

Knight Documents

MOCA

- I) Original Grant Proposal and Budget

**JOHN S. AND JAMES L. KNIGHT FOUNDATION
COMMUNITIES PROGRAM GRANT PROPOSAL**

Please complete the application in full. Knight Foundation is unable to accept applications that are incomplete. If you have difficulty with any section of the application, please contact your Knight Foundation program director.

Organization / institution legal name: Museum of Contemporary Art, Inc.

Other name or operating name (aka/dba): MOCA

Federal Employer Identification Number (EIN): 59-2085261

Address: 770 NE 125th Street

City: North Miami

State and ZIP: FL, 33161

County: Miami-Dade

Telephone: 305-893-6211

Fax: 305-891-1492

Web site: www.mocanomi.org

Name of organizational head (Mr., Ms., Dr.): Mrs. Bonnie Clearwater

Title: Executive Director and Chief Curator

E-mail address: bclearwater@mocanomi.org

Name of primary contact: Bonnie Clearwater

Title of primary contact: Executive Director and Chief Curator

Primary contact's e-mail: bclearwater@mocanomi.org

Primary contact's telephone: 305-893-6211

If your organization needs a fiscal agent to manage the financials of the grant, please complete the area below. If not, continue to page 2

Fiscal Agent organization name:

Federal Employer Identification Number (EIN):

Contact name at fiscal agent:

Address:

City:

State and ZIP:

Telephone:

Fax:

E-mail:

Knight Foundation Funding Priority Served: *please check all that apply*

- | | |
|---|---|
| <input checked="" type="checkbox"/> Civic Engagement and Positive Human Relations | <input type="checkbox"/> Housing and Community Development |
| <input type="checkbox"/> Economic Development | <input checked="" type="checkbox"/> Vitality of Cultural Life |
| <input checked="" type="checkbox"/> Education | <input checked="" type="checkbox"/> Well-being of Children and Families |
| <input type="checkbox"/> Other community priorities (<i>please describe</i>): | |

Geographic Area Served: *please check all that apply*

- | | | |
|--|---|--|
| <input type="checkbox"/> Aberdeen, SD | <input type="checkbox"/> Boulder, CO | <input type="checkbox"/> Columbia, SC |
| <input type="checkbox"/> Akron, OH | <input type="checkbox"/> Bradenton, FL | <input type="checkbox"/> Columbus, GA |
| <input type="checkbox"/> Fort Wayne, IN | <input type="checkbox"/> Charlotte, NC | <input type="checkbox"/> Detroit, MI |
| <input type="checkbox"/> Gary, IN | <input checked="" type="checkbox"/> Miami, FL | <input type="checkbox"/> Duluth, MN |
| <input type="checkbox"/> Grand Forks, ND | <input type="checkbox"/> Milledgeville, GA | <input type="checkbox"/> State College, PA |
| <input type="checkbox"/> Lexington, KY | <input type="checkbox"/> Myrtle Beach, SC | <input type="checkbox"/> St. Paul, MN |
| <input type="checkbox"/> Long Beach, CA | <input type="checkbox"/> Palm Beach, FL | <input type="checkbox"/> Tallahassee, FL |
| <input type="checkbox"/> Macon, GA | <input type="checkbox"/> Philadelphia, PA | <input type="checkbox"/> Wichita, KS |
| <input type="checkbox"/> Biloxi, MS | <input type="checkbox"/> San Jose, CA | Other: |

Total cost of project (from all sources): \$: 325,210 (for 1 year)

Requested amount from Knight Foundation: \$ 5,000,000

Over how many years? 5

Organization's actual financial results for most recently completed fiscal year:

Expenses: \$ 499,217

Revenues: \$4,617,330

Staffing:

1. Number of full time employees: 13
2. Number of part-time employees: 14
3. Number of executives, job titles and years of experience in position (add lines as needed):
 - A. Bonnie Clearwater, Executive Director and Chief Curator, 13 years at MOCA
 - B. Alan Waufle, Assistant Director, less than 1 year at MOCA
 - C. Donna Fields, Director of Communications, 9 years at MOCA
4. Number of programmatic employees, job titles and years of experience in position (add lines as needed):
 - A. Dr. Adrienne Von Lates, Curator of Education. 8 years at MOCA
 - B. Janice Angel, Public Programs Manager, less than 1 year at MOCA
 - C. Ruba Katrib, Curatorial Associate, less than 1 year at MOCA
 - D. Kevin Arrow, Exhibition Coordinator and Registrar, 9 years at MOCA
 - E. Steve Reppert, Exhibition Coordinator and Prepartor, 2 years at MOCA
 - F. Shara Banks, Women on the Rise! Program Manager, 2 years at MOCA
5. Number of administrative employees, job titles and years of experience in position (add lines as needed):
 - A. Karen Halpern, Finance Manager, 10 years at MOCA
 - B. Crystal Molinary, Assistant to the Director, 1.5 years at MOCA
 - C. Courtney Casci, Officer of Grants and Sponsorship, 1.5 years at MOCA

**JOHN S. AND JAMES L. KNIGHT FOUNDATION
COMMUNITY PARTNERS PROGRAM PROPOSAL NARRATIVE**

Your proposal will be considered based on information you provide in this document. What you tell us here will be used to set our expectations for the project.

- 1. Purpose of Grant:** In a few sentences, summarize the project for which Knight Foundation funding is requested.

As MOCA prepares for a major expansion of its building by renowned architect Charles Gwathmey, tripling exhibition space (to 23,000 sq. ft) and doubling in overall size (50,000 sq. ft), MOCA remains committed to continuing and expanding its innovative programming. Exhibitions by emerging and experimental artists can be very costly to produce due to significant fabrication costs, shipping, expensive technological equipment and specialized technical support. The museum's most effective means to continue implementing the core mission without compromising the museum's integrity is to build a substantial endowment to provide sustainable funding. By strategically developing an endowment funded by the John S. and James L. Knight Foundation prior to the completion of the building expansion in 2010, we can ensure the continued success of MOCA's core mission on a larger scale, gaining the ability to organize even more programs and a minimum of three major exhibitions that include emerging and experimental artists each year. It would also provide the support to travel these exhibitions and programs to institutions and venues worldwide.

- 2. Opportunity:** Describe why the project is a priority in your community or area and how it presents an opportunity for transformational change. Transformation can be physical. It can be systemic. It can be a change in attitude or opinion leading to a change in behavior.

The Museum of Contemporary Art, North Miami earned its reputation as "the museum where new art is discovered" by providing emerging and under-recognized artists with outstanding opportunities to develop and exhibit new work, explore new media and technology and collaborate with cross-discipline artists and institutions. For most artists this experience was the pivotal moment in their careers. MOCA's successful track record greatly contributed to Miami's renaissance as a major international art center and a fertile incubator for new art. As a result, Miami artists can participate in the international art world without moving to New York or Los Angeles. Moreover, the US art market currently plays a disproportionately influential role in determining an artist's production. MOCA's project liberates the participating artists from market-concerns and therefore, provides them the chance to experiment and take risks that would not be possible in a commercial gallery. MOCA's projects emphasize the creative process rather than the end result of the exhibition, and therefore encourages artistic development. MOCA provides the artists with all the necessary materials, collaborators, space and technical support to realize new work that will be transformative for their careers.

MOCA's renown has established it as a major cultural center and tourist destination in North Miami Dade County, one of the most rapidly developing communities in the county with over 24,000 new residential units from North Miami to Aventura. MOCA is the only major arts organization serving this burgeoning geographic area. The City of North Miami has recognized MOCA's essential role in the transformation of its downtown into a vibrant arts district by providing significant annual operating support and by committing funding for the MOCA expansion through the North Miami Community Development Agency (CRA). An endowment that provides substantial support for MOCA's risk-taking exhibitions and multi-discipline programs will ensure that the museum will be able to develop as a major attraction to this underserved area.

This project will especially help transform the lives of the children of North Miami, a community whose population is currently 1/3 Haitian. Education of the County's youth, particularly students from underserved communities, is a mission that MOCA shares with the City of North Miami. In September 2006, the City

Council and Miami-Dade Public Schools entered an agreement for the construction of **four new state-of-the-art public schools** (K-8, middle school, and two high schools). MOCA will play an instrumental role in this plan through a new partnership with Miami-Dade County Public Schools funded by the Department of Education to create a museum-within-a-school in which all students attending North Miami's public schools will participate in object-based learning and museum and communications studies. As the **only** museum magnet school in South Florida, MOCA **will serve over 7,000 students** attending North Miami's public school's K-12 annually on a continuous basis. The aim of this new initiative is to increase academic excellence and reduce minority isolation. This new venture builds on MOCA's successful track record of innovative art education for children and teens. This magnet program will be further enhanced by MOCA's addition of a 3,500 square foot education wing as part of the museum's total expansion. The additional classrooms would make it possible for MOCA to double the number of participating students. This exceptional opportunity to learn in a museum setting will offer students the invaluable experience of interacting with the artists and other creative individuals participating in the project. The endowment for this project, along with North Miami's redevelopment goals, the partnership with the North Miami Public School District and MOCA's imminent expansion will culminate in the total cultural, educational and economic development of this currently underserved community.

MOCA's original projects greatly appeal to other institutions both in the US and worldwide, yet the museum's current limited resources and staff impedes its ability to travel its exhibitions. The endowment would make it possible for MOCA to actively pursue partnering venues to present its exhibitions. As a result, MOCA will be recognized for its major contribution to the ongoing discourse of art, will expose artists to a larger audience, and will position Miami as a city where new ideas develop.

3. **Innovation:** Describe how the project introduces a different approach to the issue it addresses or strengthens the area identified.

MOCA holds a unique position in Miami as the only institution that combines the experimentation and flexibility of an alternative art space with the scholarship, permanent collection, outreach and educational capabilities of a museum. As a result, MOCA is able to respond quickly and effectively to the needs of the community and current developments in contemporary art by premiering emerging artists and experimental programs. Unlike the specialized art audiences of alternative art spaces, MOCA brings cutting-edge exhibitions and multi-discipline programs to the widest possible public and presents substantial and innovative means to educate the public and engage the entire community. Most recently MOCA was the first museum in Miami to introduce cell-phone audio tours of its exhibitions. Future exhibitions will also provide this easy means for a self-guided tour in English, Spanish, and Creole. The museum also partners with uVu the web-sharing site of Miami's PBS station to give the public access to interviews with MOCA artists, performances and film programs.

It has become increasingly difficult for museums in the US to undertake risk-taking and experimental exhibitions. As the artists are generally unknown and the subjects might be controversial, projects rarely attract corporations and more conventional sponsors. The struggle to fund these projects is daunting and has curtailed this type of programming at most museums in the country.

MOCA's permanent collection reflects its exhibition history. Many of the major projects it has commissioned since the museum's inaugural in 1996 have become part of the collection. Consequently, the museum's holdings include many pivotal large-scale works that defined the artists' careers. The museum often integrates new projects with works in its collection to create new relationships between artists and to create a new context to keeps past works vital to the present and future development of art history.

An endowment that ensures that funds are available to perpetuate these projects, would secure MOCA's leading role in the country as a facilitator and presenter of new and adventuresome work.

4. **Project Activities and Timetable:** Please list the most important project activities and when you expect them to take place.

1). **Luis Gispert: New Work:** a new site-specific, multi-media installation by renowned artist Luis Gispert, from February 15 through June 15, 2008. This new installation, currently in the process of development by Gispert, is inspired by his childhood memories of growing up in Miami during the 1980s. The installation will incorporate sculpture, stagecraft, and music to emulate memory as if captured in a film. A found sculpture of a vintage Ford Bronco pierced by a beam of white light will be the centerpiece of this ethereal project. The sculpture evokes memories of the used car business owned by Gispert's family that sold customized trucks. The ostentatious owners of these vehicles captured the imagination of the artist as a young boy. A system of interactive lights will be activated through the visitor's motion through the gallery. This multi-sensory environment is aimed at invoking awe and nostalgia in the viewer. Gispert has earned a reputation as a cutting-edge artist who continually pushes the limits of contemporary art through his work in photography, film and sculpture. *Luis Gispert: New Work* will provide the artist with an opportunity to experiment with creating a large-scale multi-media installation that would otherwise be impossible for him to create in his studio. MOCA is confident that this project will inspire local artists in the community to work on just as ambitious scales.

MOCA is pleased to present this exhibition as it explores a unique moment in Miami-Dade County's history in which the city had a mythical presence in popular culture through television shows such as *Miami Vice*. This exhibition demonstrates how artists use the language of popular culture and everyday life to articulate personal experiences. Gispert's work was previously showcased in the MOCA exhibition *Making Art in Miami: Travels in Hyperreality* in 2000.

2). **The Possibility of an Island (working title):** Taking the recent novel, *The Possibility of an Island*, by the controversial French author Michel Houellebecq as a starting point, this exhibition poses existential questions in the face of an always-impending future. Fundamental anxieties about aging, death, irrelevancy, culture, destruction and sexuality are both overtly and discreetly illustrated through the works selected. Featuring a group of international artists, most who have never exhibited together before but have strong dialogues in their work, the exhibition approaches the poetic and philosophical sides of science fiction. The exhibition examines the banality of the future, almost mocking once fantastic hopes of transformation. Covering themes from habitation and technology to fear and hope, *The Possibility of an Island* illustrates emotions and aesthetics through surreal depictions of the past, present and future.

This exhibition takes some of recent MOCA acquisitions, primarily Thomas Hirschhorn's *Diorama*, Ann-Sofi Sidén's *Station 10 and Back Again*, and Pierre Huyghe and Philippe Parreno's *No Ghost Just a Shell*, and expands on their themes. This exhibition can be related to past exhibitions at MOCA such as, *Travels in Hyperreality* and *Spectacular Optical*. This exhibition will combine approximately thirty-five internationally recognized artists with Miami based artists to create another context and new relevancy to their practices. In addition, this exhibition will create connections and form networks between MOCA, local artists and the city of Miami with artists and cultural agencies working abroad.

3) **PERFORMANCE:** MOCA: **PERFORMANCE:**MOCA builds on the success of the recent exhibition, *Merce Cunningham: Dancing on the Cutting Edge*, which was organized by MOCA and was on view in the winter/spring of this year. The overwhelming response to this exhibition, local awareness gained, and critical acclaim, for example reviews in *The New York Times* and *Artforum* to name a few, furthers our desire to continue to present related innovations and cross-disciplinary work in contemporary art to our local community.

PERFORMANCE: MOCA is a new series showcasing talented young artists who blur the distinctions between music, theater, performance, visual art, and film in their work. This series will be presented as quarterly one-

night events that are open to the public. **PERFORMANCE: MOCA** goes beyond the concept of many programs that feature live performances, by primarily working with artists whose practices are very complex, a symptom of their genre crossing approaches. What differentiates these practitioners is how they subvert familiar structures of popular entertainment, for instance musicals, rock bands, the opera, and sketch comedy. Those included in the first season of the event series will be artists like the collaborative, My Barbarian from LA who create elaborate musicals, Kalup Linzy, the New York based artist who satirizes soap operas and sketch comedy in his videos and performances, and the Swedish artist, Tobias Bernstrup who creates elaborate gender-bending concerts.

The artists who will participate in **PERFORMANCE: MOCA** will include a diverse range of local and international artists, musicians, and performers, the primary criteria being that they challenge those very definitions. The curatorial staff at MOCA will actively research and visit young practitioners, international events and other instances that may be relative to this program, promising to be well informed of and highly responsive to current innovations in performance and contemporary art. The program's aim complements MOCA's history, development and mission.

4) WORKSHOP: MOCA: **WORKSHOP: MOCA** is a reflexive approach to public programming and will coincide with many of the exhibitions at the museum. Responding to a lack of post-graduate education in contemporary art in the South Florida region, **WORKSHOP** follows a seminar model that responds to issues raised in the exhibitions. The seminar is articulated through a combination of exhibition walkthroughs, off-site visits, film screenings, lectures and discussion groups, all of which build on one another. An international and local group of young and established artists, historians, theorists, curators, critics and others will be invited to lead discussions or give lectures. **WORKSHOP** functions as a course, which extends throughout the duration of the exhibition to generate repeat visits, energize the community intellectually and create important conversation between visiting "experts" and attendees. At the end of the series, a group of artists will be chosen to make presentations about their experience. Reflections of participants during workshop final session can be used as a tool to gauge the success of exhibitions and the success of **WORKSHOP**. This approach will also help local artists become invested in exhibitions at MOCA through their direct participation in the public programming.

5. **Anticipated Outcomes:** What do you expect will happen as a result of this project? Please cite examples of where this approach has worked or if it is a new approach, how you expect the strategy to work. How broad based is the project and how many individuals will benefit?

The goal is to continue to MOCA's history of bringing international visibility and acclaim to emerging artists by offering them opportunities to experiment in a museum context and to exhibit their work alongside established artists. For instance, with *Merce Cunningham: Dancing on the Cutting Edge* the young Miami based artist, Daniel Arsham, was selected to work with Cunningham to create a new stage set for the new Carnival Performing Arts Center in Miami, which was seen by a record audience. The project and the new work it inspired was the centerpiece of the artist's solo exhibition at MOCA. As a result of this collaboration at MOCA, Arsham has continued to work with the Merce Cunningham dance company in performances and exhibitions taking place around the world. The collaboration also has continued to inspire Cunningham with his recent composition *Xover*. In 2005, MOCA gave British artist and filmmaker Isaac Julien the opportunity to create his first live performance in ten years. The collaboration included a choreographer from Germany and a British actress as well as the premiere of Julien's three-screen film *True North*. The production, which was developed in partnership with New York's esteemed Performa performance biennial, was first presented at MOCA during Art Basel Miami Beach to an audience of over 8,000. As a result of this collaboration, Julien was invited by Performa to participate in its 2007 biennial in New York. These are only a few examples of the cross-generational and multi-discipline dialogue MOCA has fostered through its programs that have manifested in education, awareness, collaboration, and opportunity between emerging, mid-career and established artists working locally and internationally. Community members, from local artists to children, benefit from the public programs, performances and exhibitions MOCA organizes. The museum continuously exceeds and

challenges expectations of contemporary art viewing experiences. MOCA's public programs create forums where these challenges can be articulated and discussed, opening up definitions of contemporary art and creating dialogue and bridges between the community, local artists, international artists and museum staff to say the least. Finally, our presence in the international media alerts an even wider audience to our approach and programs. Recent museum developments include the possibility for podcasts, cell phone tours and video blogging via the local PBS station to bring elements of our programs to a global sphere. By increasing the possibility of traveling these projects to venues around the world, MOCA's reach will become increasingly international, raising awareness of Miami's presence as a world cultural capital.

6. Assessment and evaluation : How will you measure results? What is the community impact you hope to achieve? Please complete the following chart to show the connection between project activities listed in #4, outcomes in #5 and the impact you hope to achieve.

The museum will monitor and assess our progress in fulfilling our mission to make contemporary art accessible to diverse audiences and underserved populations through innovative programming. We will measure our success through attendance, critical reviews, participation in education and public programs, visitor surveys, number of new members, and timely implementation of project activities, catalogue sales and references to the catalogue in other scholarly publications. MOCA will document these projects through installation and event photography and video documentation. By including these images and videos in the physical space of the museum, on the website, on email announcements and other appropriate venues, these projects will become a central part of the institutional history and identity and therefore that of Miami. The museum will track the professional growth of the artists involved in the exhibitions in MOCA's artist database files, including keeping track of press, critical reviews and future collaborations about each artist. Additionally, the responses expressed during and after the public programs will allow MOCA to measure the overall success of each individual program. The museum will also send e-surveys to further monitor the educational qualities of these programs. By making documentation readily accessible, we can further inform others about the museum's programs and allow the possibility for "virtual" participation. This will expand MOCA's impact locally and internationally, contributing to the recognition and legitimization of the contemporary arts in Miami.

In bullet point format, please list (in the chart below) what you will do (activities) and what it will produce (outcomes)

Remember that things your organization does (e.g., meetings, workshops, etc.) are **ACTIVITIES**, not **OUTCOMES**. Keep in mind that several activities may be needed to produce a single outcome.

Please be as concise as possible. These indicators will be used throughout the grant cycle with Knight Foundation

- A. Activities: In column one, please list the most important project activities in bullet point format.
- B. Outcomes: In column two, please list what you expect will happen as a result of your activities. Tell us how you will measure them.
- C. Broader impact: In column three, please describe what larger impact may result from this project. How will this impact be measured?

Column One	Column Two	Column Three
<p>These activities →</p> <p><i>What will be done</i></p> <ul style="list-style-type: none"> 3) 3 exhibitions per year featuring emerging and/or under-recognized artists 2) Public programs and events <ul style="list-style-type: none"> School interpretive programs Lectures Film-screenings 1) Creation of new works by emerging artists 	<p>are expected to create these outcomes →</p> <p><i>What you expect to happen as a result of your activities in the short term.</i></p> <ul style="list-style-type: none"> 1) Viewing the exhibition disseminates contemporary art to a wider audience. This will be measured through surveys, media coverage and gauging audience reactions of the exhibitions. 2) Lectures, public programs would increase public understanding of particular artists and how they express themselves through different media. This will be measured through surveys and artist and audience reaction and engagement in the program. 3) Artists recognized locally and nationally and are able to experiment with few restrictions. This would be measured by evaluation the artwork produced and the critical reviews of the works. 	<p>which in turn, are aimed at creating impact.</p> <p><i>What you expect the long term or broader changes will be as a result of your work</i></p> <ul style="list-style-type: none"> 1). Exhibitions would go on to tour nationally and internationally, and thus Miami becomes a cultural destination via renown, cutting edge exhibitions. 2) This type of programming results in an enhancement of cultural literacy in South Florida and a broad public that is informed of recent developments in contemporary art. 3) Artists can develop their practice, learn from the experience, and be involved in future collaborations with other artists as well as cultural institutions. This will be measured by gauging the professional development of the artist throughout their careers.

7. **Cost-effectiveness:** If feasible, describe how this project compares to other approaches to the issue. Will it be more or less costly to achieve outcomes of similar scope using the strategy you propose?

The budgets of the project are comparable to any exhibition and program budget, but may require significantly more funding for travel for the participants, fabrication of installations and new works and rental of technical equipment and support. However these costs have immense benefits, as travel for participants for installation and participation in public programs will help create the kind of international dialogue and visibility that is essential to the development of Miami as a major international art center. Additional funds for installation and fabrication is indispensable for the production of experimental works and will contribute to the diversity in approach to art making to which community members will be exposed. As new technical equipment is introduced into the consumer market, artists are likely to be the first to use these materials in innovative ways to create their works. It is the responsibility of museums to adapt to these developments and support artists in their endeavors to create complex and ambitious works.

8. **Replication:** Is there potential for replication? How would this program be adapted to another group of beneficiaries?

While the museum successfully travels its exhibitions, current resources limit this potential, but with the support of the endowment their impact can be greatly expanded. Engaging in other communities will bring further visibility to MOCA and the South Florida region. MOCA will provide the technical assistance and/or the artist to other venues to replicate and adapt the project. It will collaborate with the venues on a program model with topics and themes that hosting institution can be replicated and adapted for public programs. The accompanying catalogues created by the museum would be distributed world-wide to disseminate information through a media that can be easily replicated. In addition to the traveling exhibitions, MOCA is also serving as an ambassador for emerging artists, creating key moments for their careers.

9. **Collaboration:** To what extent has the initiative leveraged partnerships and other resources?

A. Please list all other current and potential funding partners. Specify their exact amounts of support. Include in-kind contributions.

See attached list.

B. Describe other forms of support, such as organizations and partnerships you will work with toward achieving your goals. Identify those organizations and individuals that are firm partners, those you have approached and have not yet committed and those you plan to approach.

MOCA prides itself on increasing its impact on the community through partnering with variety of organizations, ranging from large established international arts institutions and grass roots cultural organizations to commercial ventures.

Strategic artistic efforts and collaborations aimed at expanding the field of contemporary art include a partnership with the Tate in London to jointly own a landmark donation of groundbreaking contemporary art works from major Miami collectors Rosa and Carlos de la Cruz. The de la Cruz gift includes the extensive project, *No Ghost Just A Shell*, a multi-media collaboration originated by Pierre Huyghe and Philippe Parreno.

comprised of 17 works by international artists, all based on a Japanese Manga figure named Annlee. The Museum of Contemporary Art will become the only U.S. museum to own the complete version of the *No Ghost Just A Shell* project. The gift also includes the monumental multi-media installation *Zero Hero*, by John Bock. MOCA and Tate have established a schedule for rotating these works between the two institutions. In this way, the museums will provide the public with the greatest access to these works. The Tate and MOCA are in the process of planning additional collaborative projects. MOCA's collaborations with cultural organizations in Miami-Dade County such as the Florida Grand Opera, Carnival Center for Performing Arts and alternative art venues such as The Moore Space help the Museum cross-market to new audiences.

MOCA's outreach program, Women on the Rise!, currently collaborates with the Bas-Fisher Invitational in debuting an exhibition about the inspiration young Miami artists experienced when working with the incarcerated girls who participate in the Women on the Rise! program. This is an especially poignant example of MOCA's extreme outreach efforts, as the exhibit highlights the importance of the museum's program, the transformational effects upon the girls and young Miami artists. Furthermore, the exhibition space itself was created by two well-known Miami artists, Hernan Bas and Naomi Fisher, and through this partnership, MOCA brought over 300 people to the alternative art space in one evening.

The Museum also partnered with the **Carnival Center for the Performing Arts** to present the exhibition *Merce Cunningham: Dancing on the Cutting Edge* as part of the city-wide Merce in Miami celebration, a large scale community engagement project that celebrated the life and work of legendary modern dance choreographer Merce Cunningham.

The Museum has established a partnership with the national real estate development company Turnberry Associates on its new Turnberry for the Arts program, an initiative to enhance and enrich the lives of its patrons through art. As part of this partnership, MOCA brings innovative children's educational programs to the company's **Aventura Mall**, South Florida's largest super-regional shopping center. Each month, children learn about important modern and contemporary artists from MOCA's Art Pixie and discover how contemporary artists use world culture as inspiration for their work. The Art Pixie program is also held at St. Andrew's Catholic School in Boca Raton.

In the last three months, MOCA has collaborated with the new online portal uVu, which features cultural events. The *uVu* production team, part of WPBT-TV, produced video footage of interviews with artists and clips of artists-made films which were posted to the *uVu* web site. Links to *uVu* were available through the MOCA web site and the e-newsletter. Plans are being made with uVu producers for collaborations involving future MOCA exhibitions and events.

10. Communications: We are interested in how you will use Knight's funding to tell your story. What are the audiences you consider most critical? What will you do to build awareness and broader support for this work among these audiences? How have you promoted your programs in the past, and what impact have you seen? What percentage of the requested grant amount will you use for communications?

MOCA consistently presents high quality exhibitions and innovative programs that receive critical acclaim in national newspapers and magazines such as *The New York Times*, *Wall Street Journal*, *Associated Press*, *Vanity Fair*, and *Conde Nast Traveler* among many others. MOCA promotes to the business press, social press, and style and travel editors and targets Haitian radio, the Miami Herald, El Nuevo Herald, and Miami New Times in addition to Spanish language radio and TV. The culmination of media coverage bolsters the national and international reputation of MOCA as a major cultural institution in Miami and attracts thousands of visitors to Miami-Dade County every year. Additionally, the museum utilizes strategic marketing plans to increase patronage.

In the past year, MOCA has increased its outreach and communications through the Internet. Recognizing the overwhelming effectiveness of the Internet, MOCA disseminates an e-newsletter every 15 days to a list of over

5,000 email addresses captured at MOCA events, and uses e-blasts to remind patrons of upcoming activities. Funding is currently being sought to update and expand MOCA's website, www.mocanomi.org, which receives 500,000 views per month.

MOCA “tells the story” of its exhibitions through a multi-tiered marketing approach that targets international, young, and new as well as local audiences and will focus on:

- 1—Educating the public about trends in contemporary art and the philosophical and historical influences upon them; MOCA will convey why contemporary art is so vital to the advancement of education.
- 2— Premiering one-of-a-kind exhibitions of a caliber and complexity that will solidify Miami's reputation as a progressive cultural center.
- 3—Providing educational programs for teens and young adults that make contemporary art accessible and entertaining.
- 4—Creating opportunities for emerging and under-recognized artists with outstanding opportunities to develop and exhibit new work.
- 5— Explaining how the fundamental connections between different media such as audio, visual and written language as vessels to convey broader social concepts.

New-Young Audiences: Marketing Strategy

MOCA will publicize the project with a particular emphasis on attracting new, young audiences. MOCA has successfully reached this audience using several innovative and non-traditional marketing means.

- 1—**Viral Marketing:** MOCA will work with local artists and trendsetters in the alternative art and music subculture to implement non-traditional forms of marketing, i.e. generating buzz on the on-line community via blogging and posting, flyer distribution at alternative venues and commercial outlets. MOCA has diversified its Internet promotion even further (especially to impact a younger audience) by posting information on MOCA's myspace.com website, and submitting event information on social websites such as *Daily Candy*, *Flavorpill*, *The Next Few Hours*, *Critical Miami* and others.
- 2—**MOCA Shakers:** MOCA will present educational programming targeting younger audiences locally via its MOCA Shakers membership program (young professionals and art patrons) to raise awareness of its exhibitions of young emerging artists at the grassroots level.
- 3 – **Podcasts:** MOCA will be the first museum in Miami-Dade County to offer podcasts. The museum's website will include and archive cell phone tours into individual podcasts, allowing MOCA to widely disseminate information to a global audience regarding the museum's permanent collection, current and past exhibitions as well as accessible scholarly discussion of developments in contemporary art. Additionally, MOCA's progressive museum studies academy will integrate these podcasts into the overall curriculum for the surrounding public schools.

International Audiences: Marketing Strategy

MOCA consistently markets to diverse, international audiences and has a wide following around the world.

1—Art Basel: Miami Beach: MOCA actively markets its exhibitions and programs in conjunction with Art Basel: Miami Beach. Marketing includes a full-page ad in the art fair's catalogue, special page on MOCA's website listing programs and services during the fair, and inclusion of a rack card with MOCA's exhibition schedule in promotional packets sent to Art Basel in Basel, Switzerland. MOCA distributes information packets to all museum groups scheduled to visit during the time to book tours of MOCA. *Art in America* and *Interview Magazine* have sponsored the reception at MOCA for Art Basel since 2001 and promote it to their audience. The Sagamore Hotel, Miami Beach consistently sponsors a free shuttle bus between Miami Beach and MOCA throughout the days of the fair and MOCA provides expanded hours, 9:30am to 5:30pm and adds Monday hours. MOCA created an Art Basel package to build upper level membership.

2—Collaborations with international Chambers of Commerce: MOCA actively pursues relationships with several international Chambers of Commerce to extend its reach to target markets. For example, a successful relationship with the Puerto Rican Chamber of Commerce encouraged the promotion of the young, Puerto-Rican born artist, Enoc Perez, to the Puerto Rican community and businesses.

3 – Multi-lingual cell phone tours: Through the creation of multi-lingual cell phone tours in Spanish, Creole and Portuguese, MOCA will serve the local populations who visit the museum and offer more opportunities to learn and appreciate the exhibition without restrictions.

4—International Hispanic Media (also includes local marketing to the Hispanic community): MOCA works extensively with Spanish language media such as El Nuevo Herald, Art Nexus, Selecta, and Spanish Broadcasting System.

5—Travel Press: International and national travel press will be targeted for features including the Condé Nast Traveler, Travel and Leisure, Departures, New York Times Travel, International Herald Tribune, USA Today Travel, and airline flight magazines.

6—The museum also works with the Cultural Tourism Director and Greater Miami Convention and Visitor Bureau to promote its exhibitions.

Local Audiences: Marketing Strategy

MOCA has always placed emphasis on outreach, and exhibitions by young and emerging artists will provide an ideal venue to present educational and social programs to enhance the public's understanding of the art of our time. MOCA will present an aggressive and compelling campaign to the local community and, through the instrumentation of educational programming, will create "MOCA ambassadors", who will spread the word about the museum's commitment to high-quality and innovative exhibitions that support young emerging artists. In addition to this, MOCA will engage the following methods to encourage patronage of its exhibitions by the local community:

1 - Membership and Audience Development Committees: MOCA appoints representatives of diverse community groups to its Membership and Audience Development Committees, who utilize their networking resources to expand the Museum's audience.

2 – Outreach Coordinator: MOCA employs an Outreach Coordinator who works to build community support for the Museum, recruit and train volunteers, build membership, and serves as a liaison with community groups such as the City of North Miami's University Relations Board.

3—“**Guerilla Marketing**”: MOCA engages local artists and art supporters to market exhibitions during local art fairs, festivals, and outreach programs. Street teams will distribute printed material, and collect names and e-mail addresses through extensive networking.

4 – **City of North Miami**: The City of North Miami promotes the Museum in its monthly newsletter, e-mail announcements, and cable TV.

5—**Print ads**: MOCA runs ads in *The Miami Herald and El Nuevo Herald, and Miami New Times*

6—**Radio Ads**: The museum will advertise on WLRN (Miami’s National Public Radio Affiliate) 91.3 (8 per week) to reach its affluent and arts-oriented listenership.

General Marketing Strategy for the Project *(The items listed below also reflect the manner in which MOCA has historically promoted its programs.)*

1—**Press releases** detailing exhibitions and related programming are distributed to local, national, and international print, broadcast, and online media. Including general press, art press, music press, and youth sites (i.e. www.Myspace.com), online event calendars, and travel sites.

2—**Website**: MOCA’s website attracts over 500,000 views per month and is consistently updated with information on our current exhibitions, public and educational programming, and other related events.

3—**Printed Material**: The museum will send invitations to the exhibition and related programs to its 15,000 members, in addition to distributing the MOCA newsletter to members of the local, national, and international press.

4—**Email Blasts and bi-monthly e-newsletter** announcing each exhibition and program and featuring informative details and eye catching images. (approximately 10,000 sent).

5 – **Cell Phone Audio Tours**: The information in the cell phone tours provides essential knowledge about individual works in the exhibition from a variety of perspectives, from artists, celebrities, curators, critics, to museum staff.

Budget worksheets

Knight Foundation has an excel document titled “KF Proposal Budget” that must be completed as part of this proposal package.

The first tab labeled “Total Organization” should be completed to report on total revenues and expenses for the organization. Year 1 should be completed as current year budget. Years 2 and 3 can be completed if revenues and expenses for upcoming years have been identified.

The second tab labeled “Proposal Only” should be completed with information that pertains to this proposal (project) only. Do not include total organizational expenses or revenues.

Each tab is set up to print two pages, revenues and expenses for each tab. The cells have been formatted for you. Please do not overwrite the formulas in the shaded sections.

The budget narrative on the following page of this Word document must also be completed to explain the revenues and expenses for the proposal (project) only

Knight Foundation Proposal

Name of Organization: Museum of Contemporary Art, Inc. (MOCA)

Year: 2008

- * Include expenses for **THIS PROJECT ONLY** on this page.
- * Not all the entries below may apply to your organization. Leave those items blank that do not apply.
- * For multi-year expenses, please submit budgets for each year.
- * No depreciation expense for items purchased as part of this grant should be included
- * Cells have been formatted for commas and columns will total at the bottom of the page. Shaded columns contain formulas and should not be edited.

Project Expenses	Knight Foundation Share	All non-Knight Funds	Total	Knight Foundation %
1. Program salaries and wages (specify):			-	
			-	
2. Administrative salaries and wages (specify):				
3. Consultant/Contract services (specify):	22,500	22,500	45,000	50%
		5,600	5,600	0%
		4,200	4,200	0%
4. Other salaries and wages (specify):				
	4,300		4,300	100%
	5,000		5,000	100%
5. Employee benefits			-	
6. Administrative expenses			-	
7. Travel	20,000		20,000	100%
8. Supplies and materials	40,000	5,000	45,000	89%
9. Rent			-	
10. Utilities			-	
11. Insurance		10,500	10,500	0%
12. Legal fees			-	
13. Accounting fees			-	
14. Other professional fees (specify):			-	
			-	
15. Taxes			-	
16. Printing and publications	32,200	3,410	35,610	90%
17. Postage and shipping	72,000	18,000	90,000	80%
18. Marketing	24,000	6,000	30,000	80%
19. Fund raising			-	
20. Capital expenses			-	
21. Overhead/indirect (specify):				
			-	
			-	
			-	
22. Depreciation			-	
23. Other (specify):				
	30,000		30,000	100%
Total Expenses	\$ 250,000	\$ 75,210	\$ 325,210	77%

Knight Foundation Proposal

Name of Organization: Museum of Contemporary Art, Inc. (MOCA)

Year: 2008

- * Include revenues for **THIS PROJECT ONLY** on this page.
- * Not all the entries below may apply to your organization. Leave those items blank that do not apply.
- * For multi-year revenue, please submit budgets for each year.
- * Cells have been formatted for commas and columns will total at the bottom of the page. Shaded columns contain formulas and should not be edited.

Project Revenues	Knight Foundation Share	All non-Knight Funds	Total	Knight Foundation %
Contributed Income				
1. Individual contributions			-	
2. Corporate contributions			-	
3. Foundation grants	250,000		250,000	100%
4. Federal government support			-	
5. State government support			-	
6. Local government support			-	
7. Parent organization support			-	
8. Special events			-	
9. In-kind contributions			-	
10. Other (specify):			-	
			-	
			-	
			-	
Earned Income				
11. Fees for services			-	
12. Admissions			-	
13. Memberships			-	
14. Publications and royalties			-	
15. Contracted services			-	
16. Rentals			-	
17. Other (specify):			-	
			-	
			-	
			-	
Other Income				
18. Investment			-	
19. Interest			-	
20. Other (specify):			-	
			-	
			-	
			-	
Total Revenues	\$ 250,000	\$ -	\$ 250,000	100%

Budget narrative: please provide detail to project's revenue items. If line item is "0", no detail is needed.

Project Revenues:

Contributed Income

1. Individual contributions:
2. Corporate contributions:
3. Foundation grants: Knight Foundation: \$250,000 – interest collected from 1 million endowment, annually
4. Federal government support:
5. State government support:
6. Local government support:
7. Parent organization support:
8. Special events:
9. In-kind contributions:
10. Other:

Earned Income

11. Fees for services:
12. Admissions:
13. Memberships:
14. Publications and royalties:
15. Contracted services:
16. Rentals:
17. Other:

Other Income:

18. Investment:
19. Interest:
20. Other:

Budget narrative: please provide detail to project's expense items. If line item is "0", no detail is needed.

Project Expenses:

1. Program salaries and wages:
2. Administrative salaries and wages:
3. Consultant/Contract services: Guest speak honorariums (3 guest speakers per exhibition at an average of \$400 per speaker) and per diem for living expenses (\$60 per day). This also includes the average cost for installation crews, and contract preparators for 3 exhibitions as well as guards and cleaning service for the duration of each exhibition.
4. Other salaries and wages:
5. Employee benefits:
6. Administrative expenses:
7. Travel: Based on an average for 5 international airfares for visiting artists annually, 10 national airfares for visiting artists annually, 2 international and 2 national trips to visit artist's studios for the curator annually.
8. Supplies and materials: Supplies needed to construct 3 exhibitions
9. Rent:
10. Utilities:
11. Insurance: Liability and fine arts insurance for 3 exhibitions
12. Legal fees:
13. Accounting fees:
14. Other professional fees:
15. Taxes:
16. Printing and publications: Cost to print gallery notes and other educational material for 3 exhibitions, research for exhibition catalogues, the cost of designing layout for catalogues and publishing 3 catalogues.
17. Postage and shipping: Cost of shipping artwork locally, nationally and internationally
18. Marketing: The cost to market via print ads in newspapers and magazines, to broadcast radio ads and to advertise on the internet for 3 exhibitions.
19. Fund raising:
20. Capital expenses:
21. Overhead/indirect:
22. Depreciation:

23. Other: Cost incurred for artists creating exhibition specific works for MOCA (based on an average for 3 shows per year)

As a potential grantee of Knight Foundation, please be aware of the following:

Submission of this proposal indicates your organization's permission for Knight Foundation to ask people who are not members of the Foundation's staff to review the proposal and to give advice and information to the Foundation about your organization, board, staff and others with whom you are affiliated.

Materials submitted to Knight Foundation as part of the proposal process become the property of the Foundation and will not be returned. The materials will be used as the Foundation deems appropriate. They are not subject to any right of confidentiality unless specifically agreed to in writing by Knight Foundation.

Knight Foundation is under no obligation to fund or otherwise have a future relationship with the applicant. If it does choose to have a relationship, Knight Foundation may suggest various kinds of relationships, including contracts, grants, loans, program-related investments, or other kinds of investments and relationships.

Important!

Please include the following required supporting documents. Your proposal will not be complete without these documents:

1. List of organization's governing body and its officers, showing business, professional and community affiliations.
2. Organization's most recent audited financial statement (must not be over one year old).

Please return the proposal form and required attachments to:

Grants Manager
John S. and James L. Knight Foundation
Wachovia Financial Center
Suite 3300
200 South Biscayne Blvd.
Miami, FL 33131-2349

Or email the proposal to: grants@knightfdn.org and mail the attachments separately.

JOHN S. AND JAMES L. KNIGHT FOUNDATION
GRANT CHECK ACKNOWLEDGMENT


Museum of Contemporary Art hereby acknowledges receipt of \$1 million, which represents the first payment of the John S. and James L. Knight Foundation grant (#2007-0265) of \$5 million.

Our organization's acceptance of this payment, as evidenced by our authorized signature in the space provided below, signifies that our tax-exempt status as a recognized Section 501(c)(3) and Section 509(a) organization is current, that we will keep our tax-exempt status current throughout the period of this grant and that we will comply with all applicable federal and state laws and regulations which govern the use of grants from private foundations to our organization.

We agree to use the grant funds for the purposes approved by the Foundation detailed in the grant agreement and understand that any alternative use of grant funds must be authorized in advance in writing by Knight Foundation.

Purpose of grant: To solidify Miami as a cultural destination through development of cutting-edge contemporary arts exhibitions supported in whole or part by an endowment that provides a sustainable base of funding.

Name/Title: Bonnie Clearwater, Director
(Type or print name and title of person signing the acknowledgment)

Signed:  Date: Jan 2, 2008
(Authorized signature of senior executive officer)

Please sign and return this document to the John S. and James L. Knight Foundation (Wachovia Financial Center, Suite 3300, 200 South Biscayne Blvd., Miami, FL 33131-2349) as soon as possible but not later than January 31, 2008. A self-addressed envelope is enclosed for your convenience.

All future correspondence regarding this grant should refer to grant #2007-0265.

Knight Foundation Proposal

Name of Organization: MOCA

- * Include revenues for **entire organization** on this page.
- * Not all the entries below may apply to your organization. Leave those items blank that do not apply.
- * For multi-year revenue, please use or add columns as needed.
- * Cells have been formatted for commas and columns will total at the bottom of the page.

Organizational Revenues

Contributed Income	Year 1	Year 2	Year 3
1. Individual contributions	470,000		
2. Corporate contributions	250,000		
3. Foundation grants	300,000		
4. Federal government support	40,000		
5. State government support	52,000		
6. Local government support	1,511,000		
7. Parent organization support			
8. Special events	600,000		
9. In-kind contributions	430,000		
10. Other (specify): City of North Miami: Grants	250,000		
Earned Income			
11. Fees for services			
12. Admissions	45,000		
13. Memberships	300,000		
14. Publications and royalties	25,000		
15. Contracted services			
16. Rentals	20,000		
17. Other (specify):			
Other Income			
18. Investment			
19. Interest	16,700		
20. Other (specify):			
Total Revenues	\$ 4,309,700	\$ -	\$ -

Knight Foundation Proposal

Name of Organization: MOCA

- * Include expenses for **entire organization** on this page.
- * Not all the entries below may apply to your organization. Leave those items blank that do not apply.
- * For multi-year expenses, please use or add columns as needed.
- * Cells have been formatted for commas and columns will total at the bottom of the page.

Organizational Expenses	Year 1	Year 2	Year 3
1. Program salaries and wages	594,604		
2. Administrative salaries and wages	404,100		
3. Consultant services	200,000		
4. Other salaries and wages (specify):			
<hr/>			
5. Employee benefits	41,000		
6. Communication, phone, fax, etc.	30,000		
7. Travel	10,000		
8. Supplies and materials	4,200		
9. Rent	407,150		
10. Utilities	192,997		
11. Insurance	40,000		
12. Legal fees			
13. Accounting fees			
14. Other professional fees (specify):			
<hr/>			
15. Taxes	40,000		
16. Printing and publications	11,818		
17. Postage and shipping	49,000		
18. Marketing	122,000		
19. Fund raising	485,604		
20. Capital expenses			
21. Depreciation			
22. Other (specify):			
Repairs and Maintenance	58,000		
Acquisitions	170,000		
Exhibitions	985,933		
Publication Expense	114,000		
Education and Public Programs	349,294		
Total Expenses	\$ 4,309,700	\$ -	\$ -