



April 27, 2012

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded proposals, particularly those submitted by museums. In response, the NEA is providing examples of the “Details of the Project Narrative” for three museum projects that received NEA funding.

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

1. Sterling & Francine Clark Art Institute (Consortium)

To support the touring exhibition *Pissaro’s People*, with accompanying catalogue and educational programs. Presented in collaboration with the Fine Arts Museums of San Francisco, the exhibition will feature approximately 75 paintings that explore Camille Pissarro's (1830-1903) lifelong interest in the human figure, a unique emphasis among his fellow Impressionist landscape painters. *(Funded FY 2011)*

2. Trustees of the Walters Art Gallery (aka Walters Art Museum)

To support improvements to the museum's Works of Art website. The project will support significant upgrades and introduce new features to enhance the way online visitors search, navigate, and interact with the museum's world-renowned permanent collection. *(Funded FY 2010)*

3. Museum of Fine Arts, Houston (on behalf of Glassell School of Art)

To support the Glassell School of Art's Core Residency Program. The program provides one- or two-year long residencies for artists and art scholars and comprises three components: the resources, support, and environment necessary for fellows to continue to develop their practices; an exhibition program designed to stimulate dialogue and experimentation; and a series of visits from distinguished arts professionals who consult with fellows on their work and give public lectures. *(Funded FY 2011)*

We hope that you will find these records useful as examples of well written narratives. However, please keep in mind that because each project is unique, these narratives should be used as references, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office.

National Endowment for the Arts

The Nancy Hanks Center
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2. Details of Project

A. Major Project Activities

Camille Pissarro (1830-1903) was unique among Impressionist landscape painters for his lifelong interest in the human figure. The Sterling and Francine Clark Art Institute and the Fine Arts Museums of San Francisco (FAMSF) are organizing a major exhibition, entitled *Pissarro's People*, that will explore this figural work. The exhibition will be on view at the Clark from June 5 to October 2, 2011, and at FAMSF (California Palace of the Legion of Honor) from October 22, 2011 – February 26, 2012.

From his earliest years in the Caribbean and Venezuela until his death in Paris in 1903, Pissarro drew, painted, and printed human figures, far surpassing his colleagues Monet and Sisley in their figural oeuvres. The title of the exhibition, *Pissarro's People*, is not merely an obvious allusion to his politics, but points to a larger attempt to explore the painter's humanism in all its aspects. Pissarro was in every sense a "family man," and the exhibition will not only be the first to include portraits of each of his family members that he painted, but it will also deal forcefully with his numerous friendships with artists, business people, neighbors, rural workers, and friends of friends. This web of family and friends will be linked to the painter's profoundly human social and economic philosophy to create a complex series of contexts in which to reconsider his drawn, painted, and printed figures.

The exhibition will be accompanied by a book authored by exhibition curator Richard Brettell that will define the three major contexts necessary for an interpretation of Pissarro's figures: family, friends, and ideas. This new scholarship will be based not only on the existing literature, but also on more than 2000 newly discovered and largely unpublished letters written to Pissarro, located in various public and private archives. The book will include all works in the exhibition, as well as others by both Pissarro and his colleagues to provide a context that is not only art historical but also intellectual and biographical.

The presentation of the exhibition will include an exhibition website, gallery talks, in-gallery interpretive materials and an audio guide. Educational programs at the Clark also include free public lectures on themes related to the exhibition, an activity-filled Family Day, art classes, a film series, concerts and performances, and related events. In San Francisco, school programs and special access days will be held, as well as docent talks, concerts, and lectures.

B. Goals

The NEA outcome that the Clark has identified as most relevant is:

Audiences throughout the nation have opportunities to experience a wide range of art forms and activities.

The Clark's goals for the project include:

- To generate and disseminate internationally, through a variety of media, new scholarship on Camille Pissarro and to develop audience understanding and appreciation of his work.
- To advance the Clark's cooperative relationship with American and European museums, research centers, and scholars.
- To attract and serve a broad public of local, regional, scholarly, and tourist visitors.

*Sterling and Francine Clark Art Institute***C. Schedule** (January 1, 2011-June 30, 2012)

- Q1/11: Catalogue editorial and design completed, and book sent to press; exhibition script, design, and loan arrangements completed
- Q2/11: Exhibition opening and on view at the Clark (June 5 – Oct. 2, 2011)
- Q4/11: Exhibition opening and on view at FAMSF (Oct. 22, 2011 – Feb. 26, 2012)
- Q1-2/12: Exhibition is dispersed in March-April following end of second venue

D. Key Individuals, Organizations, and Works of Art

Pissarro's People is curated by Richard R. Brettell, Margaret McDermott Distinguished Chair, The University of Texas at Dallas. Brettell is being assisted in the organization and conceptualization of the exhibition by a curatorial committee of leading experts in Pissarro studies as well as senior curators and accomplished exhibition organizers from both institutions: Krista Brugnara (Director of Exhibitions, FAMSF), Claire Durand-Ruel Snollaerts (art historian and co-author of the recent Pissarro catalogue raisonné), Kathleen Morris (Director of Exhibitions and Collections, the Clark), Lynn Orr (Curator of European Art, FAMSF), Richard Rand (Senior Curator, the Clark), and Barbara Stern Shapiro (curator emerita at the Museum of Fine Arts, Boston and expert on Pissarro's prints). Their combined experience and expertise will direct the production and execution of this scholarly exhibition and accompanying catalogue.

The Clark and the Fine Arts Museums of San Francisco are co-organizers of the exhibition, have been involved in exhibition development since its original conception, and share responsibilities: for example, the Clark is managing loan arrangements and consolidation of artwork, and will host the exhibition curator for the summer of 2010, while FAMSF responsibilities include publication of the catalogue, application for immunity from seizure, and final dispersal of art.

Over 250 figure paintings survive in Pissarro's oeuvre, and there are well more than 2000 drawn and printed figures. From this, about 50 paintings and 30-45 works on paper that best embody his pictorial humanism at the highest level have been rigorously selected. These include a group of figural drawings drawn from the significant holdings of the Ashmolean Museum of Art and Archaeology at Oxford, among other lenders. Other important works of art in the exhibition include: *The Harvest* (National Museum of Western Art, Tokyo); *In the Garden at Pontoise: A Young Woman Washing Dishes* (Fitzwilliam Museum, Cambridge); ^{(b)(4)} *The Gardener*; *Old Peasant with Cabbage* (National Gallery of Art, Washington, D.C.); *Portrait of Felix Pissarro* (Tate Gallery, London); and ^{(b)(4)}

E. Target Population

Pissarro's People is expected to be a popular, well-attended exhibition, drawing an anticipated 100,000 people at the Clark during the Berkshires' summer tourist season. The Clark's audience during the summer season includes the local and regional museum-going public, members of the college and scholarly community, and summer tourists drawn to the Berkshires by the wide array of cultural offerings combined with the natural beauty of the area. Family audiences are attracted to the Clark by the artwork, lively public programs, and outdoor activities on the Clark's 140-acre campus. Public programs over the summer – Family Day, concerts, art classes, film series, gallery talks – will focus on themes drawn from the exhibition, attracting children and families, as well as people who are not traditional museum visitors. The Clark's Summer Family Day, a

Sterling and Francine Clark Art Institute

free event which includes museum admittance and special family-friendly gallery talks, attracts 5,000-7,000 visitors annually, including many local families who otherwise would not visit.

Through the exhibition and related programs, the San Francisco presentation of *Pissarro's People* is expected to reach over 180,000 museum visitors of all ages. Strong interest across all demographics is anticipated based on previous records for exhibitions of this nature. Designed to appeal to all audiences at multiple levels of prior knowledge, special efforts will also be made to attract youth audiences and school groups, college and university students, and artists. In addition, special access days, which include free and discounted admission, will be provided for people with disability and low-income city residents on a monthly basis.

F. Promotion, Publicity, Dissemination

Leading up to and during the exhibition at each venue, ongoing advertising and direct mail campaigns will use print, billboards, and radio to reach general and targeted populations. A media campaign will involve a broad distribution of exhibition and program releases and story placement with an international list of print and broadcast media beginning in late winter 2011 and extending into winter 2012.

G. Monitoring and Assessing

Performance measures for the exhibition and related programs include attendance figures and demographics; number and content of comments from visitors to the Web microsite; quantity, quality, and geographical range of media and critical coverage; and degree of satisfaction as gauged by visitor evaluations.

H. Accessibility

The Clark's facilities are accessible in compliance with the Americans for Disabilities Act. An audio guide to the exhibition will be available; Clark staff members are trained to help visitors with accessibility issues; and the exhibition website will extend access to a customized version of the exhibition and its educational components, including audio guide selections.

FAMSF's efforts to make its facilities and programs as accessible as possible have been recognized with the 2002 American Association of Museums' Access Award and the 2006 Paralyzed Veterans of America Barrier-Free America Award. For this exhibition, FAMSF will provide, free of charge, alternate format exhibition materials, audio tours for blind visitors, and printed scripts, assistive listening devices, and/or sign language interpretation for the hearing impaired. FAMSF will also host special Access Days, offering disabled visitors special viewing times, discount tickets, and expanded services.

I. Budget

The Clark is supporting this project through an allocation from its operating budget, as well as by pursuing foundation grants, corporate sponsorships, and private donations. FAMSF is supporting this project through corporate sponsorship, individual donations, and allocations from general funds and admissions revenue. NEA funding is requested for to support the shared costs of organizing the exhibition. Each institution is responsible for its own costs associated with installation and public programs. A grant from the NEA of less than 50% of the requested amount may require some modifications to the project, such as a reduction in numbers of objects.

Details of the Project
Trustees of the Walters Art Gallery

The Walters Art Museum requests \$133,550 from the National Endowment for the Arts to support significant upgrades and introduce exciting new features to the museum's *Works of Art* website (<http://art.thewalters.org/>). As part of a larger Walters' technology initiative, this online resource, launched in March of 2009, greatly enhances access to the museum's world-renowned permanent collection by allowing visitors to browse works of art records by categories such as artist, medium and provenance. With support from the N.E.A., this two-year project will considerably improve the way visitors search, navigate, and interact with the growing number of object images added to this website.

MAJOR PROJECT ACTIVITIES

- **Introduce “tag cloud” searching.** This tool will allow visitors to participate in the online cataloguing of the works of art by entering terms identifiable of the object. With “tag cloud” searching, users will have the ability to “tag” an object and use the tags to search for a work of art on the website, adding a rich, user-created way to organize and find the art in the online collection.
- **Replace the existing search engine.** The existing search engine requires a high degree of specificity when trying to locate an object. By replacing the existing search engine, web visitors will be able to search using general phrases, names, and keywords.
- **Improve the zoom tool.** The current *Works of Art* website has a feature that allows users to zoom in on the object images to provide closer detail. Adjustments to the user interface will make it easier to use and more self-explanatory for our audience.
- **Create a more dynamic “Artwork of the Day.”** One of the most popular features on the Walters website is the “Artwork of the Day,” a featured object that changes daily on the homepage of the *Works of Art* site. An RSS feed enables users to follow the daily changes of that feature, even via Twitter. At present, in order to maintain this feature, Walters' staff must select the featured object manually each day. The administrative tool set for the website does contain a feature to randomly select the day's featured object from a large group of objects, but the randomly-selected object is not passed to the RSS feed. By creating mechanism which passes the randomly select work of art to the RSS feed we will be able to extend the reach of a very popular feature via Twitter and other syndication networks.
- **Make the Walters' website accessible for individuals with disabilities.** The website conforms to most of the accessibility requirements set forth in Section 508 of the Rehabilitation Act, §1194.22. With this grant, we plan to make sure that every part of the website is in full compliance with these standards. For example, this will involve creating alternate text for the images that appear on the site, providing functional text for any content generated by a script on the website, and revising forms on the site to make them accessible using assistive technology.
- **Research and document the exhibition and conservation history of 5,000 objects.** The Walters recently opened a conservation window, allowing visitors to observe and interact with a working conservator. From this project, we have learned that the public has an interest and fascination with the history and treatment of an object. We plan to enrich the depth of individual object information. This will close gaps in our collections database of exhibition and conservation treatment histories while enhancing information available about one of America's great collections. A wealth of information from the turn of the century to present exists in the Walters' archives, library, and paper documents. Grant funds will provide for contract staff to vet this information and enter it into our collections management database,

Details of the Project Trustees of the Walters Art Gallery

The Museum System (TMS), from which it will be released the *Works of Art* website for the general public.

- **Encourage participation of visitors by providing the opportunity to group objects together for online exhibitions.** The *Works of Art* website displays images and information about 6,200 objects from the Walters' collection in an object-centric format. A new, more accessible, and user-friendly feature will be developed, allowing curators and the general public the ability to create interpretive object groupings, share notes about their concepts, and gather feedback.

GOALS - The NEA outcome most relevant to this project, "organizations will enhance their ability to realize their artistic and public service goals," will be achieved by correcting issues that presently affect the Walters' *Works of Art* website, including the lack of depth, interactivity, and accessibility. This project contains the following goals:

1. To support the Walters' mission of bringing art and people together for enjoyment, discovery, and learning.
2. To provide increased access to collection information and images on the Walters' website.
3. To project the extraordinary resources of the Walters' collections out into the world so that its collections are better known and can be shared with global audiences.
4. To facilitate research on the Walters' collections and encourage their use in educational activities.

SCHEDULE

June 2010-December 2010: Basic upgrades to the *Works of Art* website (search engine, "cloud-word" searching, zoom tool, "Artwork of the Day" feature, and accessibility requirements) and begin adding data fields for enhanced object content.

August 2010-February 2012: Research and document the exhibition and conservation histories of 5,000 objects.

January 2011-February 2012: Design, testing, and implementation of the online exhibitions feature.

March-April 2012: Launch pilot online exhibitions.

May 2012: Website fully updated and new web feature activated.

KEY INDIVIDUALS AND WORKS OF ART

The *Works of Art* website contains images of approximately 6,200 objects, including the 5,000 works of art on display in the museum as well as images from ongoing grant-funded projects to digitize the museum's Islamic Manuscript (NEH) and Japanese Arms and Armor (IMLS) collections. At the close of these two federally-funded projects in the fall of 2010, we will expand our online content to more than 7,000 objects. The number of images available on the website will grow even larger as the museum continues its coordinated and rigorous program to digitize and offer electronic access to its permanent collection of almost 30,000 objects. In addition, works of art are continually added to the website through the normal workflow of receiving and cataloguing new acquisitions and completing research projects and filling outside requests for digital photography.

The following are key museum staff assigned to this project:

- James Maza, Chief Technology Officer, will serve as the project supervisor and will ensure activities remain on schedule and within budget.
- Kate Siplon, Administrator of Museum Databases will co-manage the project and oversee the research and cataloguing of conservation and exhibition histories and integrating that data into the Works of Art website.

Details of the Project

Trustees of the Walters Art Gallery

- Dylan Kinnett, Manager of Web and Social Media, will co-manage the project and administer the development, testing, and implementation of the updates to the website (and their distribution via social media).
- Walters' Conservation Staff will work with the Data Entry Assistants to facilitate the transfer of existing data into a centralized, digital format by sharing access to and interpreting, where required, existing paper documents and digital records.
- Data Entry Assistants (2) will be hired on contract to research and compile information from the Walters' archives, library and other digital and paper documentation. Data will be entered into the collections management database according to best practice and style guides already in use at the museum.

TARGET POPULATION

Museum website visitors will interact with Walters' objects on view and not on view at the museum; **teachers** will benefit from the increased functionality of the website and the increased material available for lesson plans; **K-12, undergraduate, and graduate students** will use the website as an offsite learning resource; **researchers** will engage with digital surrogates and rich catalog information on Walters' object online; **docents and volunteers** will use the online exhibition feature to create tours with rich object information and answer visitor inquiries; and **museum staff and other museum professionals** will have access to comprehensive information about objects from the Walters' collection and a feature that has the ability to group objects to explore exhibition themes.

PLANS FOR PROMOTING

The upgrades to the Walters' *Works of Art* website will be featured in the Members' Magazine (6,000 subscribers) and the museum's e-newsletter (11,000 emailed), and promoted on the Walters' website (272,332 unique hits in FY 2009) as well as social networking sites such as Facebook (1,100 friends) and Twitter (1,600 followers), where the museum already has a significant following. The Walters' Education Division will notify teachers about the updates to the website in the School Programs brochure (6,000 distributed).

PLANS FOR MONITORING

Website Upgrades: We will rely in part on a contractual agreement with a contractor. The contractor is yet to be determined (Attachment 10: Walters' RFP and bid from Fastspot). The contract will stipulate that the work is to be divided into four key phases, each several weeks in duration. At the end of each phase, there will be an opportunity to monitor the progress of the project and adjust to any delays and unforeseen needs. In addition to the contractual work, the Walters will create similar project phases for the work to be done internally.

Data Collection: Standardized style guides and data entry best practices now in use will be enhanced as part of the cataloguing of conservation and exhibition histories. Departmental training and workgroups will be held to ensure this type of data continues to be captured on an ongoing basis.

PLANS FOR MAKING PROJECT ACCESSIBLE

With support from this grant, we will ensure that every part of our website is in full compliance with the requirements set forth in Section 508 of the Rehabilitation Act, §1194.22.

BUDGET

The Walters requests \$133,550 from the National Endowment for the Arts to improve the way in which the museum manages and presents its permanent collection. If we receive less than 50 percent of the requested amount, we would reduce the amount of exhibition and conservation history that will be made available for each object.

THE GLASSELL SCHOOL OF ART AT THE MUSEUM OF FINE ARTS, HOUSTON
Attachment 2: Details of the Project Narrative

a) **Major project activities.** Each year, the Museum of Fine Arts, Houston (MFAH), contributes new energy and vitality to the local, national, and international contemporary art community through the Core Residency Program at the Glassell School of Art. Launched in 1982, the Core Program serves as an invaluable opportunity for emerging artists and critics to bridge the educational and professional stages of their lives. Underlying the program are three essential components: the financial, artistic, and intellectual support necessary for the fellows to grow as independent practitioners; a contemporary exhibition program designed to expose the residents to innovative ideas and stimulate their own creativity; and a series of visits from distinguished arts professionals to provide valuable feedback and encourage the fellows to challenge themselves and their work. At the same time, the program provides important opportunities for the Houston community to engage with—and learn from—new forms of artistic expression.

The eight artists and three critical studies fellows who enter the Core Program each year pursue a range of projects that contribute to the museum's exhibition and education programs, and involve the fellows in the community. The program runs on an academic calendar, from September through May, and fellows may apply for a second year at the completion of their first. Core fellows receive an annual stipend of \$10,000 as well as health insurance benefits; an additional (b)(4) is distributed among residents who apply for funds to aid in production costs. In addition to financial assistance, artists-in-residence receive 450 square feet of private studio space and access to all Glassell School equipment and facilities. Critical studies fellows, who engage in critical writing projects and are challenged to curate their own exhibitions using space within the museum and school, are given an office with a museum-networked computer for research and borrowing privileges at Rice University's Fondren Library; additional writing and curatorial opportunities are created through cooperation with other area schools and nonprofit art organizations.

Designed to stimulate dialogue and innovation among the fellows, the Core exhibition program brings to Houston work by some of today's leading contemporary artists. Within that framework, exhibitions curated by the fellows, themselves, represent an important opportunity for Core artists and critics to study and engage with the larger contemporary art community. To that end, during their first year of residency, critical studies fellows are invited to submit exhibition proposals and are offered the chance to curate their proposed exhibition if they are accepted to participate in the Core Program for a second year. In the spring, the Core Program celebrates the fellows' achievements in an exhibition of works completed by residents during the term. The *Core Artists-in-Residence Exhibition* generates great enthusiasm and support throughout the region, and is accompanied by the *Core Yearbook*, which documents the residents' production over the course of the year. Each *Core Yearbook* includes images of artists' works and a short biography; moreover, it provides a valuable publishing opportunity for critical studies fellows, who contribute essays written during their residency. The varying format of the exhibition and the yearbook reflects the unique character of each group of fellows, for, while they receive input from the associate director, the residents are responsible for the selection of works for inclusion in both.

Interaction with internationally renowned artists, art historians, critics, and curators—who conduct studio visits with artist-residents, meet with critical studies fellows to discuss their curatorial and writing projects, and deliver free public lectures through the program's visiting professional lecture series—is also an essential facet of the Core Program. Throughout the year, experts in diverse areas of contemporary art spend time in Houston, benefiting the fellows and the public alike. All guests of the Core Program meet one-on-one with the fellows, critiquing and guiding their works in progress, and discussing the underlying theoretical concerns of their practices. Further, members of the public are encouraged to attend the presentations. In this manner, the visiting professional lecture series allows the fellows and the Houston community to participate in artistic and intellectual developments taking place in cultural centers throughout the world, creating a dialogue between renowned living artists and the next generation.

THE GLASSELL SCHOOL OF ART AT THE MUSEUM OF FINE ARTS, HOUSTON

Attachment 2: Details of the Project Narrative

b) **Goals.** The Core Program seeks to support the field of contemporary art by nurturing the next generation of key figures; encouraging creative enterprise; placing emerging artists and critics in dialogue with one another, with experts throughout the field, and with the public; and exposing a wider audience to contemporary art.

c) **Schedule.** Applications to the Core Program are due in April of each year; residencies last from September through May. Exhibitions are scheduled to provide ongoing opportunities for the public to engage with contemporary art: the associate director of the program curates one exhibition in fall, the critical studies exhibition opens in winter, and the *Artists-in-Residence Exhibition* takes place each spring. Special lectures and studio visits by visiting arts professionals occur throughout the program year.

d) **Key individuals, organizations, and works.** The Core Program is overseen by Joseph Havel, noted sculptor and director of the Glassell School, and former critical studies resident Mary Leclère, an art historian, critic, and associate director of the Core Program; their expertise and vision form the cornerstone of the program. Havel and Leclère serve as a crucial source of support and critical feedback for the residents, as both make frequent studio visits to discuss artist-residents' work and spend considerable time advising critical studies fellows on their writing and curatorial projects.

In a competitive admissions process each year, a jury of professional artists, art historians, and critics selects participants, based on their portfolios and writing samples, from an international pool of more than 350 aspiring artists and critics. Applicants are to have completed their undergraduate or graduate training, but not yet fully developed a professional career; the admissions committee also works to select a cohort of fellows who will complement one another and thrive in an intellectual, creative community. Although the residents are provided a large measure of autonomy, engagement with other fellows represents a hallmark of the program. Participants influence one another from the outset of each program year, and second-year fellows help to maintain the program's intellectual and collaborative atmosphere while encouraging incoming fellows to take full advantage of their residencies. The number and type of works produced by fellows varies widely from year to year, as some residents pursue large-scale projects over the course of several months, while others may create several smaller pieces at a time. Artists have produced video projects, sculpture, various media on paper or canvas, and site-specific installations; critics have curated a range of one- to multiple-artist shows in diverse media.

The Core Program also collaborates with other arts organizations in Houston. One such association began in 2004, when the Core Program launched a partnership with Project Row Houses (PRH). Established in 1993, PRH seeks to combine arts and cultural education with historic preservation and community development. Occupying twenty-two shotgun-style rowhouses, the organization integrates artist studios and exhibition space with low-cost housing, a literacy program, and the Young Mothers Residential Program. Each year, PRH invites one Core fellow to undertake a dual residency by living onsite and participating in its activities, thereby deepening the impact of his or her experience in Houston. The Core Program also partners with the Contemporary Arts Museum Houston to co-sponsor lectures by distinguished artists and arts professionals.

e) **Target population.** The Core Program reaches across Houston, engaging a diverse audience through exhibitions and public presentations, and providing residents the opportunity to explore partnerships with other local organizations in order to share the excitement of contemporary art with a broad segment of the community. Approximately 2,500 people attend the *Artists-in-Residence Exhibition* each year, while between fifty and sixty typically attend lectures. The Core Program also maintains an instrumental role in arts education at all levels throughout Houston. Undergraduates at Rice University are given the opportunity to learn from artists and critical studies residents through a collaboration between the Core Program and the university that offers three painting, drawing, art theory, and/or advanced critique classes each semester on the Rice campus. Residents also teach in the Bachelor of Arts and Bachelor of Fine Arts programs offered by the University of St. Thomas through

THE GLASSELL SCHOOL OF ART AT THE MUSEUM OF FINE ARTS, HOUSTON

Attachment 2: Details of the Project Narrative

the Glassell School of Art. The Glassell School's Junior School brings Core residents into further contact with young people and arts educators from a range of backgrounds.

The contributions of the Core fellows extend well beyond the Houston community and endure past their one or two years of residency. Many alumni remain in Houston, where they continue to enrich the city's cultural life by serving as educators; participating in community arts organizations as board members, advisors, and volunteers; exhibiting their work in local galleries and festivals; and participating in critical discourse through online journals and print publications. Former residents also remain actively involved with local organizations such as Project Row Houses; the Lawndale Art Center; the Aurora Picture Show; DiverseWorks Art Space; *Glasstire*; and the African American Art Advisory Association of the MFAH. Still others serve as faculty at the Glassell School of Art, where Core residents and alumni make up one-third of the faculty, teaching studio art classes at the Junior School and Studio School.

f) Plans for promoting, publicizing, and/or disseminating the project. The Glassell School promotes the Core Program through the program Web site (www.core.mfah.org) as well as the College Art Association and the New York Foundation for the Arts Web sites; all application materials are available online at core.mfah.org. Over the years, the program has also established relationships with art schools across the country. Further, the success of Core alumni—who exhibit their work at galleries and institutions worldwide, and are included in internationally-respected permanent museum holdings and private collections—has also raised awareness of the program. In addition, the program's visiting lecture series connects the Core Program and the Houston art community to the intellectual and artistic movements evolving in other cultural centers throughout the world. To encourage community attendance at Core presentations, program staff distribute exhibition and lecture announcements broadly throughout the region.

g) Plans for monitoring the project and assessing goals. The Core Program measures its success based on several factors, including the quality and number of applicants, attendance at lectures and exhibitions, and achievements of program alumni. Program staff are in active contact with residents during the term, allowing them to assess individual fellows' progress and ensure their needs are being met; staff also maintain relationships with alumni following their tenure with the program. Over the years, a number of Core alumni have achieved prominence as artists and critics, making a tremendous impact on the contemporary art world nationally and internationally. Core fellows have earned prestigious awards, including MacArthur Fellowships (Julie Mehretu and Shazia Silkander), the John Simon Guggenheim Memorial Fellowship (Hilary Wilder), and the Hunting Prize (Francesca Fuchs). Perhaps most importantly, works by alumni are shown in exhibitions worldwide and have been accessioned by institutions such as the Museum of Modern Art, San Francisco Museum of Modern Art, the George Eastman House, and the Whitney Museum of American Art, where they continue to challenge and inspire countless viewers.

h) Plans for making the project accessible. The Glassell School actively encourages members of the community to attend presentations and exhibitions. Centrally located in Houston, the MFAH campus is accessible by public transit and offers free outdoor parking in two large street-level lots. Covered parking is available for a nominal fee in a four-story garage connected to the main museum buildings through secure, climate-controlled tunnels. All MFAH facilities are ADA compliant and barrier free, and wheelchairs are available.

i) Budget. All project costs are included in the Glassell School annual budget. The Glassell School is committed to the Core Residency Program and will raise support for the 2011–12 and 2012–13 program years from individuals, corporations, private foundations, and other grantmaking agencies. A grant from the NEA would assist enormously in leveraging support from other funding sources.