 short-form video documentaries based on interviews with 40 selected artists represented in the collection, filmed in their studios in California and New York. To ensure that on-site visitors will easily discover the content, SFMOMA will implement new approaches and new tools including a mobile application, a gallery-adjacent compact theater, screen displays in its lobbies, and related signage. Translations of the media into Spanish and up to four to-be-determined additional languages widely-spoken in the Bay Area will increase audience access. Remedial and summative evaluation of the project will be conducted by Audience Viewpoints Consulting.

Project Beneficiaries: The target audience for the project is on-site museum visitors with an emphasis on those from the San Francisco Bay Area, ages 13 and up. SFMOMA anticipates that one subset of this audience, visitors ages 18 to 35, will engage with the content created through the project at a higher rate than other audience segments of the general audience.

Intended Outcomes and Measuring Success: To thrive in the future, SFMOMA seeks to come to terms with the new visual culture in which we are immersed including the democratization of visual culture, the evolution of visitors' on-site museum experience, the rise of edu-tainment, and the dominance of interest-based communities. Consumers seek engagement and participation, not just instruction; they want individualized experiences. Through *Creative Responses to Creativity*, SFMOMA will deploy new styles of content and new tools, carefully monitor results, and rigorously evaluate the success of the project. As a result, SFMOMA will be in a position to share its findings with the field at large, and museums throughout the country will have a model to adopt in remaking their own visitor experience.

SFMOMA will measure success in achieving the project's intended results against these objectives:

- The new content created through the project will be accessed by 25% of SFMOMA's on-site audience, or approximately 400,000 individuals, during the 16 months of the project period that the new content will be available in the reopened SFMOMA building.
- Visitors who have utilized the in-building digital media will rate the "educational experience" and "entertainment experience" at the excellent level in the museum's quarterly audience surveys at a 20% higher rate than the baseline of responses from all visitors before the building's closing.

The greatest reward will be improved access for those members of the general public who have lingered on the margins of modern and contemporary art, feeling that museum spaces would neither welcome nor engage them. With compelling storytelling and fresh perspectives, *Creative Responses to Creativity* will provide a wider audience deeper and broader learning experiences and the opportunity for an immensely rewarding new relationship with modern and contemporary art.

Project Justification

Need, Problem or Challenge Addressed: SFMOMA broke ground in June 2013 on a building expansion project that will more than double the museum's capacity for the presentation of art and will provide nearly three times as much public space as does the current building. Developed in collaboration with the internationally-renowned architecture firm Snøhetta, the 235,000-square-foot expansion will seamlessly join the existing Mario Botta-designed building with a new addition. The transformative design includes numerous features explicitly created to open the museum to the community and the cityscape around it, including a ground-floor street-facing gallery with 25-foot high glass walls that will offer an informal social space for visitors to gather and experience art free-of-charge. Visitors may congregate at the new coffee bar, enjoy a meal at one of two restaurants, or partake of the numerous gathering spaces distributed throughout the museum to enhance the experience of SFMOMA as a place of enjoyment and relaxation.

When the building reopens in spring 2016, with the renowned Doris and Donald Fisher Collection on display in its galleries, SFMOMA will face both new opportunities and challenges. To live up to the enormous promise of the new facility and expanded collection and to secure the long-term financial health of the institution, SFMOMA must offer new experiences to engage its on-site audiences. It must find ways to bring a larger number of local visitors through the doors for the first time and to engage residents of the San Francisco Bay Area so that they return with friends and family. The museum's goals are to double its on-site audience to 1.2 million in its re-opening year and to attract 850,000 visitors annually when it achieves a steady annual attendance in 2018 (a 30% increase over the pre-expansion annual attendance).

SFMOMA and brand strategy firm Wolff Olins conducted a comprehensive market study in 2013 to define key psychographic segments of Bay Area art-interested audiences that are most likely to engage with the museum, to identify perceptual barriers visitors have in connecting with the art on view, and to suggest ways in which SFMOMA could respond to these challenges and encourage repeat visitation¹. The study, which engaged 615 Bay Area residents, revealed that arts-interested individuals represent 60% of the population in the local region, but only 5% of them feel very knowledgeable about the arts and culture, and 28% do not feel knowledgeable at all. However, 90% of these individuals are eager to learn more. They are seeking more context than SFMOMA has traditionally provided around the art and artists, and new ways to look at and engage with art.

Several studies conducted at SFMOMA, including a recent focus group, have shown that artists' working methods, motivations, and personal interests are the pieces of information that viewers desire most while standing in front of an artwork.² Such findings are confirmed by studies of visitor needs and interests at other museums including The Museum of Modern Art³ and The Minneapolis Institute of the Art⁴. But SFMOMA's 2013 market study reveals another invaluable insight. While familiarity with modern and contemporary art is a key indicator of inclination to visit, even more important is the presence of two sentiments: that SFMOMA is "in line with my interests" and "a place for people like me." Moreover, potential visitors indicate that the key attributes for a successful museum experience are "fun," "warm," and "inviting." Such findings suggest that SFMOMA must be more proactive in identifying new and more personally resonant ways for visitors to experience the art, and it must employ cultural ambassadors—both digital and in-person—that visitors relate to and trust. Recognizing that potential visitors are interested in creative expressions across a variety of modes, SFMOMA seeks to grow its audience by providing more points of access to modern and contemporary art beyond the discourse of academic art

¹ Wolff Olins. (2013). "Comprehensive Market Study for the San Francisco Museum of Modern Art." Internal document. SFMOMA.

² Samis, Peter and David Funk. (2014). "Fisher Focus Group Analysis." Internal document. SFMOMA.

³ The Museum of Modern Art (2012). Questions Visitors Have about Works of Art in MoMA's Galleries. Study conducted by The Department of Education at The Museum of Modern Art, May 2012.

⁴ The Minneapolis Institute of Arts (1993). Interpretation at the Minneapolis Institute of Arts. Minneapolis, Minnesota. Retrieved from <http://www.museum-ed.org>.

history. The museum proposes to place its art in a vibrant and more deeply engaged dialogue with the rich tapestry of creative pursuits present in the San Francisco Bay Area.

Summary of Approach: SFMOMA has a long-standing commitment to engaging creative voices in support of its educational mission. Since 1995, the Interpretive Media team has produced 435 short-form artist videos and filmed 267 interviews with artists and scholars. Including permanent collection and special exhibition audio tours, the museum has produced 506 audio clips over the years. Collaborations fostered by educators from the Interpretive Media and Community Engagement teams—with artists, filmmakers, writers, musicians, and creators from a wide spectrum of fields—have positioned SFMOMA as not only a steward of finished works of art, but also as an incubator and platform for new and original works of culture. Although these efforts have been quite successful, the vast majority of them have been confined to the online space. Now, SFMOMA is committing to the deployment of creative responses to its collection inside the brick-and-mortar museum, merging the on-site and online into a seamless and meaningful visitor learning experience.

Creative Responses to Creativity, the proposed project, builds on SFMOMA's rich history as one of the museum field's longest-standing and highly prolific producers of multimedia on contemporary artists, yet presents a critical rethinking of interpretive media practices moving forward. The project will create eight hours of new digital content related to the museum's collection: 1) Four hours of new audio: 80 to 160 audio clips of commissioned responses to selected SFMOMA Collection artworks from 60 San Francisco Bay Area writers, artists, musicians, and sports figures, among others; and 2) Four hours of new video: 60 short-form video documentaries based on interviews with 40 selected artists represented in SFMOMA's Collection, filmed in their studios in California and New York. A selection of existing videos from SFMOMA's rich artist interview archive also will be repurposed. The project also will utilize new tools to ensure that visitors to the museum and to sfmoma.org will be able to easily discover the content. A significant portion of the new audio content will be translated into Spanish and up to four additional still-to-be-determined languages widely-spoken in the San Francisco Bay Area. Formative research by a cross-departmental Visitor Experience working group will define the full set of languages. All new video content will be captioned in English in order to make it more accessible to the hearing impaired.

The core project team is the museum's Interpretive Media group, which was housed in the Education Department until 2013. As a result of its 2011 strategic planning process, SFMOMA created the new Content Strategy and Digital Engagement division, which brought together Interpretive Media with Publications, Graphic Design, Web and Digital Platforms, and Community Engagement into one cross-trained team of educators, editors, designers, and technologists. This shift reflects the centrality of digital learning for visitor engagement as a museum-wide priority.

Project Rationale: When SFMOMA reopens in spring 2016, it will unveil not only an expanded building, but also a digital plan that integrates mobile and on-site technologies so that art, engagement, and learning are transformed from separate silos into one unified experience. New digital interfaces will foster learning experiences and conversations that are by turns thoughtful, surprising, and playful. They will generate textured, emotionally-resonant memories of the museum that encourage repeat visitation. The mobile platform will be central to this experience, offering premium concierge services, such as ticket purchasing and customized suggestions for museum visits based on a user's preferences. Mobile also will function as a "fifth wall," a space for presenting commissioned creative works that are as compelling and thought-provoking as those within the traditional four walls of a gallery.

Mobile devices have become the tool that the majority of adults in the US use to navigate the world. Among all US adults in 2014, 58% have a smartphone⁵. Smartphone ownership cuts across ethnicity lines, with the percentage of Hispanic (61%) and African-American (59%) adult populations that use smartphones exceeding the percentage of the overall

⁵ <http://www.pewinternet.org/fact-sheets/mobile-technology-fact-sheet/>

Caucasian/White population (53%) that does. The rate of adoption is also fairly close across income lines, at 47% among those whose household income is less than \$30,000 per year and 61% among those whose household income is in the \$50,000 to \$74,999 range. Fully 64% of adult urban residents across the country own these devices, and 83% of all adults ages 18 to 29 do.

As seasoned educational technologists, SFMOMA's Interpretive Media team knows first-hand that creating stellar content is not enough. Therefore, a major strand of project activity will focus on surfacing content. In-gallery labels and signage, front-of-house brochures, material accompanying pre-purchased event and exhibition tickets, and the museum WiFi splash screen all will reinforce the availability of mobile application and place-based content. Additionally, SFMOMA is investing in a series of large-scale screen displays that will be positioned in both of the free public access lobbies of the museum. The primary function of these large dynamic screen arrays is to show SFMOMA-created content, including the videos created through the proposed project and selected existing content that will be reformatted for these displays. Current estimates are that 80% of visitors to the museum will experience these screens.

All new audio content will be available through the SFMOMA mobile application and online at sfmoma.org. Select audios will be syndicated through the SFMOMA podcast feed. All videos will be available online at sfmoma.org, in the gallery-adjacent compact theater projection space using an existing SFMOMA Video Jukebox iPad native IOS application, and via interactive touch-screen kiosks located near the galleries. Select videos will be available through the SFMOMA mobile application. Select audios and videos will be syndicated through third party platforms, such as YouTube, and through educational media partners such as KQED and Khan Academy.

A primary strength of the key strategies used in the proposed project—mobile content delivery and a gallery-adjacent compact theater for video screenings—is their ability to support “just-in-time” learning, through which visitors seek out and find targeted learning opportunities when and where they are most relevant and needed. As visitors move through the galleries, location-sensing Bluetooth low-energy beacons will alert mobile application users to the availability of interactive stories and experiences that will allow them to engage more meaningfully with the artworks in proximity. Those stories will be streamed over SFMOMA's comprehensive free public Wi-Fi network. These interactive stories and experiences will provide information, but also much more. Interpretive media that encourage creativity, inquisitiveness, and originality over scholarly authority will offer visitors ways to understand art on a more emotive, humanistic level. Visitors will be encouraged to find their own path, motivated by their individual passions and interests, rather than following the fixed itinerary of a traditional tour. Peter Samis, SFMOMA's Associate Curator, Interpretation, has prepared a bibliography of the field studies that have informed the project design; it is included as Supporting Document A.

Target Audience: The target audience for the project is on-site museum visitors with an emphasis on those from the San Francisco Bay Area, ages 13 and up. SFMOMA anticipates that visitors 18 to 35, for whom a life fully integrated with digital devices is the norm, and 74-83% of whom own mobile devices according to 2014 data from aforementioned Pew Research Center's Internet Project, will engage with the content created through the project at a higher rate than other segments of the general audience.

Intended Results: Historically, SFMOMA has been a recognized leader in developing visitor experiences sought by both museum audiences and the IMLS that use technology in creative ways to enhance lifelong learning. The expanded building provides a unique opportunity to pursue these activities on an even greater and more effective scale. Intended results of the proposed project include: 1) SFMOMA will develop, test, and implement new experience models that address the target audience's stated desire for a deeper understanding of modern and contemporary art and its relationship to the world we live in; 2) SFMOMA will encourage visitors to engage more profoundly with modern and contemporary art through heightened and personally relevant interactions; 3) New audio content translated into Spanish will allow the museum to increase access to learning opportunities for visitors representing Latinos, the largest ethnic group in California (39%).

Translation of content in up to four additional still-to-be-determined languages widely-spoken in the San Francisco Bay Area will broaden access for additional immigrant communities; 4) SFMOMA will prototype a replicable/scalable model for storytelling strategies that can be easily disseminated and adopted by other museums.

Relationship to the SFMOMA Strategic Plan: In a comprehensive strategic planning process conducted in 2011, SFMOMA identified the reinvention of the on-site visitor experience as a key component of its mission to make the art of our time a vital and meaningful part of public life. The proposed project closely aligns with three of the eight core priorities identified in the strategic plan: 1) We will tell compelling stories with our exhibitions and collections, engaging communities locally, nationally, and internationally. We will reflect the distinctive character of the Bay Area and connect our program to our home community. 2) We will focus on creating digital experiences that motivate visits to the museum and enhance the onsite experience, while also enabling digital platforms as stand-alone destinations or forums. 3) We will connect artists to art students and our audiences. We will bring artists' voices to bear upon the interpretation and conservation of their art, and we will incorporate their perspectives in our education, exhibitions, acquisitions, and research activities. As previously mentioned, the museum retained the brand strategy firm Wolff-Olins in 2013 to conduct extensive market research and consult on brand development. SFMOMA's new brand platform is the framework through which the museum is activating the portions of its strategic plan related to improving/augmenting audience interfaces and to creating a more inclusive, visitor-centric experience. By design, the digital planning process coincided with brand development to ensure that the digital experience, central to the visitor experience of the expanded building, will align with the brand attributes.

Project Work Plan

Overview: SFMOMA respectfully requests IMLS funding for a 24-month project that will create new educational content to deliver through the digital interfaces that support the visitor experience in the expanded building, translate that content into other languages, and implement tools to ensure that visitors discover and engage with the new interpretive media.

Project Activities

Project Activities: Content Generation *Creative Responses to Creativity* will invite visitors to engage with modern and contemporary art in ways that are illuminating, fun, and surprising. With frequent rotations of artworks in the galleries and an abundance of related digital stories from which choose, each repeat visit to the expanded building will offer a fresh learning experience of artists and artworks in the SFMOMA Collection.

Creative Audio Commissions: Historically, SFMOMA's audio tours have provided academic, information-driven narratives delivered by museum curators, art historians, and other experts in the field. While scholarly points of view may engage core art audiences, these interpretations can alienate the majority of visitors who are not already familiar with the academic language of art history. SFMOMA proposes to commission creative responses to artworks in its collection from 60 actors, musicians, poets, writers, and other voices from the San Francisco Bay Area's creative community. Potential creative collaborators include luminaries such as author and 2014 US Presidential Medal of Freedom recipient Isabel Allende; Academy Award-winning filmmaker Sofia Coppola; San Francisco 49ers tight end Vernon Davis, who is a painter with a BFA degree from the University of Maryland; and artist-activist-performer Guillermo Gómez-Peña.

SFMOMA will produce four hours of new audio (approximately 80 to 160 separate clips, each 1.5 to 3 minutes in length) for public access on-site and online. Recordings will be edited into carefully crafted audio pieces, accessible through the new SFMOMA mobile application. When a visitor moving through the galleries of the expanded SFMOMA pauses before an artwork for which a creative response exists, the artwork's object label will indicate that audio is available. Location-sensing Bluetooth low energy beacons will cue up the relevant audio piece on the person's mobile device for a place-based storytelling experience.

With these creative audio commissions, which may include music, poetry, spoken word, storytelling, and other creative forms, media will become much more than a delivery system for facts about works of art. SFMOMA will offer a new range of responses to the artworks in its collection by different voices from the Bay Area community, creating an unexpected window through which visitors can experience and learn about the art of our time. A working list of selected artworks that will be the subject of creative responses, along with likely creative voices, is included as Supporting Document B.

Artist Video Interviews: In the project's related video content initiative, SFMOMA will film 40 new interviews in artists' studios in the San Francisco Bay Area, Los Angeles, and New York, providing unparalleled access to their behind-the-scenes creative practices. From this new footage and from archival SFMOMA video recordings, the project will create four hours of new content (60 videos of 3 to 4 four minutes in length) on important artists represented in the museum's collection and their working methods. The subjects of these short-form documentaries will include Los Angeles media artist Doug Aitken, Swiss industrial designer Yves Béhar, Iranian media artist Shirin Neshat, and Northern California painter Wayne Thiebaud, among others. Supporting Document C provides a lists of proposed artists, related artworks, and existing videos.

Project Activities: Production, Transcription, and Translation of Audio and Video: Audio and video production, transcription, and translation will be performed by trusted vendors with whom SFMOMA has well-established relationships. Earprint Productions will provide sound design, binaural sound recording, voice interviews, voice narration, script editing, and audio editing and mixing. Earprint has previously partnered with SFMOMA to produce the SFMOMA podcast Artcasts, audio tours for multiple exhibitions, and the SFMOMA Collection audio tour. 32K Productions will provide all aspects of video production including pre-production (concept and script development), videography and sound production (artist interviews), and post production (editing and color correction). 32K Productions has previously partnered with SFMOMA to produce short-form video documentaries featuring Bay Area artists. To increase access to its audio content for diverse audiences, SFMOMA will translate 20 audio clips per year (between 12.5% and 25% of newly produced audio content) into Spanish and up to four additional to-be-determined languages widely-spoken in the Bay Area. When commissioning audio from bilingual talent, SFMOMA will ask participants to record in both English and their native language. To aid in the accessibility of content for audiences such as the hearing impaired, all finalized video clips will feature English captions. Transcription and translation will be performed by Denise Rohlf and Eriksen Translation respectively. Please see Supporting Document D for links to sample SFMOMA interpretive media by Earprint Productions and 32K Productions. The consultants' letters of commitment, company profiles, and biographies also are enclosed.

Project Activities: Discoverability: All new audios will be available through the SFMOMA mobile application and online at sfmoma.org. Select audios will be syndicated through the SFMOMA podcast feed. All videos will be available online at sfmoma.org, in the gallery-adjacent compact theater, and via interactive touch-screen kiosks located near the galleries. Select videos will be available through the SFMOMA mobile application. In-gallery artwork labels and signage, front-of-house brochures, material accompanying pre-purchased event and exhibition tickets, and the museum WiFi splash screen all will reinforce the availability of mobile and place-based content. Large-scale screen arrays in SFMOMA's lobby areas will display the new videos, and selected existing videos will be reformatted for these displays. Approximately 80% of SFMOMA's visitors will experience these screens. The new SFMOMA website will improve search engine discoverability, add new connections between content areas, apply best practice metadata to all materials, and build innovative social sharing tools. Select audios and videos will be syndicated through platforms such as YouTube, KQED, and Khan Academy.

Project Management and Key Personnel: Chad Coerver, Chief Content Officer, will serve as project director, with responsibility for the strategic, logistical, and financial management of the project. Over his 15-year career at SFMOMA, he has led a series of increasingly high profile initiatives, including the re-launch of sfmoma.org (2009); the audience interface portion of the strategic plan (2011); and the digital master plan for the in-building experience (2013). Erica Gangsei, Head of Interpretive Media, will act as executive producer and creative lead for the artist video interview and studio visit program.

Gangsei also will consult on the overall creative direction of the project and oversee logistical, strategic, and budgetary components as needed. Stephanie Pau, Content Producer, Mobile Interpretive Media, will serve as project interpretive lead, providing editorial and production oversight to creative- and community-based audio responses and activities. Pau returned to SFMOMA in 2014, after working for four years as Associate Educator, Interpretation and Research, in the Education Department of The Museum of Modern Art, New York. Suzanne Stein, Head of Community Engagement, will act as project community advisor, offering strategic and tactical direction on community engagement and support of the audio commissions. Stein leads SFMOMA's efforts in exploring new and creative ways of empowering communities to express their personal views and participate in sustained dialogue. Keir Winesmith, Head of Web and Digital Platforms, will act as project technical lead. Peter Samis, Associate Curator of Interpretation, will advise on educational and learning objectives. Samis spearheaded the development of SFMOMA's award-winning, visitor-centered multimedia programs since the 1990s.

Summary of Project Timeline: Two consecutive sets of new audio and video content will be produced. The completed first set will launch in conjunction with SFMOMA's reopening to the public in spring 2016. A remedial evaluation of the visitor experience of the first set will occur prior to the production of the second set. Project activities fall into five broad categories:

1) Research and Content Development (Q1 through Q3 for first set; Q5 through Q7 for second set)

Activities will include: identification of artworks/artists for which new content will be created; audit of existing interpretive media and activities; research into archival resources; and clearance and renewal of reproduction rights.

2) Media Production (Q1 through Q4 for first set; Q5 through Q8 for second set)

Activities will include: creation of RFPs to select vendors; contracting with media production partners; identification and commissioning of creative partners; scriptwriting and editing; media pre-production and post-production; testing and refining content; preparation and load of assets for launch.

3) Translation (Q3 through 4 for first set; Q7 through 8 for second set)

Activities will include: formative research to determine languages in addition to Spanish; contracting with translation partners; identification of audio works to be translated into which languages.

4) Discoverability (Q1 through Q4 for first set; Q5 through Q8 for second set)

Activities will include: applying best practice metadata to all materials, adding connections between media and other content areas; sharing of assets through the museum's award-winning social media feeds; and syndicating content.

5) Evaluation (Q3 and Q4 for first set; Q7 and Q8 for second set)

Evaluation will be conducted in two distinct two-month phases, with remedial evaluation in Q3 and Q4 and summative evaluation in Q7 and Q8. Activities include contracting with an external evaluator and performance of the evaluation.

Resources Required for Project and SFMOMA Cost Share

The project budget expenses total \$414,200. SFMOMA will leverage \$264,200 of gifts in hand from individual donors as its contribution to cost sharing and respectfully requests a \$150,000 grant from the IMLS.

Evaluation

SFMOMA's core project team will work with external evaluator Dr. Steven Yalowitz of Audience Viewpoints Consulting to conduct remedial and summative evaluation for the project (Supporting Document E). Given the importance of the Latino audience in the Bay Area, both remedial and summative evaluation will include Spanish-speakers and be conducted in both English and Spanish. The remedial survey will be available in Spanish, and data collectors for the summative will be bilingual and able to conduct the interviews in Spanish and English. Remedial evaluation will occur during Q3 and Q4, including interviews with SFMOMA visitors (n=50) engaging with the creative audio commissions and artist video interviews, in order to evaluate and recommend changes to the project team regarding the deliverables. Once these changes are made and the final versions of the project deliverables are available, summative evaluation will be conducted to determine the extent to which the goals and objectives are being met. This will include the extent to which engaging with the deliverables positively impacts the visitor experience in terms of engagement with the art, learning, affective/emotional responses, and

making meaning of the art they are experiencing. Summative evaluation will include surveys with SFMOMA visitors (n=160) in Q7 and Q8. This will include 80 visitors who have engaged with the mobile application and other project deliverables in a treatment group, as well as 80 visitors who have not engaged in project components to serve as a control group.

Monitoring Progress: Chad Coerver will be responsible for oversight of the project. The SFMOMA project team will meet biweekly to monitor progress and address shifting resource needs. Team members will also lead breakout groups around key components of the project and notify the core team when course corrections are necessary. As it develops its overall digital engagement strategy for the new building, SFMOMA will complete multiple rounds of front-end and formative evaluation, including prototyping and testing phases with visitors. The project team will determine how best to incorporate the findings from these exercises into the project. Monitoring and disseminating information around the project at the institutional level will occur through: 1) semi-annual reports to a digital strategy advisory group composed of museum trustees and executives from the tech industry; 2) quarterly reports on budgeting, timeline, and staffing issues to SFMOMA's IT steering committee, which includes the director and the three deputy directors of the museum; and 3) budgetary review and adjustment through SFMOMA's fiscal year and mid-year budgeting processes. The Content Strategy and Digital Engagement team and collaborators in the Curatorial, Education, and Marketing and Communications departments will use Asana collaboration software platform as the project reference space, task assignment/completion tracker, and timeline.

Dissemination: SFMOMA takes a proactive stance in sharing the results of its work with the field, and staff members regularly publish their research and present papers at relevant education, technology, and publishing conferences. The museum will disseminate the results of this project as follows: document the project in the "Research and Projects" section of sfmoma.org; present the work to at least three major conferences, such as American Alliance of Museums, Museums and the Web, and/or Museum Computer Network; make the presentations available on SlideShare or YouTube; and feature *Creative Responses to Creativity* in press materials about the new building and the new on-site digital experience.

Project Results: To thrive in the future, SFMOMA seeks to come to terms with the new visual culture in which we are immersed including the democratization of visual culture, the evolution of visitors' on-site museum experience, the rise of edutainment, and the dominance of interest-based communities. Consumers seek engagement and participation, not just instruction; they want individualized experiences. SFMOMA believes that digital engagement will play a key role in this reinvention of the in-museum learning experience for the public, and that the museum's reopening in its expanded building provides the ideal opportunity to expand this type of activity. Through *Creative Responses to Creativity*, the museum will deploy new styles of content and new tools, carefully monitor results, and rigorously evaluate the success of the project. As a result, SFMOMA will be in a position to share its findings with the field at large, and museums throughout the country will have a model to adopt in remaking their own visitor experience. SFMOMA will measure success in achieving the project's intended results against these objectives:

- The new content created through the project will be accessed by 25% of the museum's on-site audience, or approximately 400,000 individuals, during the 16 months of the project period that the new content will be available in the reopened SFMOMA building.
- Visitors who have utilized the in-building digital media will rate the "educational experience" and "entertainment experience" at the excellent level in the museum's quarterly audience surveys at a 20% higher rate than the baseline of responses from all visitors before the building's closing.

The greatest reward will be improved access for those members of the general public who have lingered on the margins of modern and contemporary art, feeling that museum spaces would neither welcome nor engage them. With compelling storytelling and fresh perspectives, *Creative Responses to Creativity* will provide a wider audience deeper and broader learning experiences and the opportunity for an immensely rewarding new relationship with modern and contemporary art.

