



## **Museums for America**

**Sample Application MA-10-16-0380-16**  
**Project Category: Learning Experiences**  
**Funding Level: \$25,001-\$150,000**

### **Levine Museum of the New South**

Amount awarded by IMLS:	\$150,000
Amount of cost share:	\$942,371

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing narratives for FY2017 applications differ from those that guided the preparation of previous applications. Be sure to use the narrative instructions in the FY2017 Notice of Funding Opportunity for the grant program and project category to which you are applying.

## Abstract

### *Reading, Writing, and Race: One Children's Book and the Power of Stories*

Whose story gets told, and who gets to tell it? Levine Museum of the New South will explore that question through a multifaceted public project that centers on a single children's book, *Tobe: A Six-Year-Old Farmer*. Published in 1939 with scores of rich black-and-white photographs, *Tobe* was one of the first children's books that aimed to feature realistic depictions of everyday African Americans. In the exhibition *Reading, Writing, and Race: One Children's Book and the Power of Stories*, *Tobe's* seemingly simple story opens up to reveal the complexities of race and representation and their intertwined history.

The book *Tobe* emerged from a simple question: "Why does no one in my books look like me?" One day during the Great Depression in rural Orange County, North Carolina, an African American boy asked that question of his neighbor. She, a white schoolteacher, began to wonder the same thing. She set out to write a new kind of children's book, one that told her neighbor's story—of an African American boy living on the farm, working in the tobacco field, picking blackberries, playing with his brothers and friends, going to school, and praying with his parents.

Seventy-five years later, Dr. Benjamin Filene set out to find the people featured in those photographs and to ask how they understood the book and how it did or didn't reflect their lives. A process of discovery unfolded (including, eventually, twenty oral history interviews), as one story led to another and then another, revealing a more intricate and human portrait of race, community, and the power of stories than one could have imagined.

At Levine, a museum exhibition and an innovative set of programs and dialogue sessions will treat *Tobe* as a window that opens up to visitors the contested process by which culture gets created, the alternate narratives embodied in community voices, and the long history of efforts to create a body of children's literature that reflects a multicultural vision of America. Children's books shape how we see each other and how we see ourselves. Yet even today, people of color are woefully under-represented in children's literature—an invisibility that creates obstacles to literacy and economic mobility; under-nourishes young people's dreams for the future; and shapes the assumptions children and adults alike carry about whom we trust and whom we fear.

*Reading, Writing, and Race* explores these issues through a rich, multifaceted, and timely visitor experience that would open in 3,000 square feet at the Levine Museum in Charlotte in fall 2018. The exhibition will catalyze a slate of public programs that will further extend the exhibition's reach. As part of a total project budget of \$1,092,371 the museum seeks an IMLS grant of \$150,000 to support the final stage of exhibition design and exhibition fabrication, programming, and evaluation. After the exhibition closes in Charlotte, two venues have committed to host a traveling version, and the project team is in active discussions with the Smithsonian Institution Traveling Exhibition Service and the American Library Association about touring the exhibition nationally.

Driven by meticulous research but fired by key historical and contemporary issues, *Reading, Writing, and Race* represents an innovative approach to storytelling in the gallery, a springboard for community-engaged programming, and an opportunity for visitors to explore how history speaks to questions that hit close to home. The project contributes to an ongoing professional dialogue about community-engaged exhibition development and suggests new possibilities for how museums can address the potentially contentious issues of race and representation. In an immediate, human, and accessible way, *Reading, Writing, and Race* invites multi-generational and cross-cultural conversations about some of the most fraught issues of our time and their tangled historical roots.

## **1. STATEMENT OF NEED**

### **What do you propose to do?**

Whose story gets told, and who gets to tell it? Levine Museum of the New South (LMNS) will explore that question through a multifaceted public project that centers on a single children's book that opens up rich questions about race and representation. Eight years in the making, *Reading, Writing, and Race: One Children's Book and the Power of Stories (RWR)* is entering its final implementation phase, thanks to an IMLS grant that enabled intensive planning efforts by a design and development team. As part of a total project budget of \$1,092,371, the museum seeks \$150,000 to fund the last stage of exhibition design and exhibition fabrication, public programming, and evaluation. With this support, the exhibition will open at LMNS in fall 2018, accompanied by an innovative set of public programs and dialogue sessions. A traveling version of the exhibition will then move to multiple venues, extending the project's reach and impact.

Driven by meticulous research but fired by key historical and contemporary issues, *RWR* represents an innovative approach to storytelling in the gallery, a springboard for community-engaged programming, and an opportunity for visitors to explore how history speaks to questions that hit close to home. Using a "microhistory" approach, the exhibition centers on *Tobe: A Six-Year-Old Farmer*. Published in 1939 with 120 pages and 60 rich black-and-white photographs, *Tobe* was one of the first children's books that aimed to feature "true-to-life" depictions of everyday African Americans. In the exhibition, *Tobe's* seemingly simple story unfolds to reveal the complexities of race and representation and their intertwined history.

**The first story:** The book *Tobe* emerged from a simple question: "Why does no one in my books look like me?" During the Great Depression in rural North Carolina, young Clay McCauley, Jr., asked that question of his neighbor, Stella Sharpe, a white schoolteacher whose husband owned the farm on which the McCauleys were tenant farmers. Sharpe decided to write a children's book about Clay and his family, a story that would challenge the demeaning stereotypes that pervaded children's literature of the time by showing self-sufficient and dignified African Americans at work, home, and play. She found a responsive publisher in The University of North Carolina Press, which saw the book as a complement to its pioneering scholarship on the African American South. Seventy-five years after the abolition of slavery, the Press published *Tobe*.

**But this simple story is not so simple after all.** The boy's real name was not Tobe, and the beautiful pictures do not show Clay McCauley, the boy who first asked his neighbor the question. He and his family had grown too big by the time the book was ready for publication. The publisher hired a photographer and told him to ("find Tobe") illustrate the book. The photographer wandered the dusty roads of African American townships south of Greensboro, North Carolina, and found what he was looking for: a winning, photogenic seven-year-old boy, Charles Garner, known as "Windy." Soon Windy, his parents, and his cousins' families were enlisted to fill the book's roles. They became "Tobe" and his family. (For sample images and text from the *Tobe* book, please see Supporting Document #4.)

**So whose story is *Tobe's*?** The exhibition looks at *Tobe* through several lenses, each of which brings new actors, new tensions, and new meanings. In exploring this exhibition, visitors will meet:

- The real-life Tobe of the book's photographs, Charles "Windy" Garner—interviewed in Georgia by project curator Benjamin Filene, seventy years after the photographer met him on the dirt road. How did his life unfold after that brief moment frozen in time?
- The photographer, Charles Farrell, who for decades ran a studio in Greensboro, taking thousands of photographs of North Carolina life. How did he shape *Tobe* with his lens?
- The author, schoolteacher Stella Sharpe, who taught generations of North Carolina schoolchildren. What story did she set out to tell and why?
- The community where the photographs were taken, Goshen—a then-segregated African American township, now part of Greensboro. How does this community recall its past?

- The author's neighbor, Clay McCauley, whose question launched this story and whose descendants still live in the county where Clay lived as a child. Do they still see themselves in this tale?
- The book's readers, who found *Tobe* in libraries across the country. What did the book mean to them?
- Progressive educators who hailed the book as a step forward in racial representation. How did the book reflect the values of its times? Did some people reject this depiction of African American life?
- The book itself. How do we read it today?

In tracing lines of inquiry and influence that emanate from *Tobe*, the exhibition invites visitors to see representation in new ways. Culture becomes not eternal but contingent, reflecting the goals and assumptions of its creators. Stories become not singular but multiple and, often, contested. Children's books become not simple and quaint but embedded in the values of their times and elementally powerful—shaping our sense of ourselves and of each other, of where we belong and what we can become.

The *RWR* exhibition explores these issues in an engaging, story-driven way that invites reflection, visitor participation, and cross-generational conversation. The exhibition, in turn, will catalyze a series of public programs. These will encourage participants to consider how the questions raised in the exhibition can lead to a deeper understanding of our communities, our collective stories and opportunities for positive change. Seventy-five years after *Tobe*'s publication, the questions of race and representation that inspired the book remain central to our most pressing societal challenges and debates: Whose story gets told? Who gets to be the storyteller? How do stories reinforce power and, sometimes, inspire change?

### **What need, problem, or challenge will your project address?**

For a generation, museums have striven to build more inclusive narratives in their galleries. While the field has seen significant progress in this arena, important work remains to be done. In part, we need further efforts to surface untold stories. Civil rights pioneers have been justly celebrated, for instance, but what of ordinary African Americans earlier in the twentieth century—those who may not have been at the front lines but who built lives within the twin constraints of segregation and, often, poverty? Beyond inclusion lies an issue at the heart of the historical enterprise: the challenge of representation itself. Our field needs to address not only whose story gets included but who becomes the storyteller, in whose voice the story gets told, and how such stories have real impact. Museums have largely failed to convey that history is constructed by a series of choices and that these decisions have *power*. Museums need not only to diversify the characters we depict but to invite scrutiny of the process of storytelling itself.

### **Who or what will benefit from your project?**

This challenge of representation and memory holds particular currency in Charlotte, the hub of a region that has dramatically rebuilt and reinvented itself over the last quarter century. In 1990, Mecklenburg County had 500,000 residents; today it has surged past a million. The South—historically one of the United States' most isolated regions—has become a magnet for newcomers from across the country and around the globe; as well, African Americans are returning to the South in record numbers. In this time of flux, what stories do we want to tell each other about who we are and where we came from? As demographics change, how do we see each other and ourselves in a social structure laden with stereotypes that have real consequences—from tracking in schools to police profiling to housing inequities? How should new arrivals make sense of the legacies of racism that remain just below the surface in our gleaming new cities? LMNS's experience has shown that historical perspective enriches the exploration of such questions and that the museum can serve as a safe place to hold conversations central to our civic life.

Educational programming, both onsite and beyond the museum, will deepen and extend the project's impact. In addition to the exhibition's rich historical content, *RWR* offers teachers ways to teach visual and media literacy and strategies for constructive dialogue—twenty-first-century skills that match curricular standards. Together,

the exhibition and programming will help visitors of school-age, voting-age, retirement-age and beyond begin to critically deconstruct the narratives that surround us all.

### **How will your project advance your institution's strategic plan?**

For over a decade, LMNS has been at the forefront of community-engaged museum work, creating award-winning exhibitions that have explored the experiences of historically marginalized communities and spurred dialogues about race and identity. Indeed, our mission is to “engage a broad-based audience in the exploration and appreciation of the diverse history of the U.S. South” and to “provide historical context for contemporary issues and a community forum for thoughtful discussion.” As our 2013-16 Strategic Plan asserts, LMNS aims to become “a model institution in using history as a catalyst for civic engagement and dialogue.” *RWR*, with its collaborative development process and its emphasis on linking historical and contemporary issues, directly advances the first strategy in the plan: to “identify and/or create programming and exhibits that promote LMNS’s roles as civic institution, educational resource and center city attraction.” *RWR* is central to the specific activities envisioned within that goal: “[to] convene community members to foster civic engagement through exhibits, programs, and dialogue on key issues where historical perspective can add value.”

*RWR* extends that work in new directions in both subject matter and process. Although LMNS’s permanent exhibition, *Cotton Fields to Skyscrapers*, includes agricultural history, *RWR* is the first exhibition at LMNS to focus intimately on the life experiences of rural African Americans. As well, *RWR* extends the museum’s work from social history to cultural history—from documenting the lives of ordinary people to exploring how they have been depicted by others and how they themselves have understood and represented their experiences.

### **How will your project address the goals of Museums for America/Learning Experiences?**

*RWR* advances IMLS’s goal of “support[ing] the unique ability of museums to empower people of all ages through experiential learning and discovery,” providing “high-quality, inclusive educational opportunities that address particular audience needs.” *RWR* will be a multifaceted, story-driven exhibition that engages audiences through multiple learning strategies, spurs reflection, and sparks conversation. At every stage, as IMLS’s strategic goal suggests, *RWR* “places the learner at the center,” with participatory activities designed to reach different age levels. Indeed, the exhibition emphasizes that visitors of all ages have a stake in this history. *RWR* invites visitors, for instance, to weigh in on how we should evaluate the *Tobe* book today, to construct their own stories in animated interactive flipbooks, to sit and read to each other in a “reading nook” stocked with multicultural literature, to share comments on young readers’ testimonials about the power of books, and to reflect on where they see themselves represented (or misrepresented) in the media today. *RWR*’s public programs, too, emphasize engagement and reflection. They invite participants to connect *RWR*’s themes to their own lives and to share experiences where books moved them, changed them, or let them down. Finally, just as the planning process has been highly collaborative, the implementation phase will convene diverse partners, stakeholders, and professional and disciplinary perspectives. An iterative process of dialogue and development will model and enact the open community exchanges to which the *RWR* project itself aspires.

## **2. IMPACT**

### **Describe how you will collect and report data corresponding to IMLS Performance Measure Statements.**

*RWR* advances the goal of “develop[ing] and provid[ing] inclusive and accessible learning opportunities.” In doing so, the project will collect and report data on both of IMLS’s Performance Measure Statements for this goal: “My understanding has increased as a result of this program” and “My interest in this subject has increased as a result of this program.” LMNS will assess these measures through two strategies. First, on four consecutive weekends the staff will administer surveys that include these questions to exhibition visitors. The staff will also distribute surveys to participants in each of the *RWR* public programs. As well, LMNS has enlisted Dr. Susan Harden to do in-depth evaluation of participants in the *RWR* dialogue programs. After participants take part in the intensive, facilitated dialogues, evaluators will use a mix of surveys, interviews, and longitudinal studies (following up weeks and months later) to assess how the exhibition and the dialogue

changed how they think and act. The results will give a fuller sense of the project's impact and will help LMNS, on subsequent projects, refine its strategies for using dialogue to spur community reflection and change.

**Describe your project's intended results that will address the need, problem, or challenge you have identified.**

As described in the "Statement of Need," *RWR* aims to demonstrate that representation matters: the stories we tell about ourselves and each other carry power, and this dynamic has a history that shapes our understandings today. With our track record of community-engaged work on complex issues, LMNS is equipped to use exhibition and programs to convey these ideas in a nuanced and compelling way. Through a multilayered experience, *RWR* will explore the intertwined histories of race and representation, chart their contemporary legacies, and affirm the importance of seeing oneself in the story of history.

**How will the knowledge, skills, behaviors, and/or attitudes of the intended audience change as a result of your project?**

At the same time as *RWR* pursues historical understanding, the exhibition explicitly seeks to spur contemporary reflection. Through encountering the complex history of race and representation in children's literature, visitors will emerge with a heightened sense of how everyday decisions—what to buy, what to read, what to watch—carry weight as individuals, as parents, as citizens, and as communities. Public programs will invite visitors to reflect on how these themes surface in their own lives. Consistent with LMNS's mission, *RWR* uses history to help participants come to new understandings that, in turn, will shape how they act in their community.

**What tangible products will result from your project?**

The exhibition itself is the most tangible result of the *RWR* project, a rich three-dimensional experience that will engage visitors in new ways of thinking about the past and its impact on contemporary life. To LMNS, the programs that emanate from the exhibition are equally tangible in an important sense: they bring people together in public space. Such gatherings transform the museum from an inert container of things into a living forum for dialogue. At a time when civil exchanges between strangers are all too rare, this convening function powerfully advances the museum's mission to create community.

**How will you sustain the benefit(s) of your project?**

After the exhibition opens, the *RWR* project's reach will continue to extend. Although designed for Charlotte, the issues that *RWR* explores resonate in communities across the country, making it a natural exhibition to travel. The news of the day, with police shootings and riots, compels us to understand how people's assumptions about each other are formed: what shapes whom we trust and whom we fear. From Black Lives Matter to calls to re-stitch the fabric of community, America faces a challenge of identity and understanding. One way to reckon with these issues is to recognize that a long history informs our present actions, reactions and attitudes. While a public conversation about race and children's books cannot singlehandedly solve intractable problems, such an experience can offer a fresh perspective, a new way into an old dilemma, and a dialogue on different terms that can benefit those in the museum and beyond.

The project team is also in active discussions with the Smithsonian Institution Traveling Exhibition Service (SITES) and the American Library Association about touring the exhibition nationally (see letters of support). As well, the team has received commitments (see letters of support) to travel the exhibition to two North Carolina museums located in cities where *Tobe* is local history: the Orange County Historical Museum in Hillsborough (where the story originated) and the Greensboro Historical Museum (located in the city where the book was illustrated). Throughout the research and planning process, the team has worked closely with the strong although aging African American community of Goshen where the *Tobe* photographs were taken (see letter of support). The book remains a source of pride for the community. At the request of community members, the project team will permanently install copies of six exhibition panels related to Goshen's history in the lobby of the New Goshen United Methodist Church (a building featured in the *Tobe* book).

### **3. PROJECT DESIGN**

#### **What specific activities, including evaluation and performance measurements, will you carry out?**

The *RWR* team is prepared to finalize exhibition designs, conduct formative evaluation of key components, fabricate the exhibition, launch public programs, and complete summative evaluations. Following an introductory area, the *RWR* exhibition is divided into three sections, each of which looks at *Tobe* from a different angle. Each starts with the book itself and then opens out to broader stories and themes. (Please see Supporting Documents #1 and #2 for an exhibition walk-through, floor plan, sample elevations, renderings, and sample label text.) The section **Constructing Culture: Piecing Together *Tobe*** looks at the book as a piece of literature with a message. Who shaped that message and how? How can we learn to “read” cultural forms today—from photographs to songs to ads? **Hearing Voices: The Real People of *Tobe*** looks at the book as a window into a community, the African American township of Goshen where *Tobe*’s photographs were taken. How do Goshen residents see *Tobe*? How do their recollections constitute an alternative story, and what do they tell us about how memory shapes and sustains community? **Rewriting Race: *Tobe* in its Times—and in Ours** looks at the book as a slice of American cultural history, part of a decades-long efforts to reform how minorities are depicted in children’s literature. What has changed and what remains the same? How do contemporary representations of race both empower and constrain minority voices?

During this project phase, the team will conduct formative evaluation of title layouts, key graphics, interactives, and media pieces to assess whether visitors engage meaningfully with the components and intuitively understand them. This testing will use simple materials such as cardboard, butcher paper, and laptop computer screens to simulate components and discern visitor expectations and instincts while there is still time to make major revisions (and before significant funds have been invested in production).

At LMNS, programming and exhibitions are co-developed to reinforce each other and to offer multiple opportunities for community engagement. *RWR* programs will include: facilitated dialogue sessions, a curricular unit in which elementary-aged students write memoirs, a professional development workshop for teachers about multicultural literature and literacy, public reading groups (in partnership with the Charlotte-Mecklenburg Public Library), a program for budding writers that demystifies the publishing industry, and a school-museum partnership in which students reflect on the role of books in their lives (video excerpts will be featured in the exhibition). Please see supporting documents for a fuller description of public programs (and letters of support from school partners). As described above, after the exhibition opens, LMNS will administer surveys to evaluate visitor responses, and an evaluator will do in-depth assessment of the dialogue sessions.

*RWR* will also have a digital presence that will make its content easily accessible beyond the museum. The team envisions a “microsite”—i.e., an online home hosted within LMNS’s own website. The site will consist of an introduction to the exhibition, several additional pages that give visitors more information about project themes, and materials for teachers and educators, including lesson plans and a multicultural reading lists.

#### **Who will plan, implement, and manage the project?**

UNC-Greensboro’s Director of Public History, **Dr. Benjamin Filene**, will lead the project, working in close collaboration with exhibition designer **Darcie Fohrman** and the core staff at LMNS. Filene served as Senior Exhibit Developer at the Minnesota Historical Society (1997-2006), where he led exhibition teams including designers, media-developers, educators, and fabricators. He served as lead developer on *Open House: If These Walls Could Talk*, winner of a WOW Award for Innovation and an Award of Merit from AASLH. Since coming to UNCG in 2006, Filene has worked with his graduate students to complete a series of community-based, collaborative projects relating to North Carolina history and has consulted on exhibit projects across the country. Fohrman has over forty years of design experience, including such award-winning exhibitions as *Daniel’s Story: Remember the Children* at the United States Holocaust Memorial Museum and *Revealing Bodies* at the Exploratorium in San Francisco. She has completed several major projects with LMNS, including

*COURAGE: The Carolina Story that Changed America*, which received AAM's Excellence in Exhibition Award and the AASLH Award for Best Exhibition. The core team for RWR will also include LMNS's Vice President for Education, **Kamille Bostick**, who will guide the project's public programs, along with Education Programs Manager **Eric Scott**. Staff historian **Brenda Tindal** will participate in planning sessions and review the exhibition script. Vice President for Exhibitions **Kate Baillon** and Chief Operating Officer/Acting President **Steve Bentley** will oversee project management, staff coordination, and budgets. Baillon will also oversee exhibit production and installation, assisted by Exhibit Preparator **Chris Delange**. Vice President for Marketing and Communications **Ashley Thurmond** and Marketing Associate **Melody Gross** will serve as an additional audience advocates and will lead efforts to raise the project's public profile. Vice President for Development **Tiffany Legington Graham** will take the lead in raising additional project funds. Under Fohrman's guidance, **Mark McGowan** will execute the graphic design, **James Freed** will create mechanical interactives and to-scale drawings for production, and **Brad Larson** will create the exhibition's media pieces and design interactives that invite visitors to contribute directly to the exhibition. **Studio Displays** will fabricate and install the exhibition in Charlotte. **Dr. Susan Harden** will lead summative evaluation. The Charlotte-based **e-dreamz** (not confirmed) will create RWR's digital presence.

### **When and in what sequence will your activities occur?**

*December 1, 2016:* core team meets in Charlotte; confirms coordination of schedule, resources, vendors, etc.

*January-February 2017:* procure exhibition-ready copies of all images; begin procuring loans, props, and other artifacts; finalize any outstanding fund-raising requests; follow up with school group partners.

*February 2017:* meet in Charlotte with outside scholars to review full exhibition components and programs; conduct community focus group/listening session; meet at New Goshen United Methodist Church in Greensboro to review exhibition components with members of the greater Goshen community

*March-April 2017:* revise exhibition elements and programs in response to scholars meeting; complete acquisition of images and objects; work session in CA for guest curator and CA-based designers

*April 2017:* meet in Charlotte with Greensboro Historical Museum and Orange County Historical Museum

*May-August 2017:* draft exhibition script; draft case designs and panel layouts; draft interactive and media designs; create final drawings for exhibition elements; develop bid packages for major components (furniture, scenic, environments, graphics, interactives); meet with curriculum teams at partner schools to plan implementation timeline

*September 2017:* obtain refined cost estimates from Studio Displays; send full exhibition script to scholars

*October 2017:* meet in Charlotte with outside scholars group to discuss complete exhibition script; conduct community focus group/listening session

*November-December 2017:* create final case designs and layouts and final graphic panel layouts; create final lighting design; continue work with consultants and fabricators on media and interactive development

*January-March 2018:* prototype and conduct formative evaluations of title layouts, key graphics, media components, and interactives; finalize plans for in-gallery and out-of-gallery public programs

*March-May 2018:* meet with library staff to plan Reading Group program; work with school curriculum teams to create draft projects and to prototype lesson plans for exhibition; draft website design plan; begin exhibition fabrication

*May-June 2018:* develop staff training manuals for gallery staff; begin to implement publicity plan; develop press kits; begin planning opening event; continue fabrication and review; produce media elements.

*June-August 2018:* complete fabrication and install all exhibition elements, interactives, media, artifacts, graphics, lighting, etc.; finalize and launch project website; work with outside evaluator to finalize summative evaluation logistics; continue to implement publicity plan; produce and distribute press kits; continue opening-event planning (secure vendors, supplies, partners)

*September 2018:* open exhibition at Levine Museum; install exhibition panels at New Goshen United Methodist Church; gather exhibition revision (punch list) recommendations; launch community reading groups

*October-November 2018:* administer summative evaluation; finalize and implement punch-list revision decisions; finalize exhibition travel logistics; conduct formal dialogues and programs; implement lesson plans



*June 2019: exhibition closes at Levine Museum*

After the grant period ends, the exhibition will travel to the Greensboro Historical Museum (fall 2019) and the Orange County Historical Museum (winter 2020), and then begin its national tour

### **What financial, personnel, and other resources will you need to carry out the activities?**

LMNS is mobilizing its full array of resources toward this ambitious project. The museum will devote significant staff time to this project, drawing on every level of the organization. Out of a budget of \$1,092,371, the museum will be contributing \$942,371 in cost-share. As well, the museum has committed to raising \$650,000 through other outside sources. To that end, it is applying for an Implementation Grant from the National Endowment for Humanities and is discussing the project with Charlotte-area foundations, corporate donors, and individual philanthropists. Based on initial conversations with potential funders, the LMNS Development team is confident that *RWR* will be embraced by its donor community. Guest curator Filene has committed to devoting considerable time across the duration of the project, including a full year of full-time work in 2017-18. This contribution has been generously supported by UNC-Greensboro, which is granting Filene an off-campus assignment and contributing half of his salary. Another key resource is an historical one: UNC Chapel Hill's North Carolina Collection holds all the original images from *Tobe*, plus 160 alternate, unpublished images taken by photographer Farrell and correspondence about the book between Farrell, UNC Press, and author Stella Sharpe. The archive has generously made these materials available to the project (see letter of support).

### **How will you track your progress toward achieving your intended results?**

The development of such a complex and collaborative project is, by design and necessity, highly iterative: every stage features a cycle in which ideas and approaches are drafted, commented upon, revised, re-commented upon, and revised again. Within that this process, milestone moments are set up, at which the team will assess, receive outside input, and redirect as necessary. Early meetings with outside scholars, project partners, and community focus groups (winter and spring 2017) offer such opportunities; a second meeting with the scholars to review the full script (fall 2017) serves as a chance to recalibrate and fine-tune text and message. Meanwhile, the exhibition design will move toward its final form through a cycle of experimentation and refinement. This includes a period of formative evaluation with visitors (winter 2018) and an ongoing process of prototyping and revision involving staff, interns, volunteers, and walk-in visitors.

### **How and with whom will you share your project's results?**

*RWR* is designed to reach broad, diverse, and multigenerational audiences. To raise awareness among potential visitors, LMNS will rely on marketing strategies that have had great success for the museum in recent years including digital and social media posts as well as traditional print and radio advertising. Efforts will be made to engage the broader Charlotte community, including civic institutions such as the Charlotte Mecklenburg Library and the Harvey B. Gantt Center for Arts + Culture. As well, the Museum will build on its long-time partnerships with UNC-Charlotte, Johnson C. Smith University (a historically black college in Charlotte), Central Piedmont Community College, and Davidson College to connect with students, faculty and alumni.

*RWR* is also well positioned to have professional influence. It is a project rooted in partnerships, connecting LMNS with UNC-Greensboro, UNC-Chapel Hill, the Greensboro Historical Museum, the Orange County Historical Museum, the Smithsonian Traveling Exhibition Service, the American Library Association, and others. Therefore, the lessons learned from this project—both in its historical content and its process of development—will spread across the region and the field. We will be eager to share our experiences with professional associations (the core team is active in AAM, the National Association for Museum Exhibition, AASLH, the National Council on Public History, the Southeastern Museums Conference, and the North Carolina Museums Council) and their professional journals. As well, Filene intends eventually to write about the project, perhaps in an academic format or as a trade press book.

	<b>Dec 2016</b>	<b>Jan –Feb 2017</b>	<b>Mar-Apr 2017</b>	<b>May-Aug 2017</b>	<b>Sept 2017</b>	<b>Oct 2017</b>	<b>Nov-Dec 2017</b>
<b>Convenings / Evaluation</b>	Core team meets in Charlotte; confirms & coordinates schedule, resources, vendors, etc.	Meet in Charlotte with outside scholars to review full exhibition components and programs; conduct community focus group/listening session; meet at New Goshen United Methodist Church in Greensboro to review exhibition components with members of the greater Goshen community.	Work session for curator, exhibit designer, graphic designer, and technical designer in CA; meet in Charlotte with partner organizations Greensboro Historical Museum and Orange County Historical Museum	Conduct community listening session in Charlotte.		Meet in Charlotte with outside scholars group to discuss complete exhibition script; conduct community focus group/listening session.	
<b>Design</b>		Procure exhibition-ready copies of all images; begin procuring loans, props, and other artifacts	Revise exhibition elements and programs in response to scholars meeting; complete acquisition of images and objects.	Draft exhibition script; draft case designs and layouts; draft exhibition panel layouts; draft interactive and media design; create final drawings for exhibition elements; develop bid packages for major components (furniture, scenic, environments, graphics, interactives).	Obtain cost estimates from Studio Displays for major components; send full exhibition script to outside scholars.		Create final case designs and layouts and final graphic panel layouts; create final lighting design; continue work with consultants and fabricators on media and interactive development.
<b>Public Programs</b>		Follow up with school group partners with school groups.		Meet with curriculum teams at partner schools to plan implementation timeline.			

	Jan-Feb 2018	Mar-Apr 2018	May-June 2018	June-Aug 2018	Sept 2018	Oct 2018-June 2019
<b>Convenings / Evaluation</b>	Prototype and conduct formative evaluations of title layouts, key graphics, media components, and interactives.			Work with outside evaluator to finalize summative evaluation logistics.		Administer summative evaluation.
<b>Fabrication / Installation</b>	Create final construction drawings.	Begin exhibition fabrication.	Fabrication and review continues; produce media elements.	Complete fabrication and install all exhibition elements, interactives, media, artifacts, graphics, lighting, etc.	Install exhibition panels at New Goshen United Methodist Church; gather exhibition revision (punch list) recommendations.	Finalize and implement punch-list revision decisions; finalize exhibition travel logistics; June exhibition closes at Levine Museum.
<b>Public Programs</b>	Finalize plans for in-gallery and out-of-gallery public programs.	Meet with library staff to plan Reading Group program; work with school curriculum teams to create draft projects and to prototype lesson plans for exhibition.	Develop staff training manuals for gallery staff.		Launch community reading groups.	Conduct formal dialogues, programs, and events; implement lesson plans.
<b>Marketing / PR/Development</b>		Draft website design plan; finalize any outstanding fund-raising requests.	Begin to implement publicity plan; develop press kits; begin planning opening event.	Finalize and launch project website. continue to implement publicity plan; produce and distribute press kits; continue opening-event planning (secure vendors, supplies, partners)	Open exhibition at Levine Museum.	After the grant period ends, the exhibition will travel to the Greensboro Historical Museum (fall 2019) and the Orange County Historical Museum (winter 2020), and then begin national tour.