

1. Humanities mission and record of contribution. The Autry Museum of the American West was founded in Los Angeles in 1988 with a mission to “tell the stories of all peoples of the American West, connecting the past with the present to inspire our shared future.” Driven by the belief that cultural and historical literacy foster intercultural understanding and respect, the Autry draws on its collection of 600,000+ objects, artworks, photographs, and library materials to tell the story of the American West as a place where multiple cultures, traditions, and ideas converge. The museum’s public spaces include 12 exhibition galleries (46,000 sq. ft.), two classrooms, a 200-seat theater, and a “teaching” garden. The Autry has 189 full-time, part-time, and on-call employees, with 100 involved in humanities work across the curatorial, collections, libraries and archives, education, public programs, conservation, and exhibit design departments. The Autry welcomes 180,000 visitors annually.

As a museum of art and cultural history, the Autry invites audiences to enjoy a range of humanities-based exhibitions, programs, and events, including standards-based tours and hands-on lessons for K-12 students, artist and scholar talks, films, theatrical performances by the nation’s leading Native-produced theater company, a three-day Native American arts festival, and more. An online database provides the global community with 24/7 access to more than 50,000 pieces of the Autry’s collection. Recent exhibitions include *Coyote Leaves the Res: The Art of Harry Fonseca* (2019–20), which explored the complexity of Harry Fonseca’s (Nisenan Maidu, Hawaiian, Portuguese, 1946–2006) art and in particular, the recurring figure of Coyote, a trickster, shape shifter, and storyteller, in his work; *Investigating Griffith Park* (2018–ongoing), which transformed an Autry gallery into an experimental, hands-on space to prototype ideas for a future exhibition about Griffith Park and to gather input from visitors and experts to reveal some of the many stories from the park; *LA RAZA* (2017–19), which explored the Chicano Civil Rights Movement through the lens of the photographers-activists of *La Raza*, published in the 1960s and 1970s; and *California Continued* (2016–ongoing), which interweaves Native Californians’ traditional ecological knowledge with historic collections and present-day environmental issues.

2. Proposed activities and audience. The Autry seeks NEH funding for three critical, interrelated initiatives between June 15 and December 31, 2020 that will support the Autry’s mission and will deploy a variety of methods and platforms to research and display the impact of the pandemic, its historical dimensions, and new ways of reaching audiences with humanities content during this unprecedented time. They are: (1) the installation of a new exhibition, *When I Remember I See Red: American Indian Art and Activism*, to welcome back audiences when the Autry reopens¹; (2) the continuation and expansion of the Autry’s digital humanities content and engagement efforts, including hiring a temporary Curatorial Associate for Digital Content; and (3) the launch of a museum-wide effort to develop an institutional strategy for digital engagement moving forward.

Opening September 25, *When I Remember I See Red* explores the seminal role of California as an artistic center and its role in launching the stylistic movements, political themes, and individual careers that continue to reverberate across Native art today. Containing works that speak to the genocidal impact of colonization, including epidemic disease, in California, the exhibition will foster a dialogue with audiences about the current pandemic. Organized by the Crocker Art Museum, *When I Remember I See Red* will have a unique installation at the Autry, with special attention paid through additional labels, text, and media that speaks to the relationship between history and this moment. The Autry will offer onsite and/or virtual public

¹ The Autry temporarily closed its doors to the public on March 14, 2020 due to the pandemic.

programs, including a conversation series with contemporary artists reflecting on the exhibition.

The pandemic—and the race to transition to online platforms—has shown the necessity of digital content now and into the future, as well as the potential for reaching far-flung audiences with humanities content in ways that engage directly with both personal experiences and the diversity of the American West. With NEH funding, the Autry will expand significantly its production of digital content, including creating a robust online platform for *When I Remember I See Red*. The Autry will hire a full-time, six-month Curatorial Associate for Digital Engagement to galvanize the online experience of *When I Remember I See Red* and its contemporary relevance as well as existing exhibitions, collections, and programs, through a variety of digital platforms, such as an online gallery featuring select artworks from the exhibition, short videos, and media pieces featuring artists and scholars.

Supported by the Curatorial Associate, Autry curators will also continue to produce digital content and new online initiatives, as they have done since the museum closed its doors, expanding the Autry's unique mission to tell all the stories of the American West. These include: *Is This A Western?*, where an Autry curator explores how any film, song, or book (loosely) relates to the mythology of the American West; *Aloha Friday*, a weekly blog inspired by a future exhibition about dress codes in the American West that shares personal stories of 'Ohana, a Native Hawaiian concept that means family and includes friends, neighbors, and others; *Collecting Community History*, an initiative that collects stories – some of which will be highlighted online – from a wide range of Western communities on their creative practices, experiences, and ways in which culture impacts individual and group responses to the pandemic; and #ArchivingWomen, a series of blogs, collections highlights, and Twitter posts that traces the unpacking of archive boxes and the women's lives represented within them.

As the Autry prepares to reopen to the public, staff have reflected on efforts across the museum to quickly produce digital content to engage the public during this time *and* on audience expectations that have been created for seeing such content moving forward. The Autry is eager to embrace digital engagement in ways large and small. In addition to hiring a Curatorial Associate for Digital Content, NEH funding will enable the Autry to launch a cross-departmental initiative for developing an institutional strategy for digital engagement. This work has already begun, with the formation of a digital content team shortly after the museum's closure to collaboratively bring Autry content online. As the Autry looks beyond the pandemic, having a strategy that guides staff and departments across the museum will enable the Autry to explore new and exciting ways to share the content found in its galleries and collections online.

3. Jobs and personnel. NEH funding will enable the Autry to retain ten humanities positions and create one new position, a Curatorial Associate for Digital Content, to conduct the proposed activities. Existing staff include: Amy Scott, Executive Vice President, Research and Interpretation; Joe Horse Capture, Vice President, Native Collections and Curator, Native American History and Culture; Carolyn Brucken, Chief Curator and Director of Research; Joshua Garrett-Davis, Associate Curator of Western History, Popular Culture, and Firearms; Tyree Boyd-Pates, Associate Curator of Western History; Liza Posas, Head, Research Services and Archives; Eugene Wyrick, Associate Director, Exhibit Design; Mark Jones, Head Preparator; Sarah Mitchell, Exhibition Coordinator; and Ben Fitzsimmons, Associate Director, Programs and Research.

All staff have been working remotely since March 14, continuing to plan future exhibitions and programs by using team collaboration platforms and the Autry's collections database. Not being able to work in the museum has impacted access to collections; physical

installations, fabrication, and calendars; and the daily interactions that drive a creative, interdisciplinary team. As a result, the Autry has postponed an exhibition it was organizing that was scheduled to open in May 2020 until May 2021. The cost and amount of work required to prepare the gallery and install the major exhibition was too significant for a show that would have been on display for two months. Instead, by installing *When I Remember I See Red*, a traveling exhibition with the addition of select objects from the Autry's collection, the Autry will save on costs while still opening a significant exhibition of contemporary Native art for its visitors this fall. Scott, Horse Capture, Wyrick, Jones, and Mitchell will all be involved in the installation. All 11 positions, along with education, public programs, collections, and marketing staff, will collaborate to: develop an aggressive approach to digital content, in ways designed to reach far beyond the standard museum website; create programming and online experiences and interactives; continue producing *Is This A Western*, *Collecting Community History*, *Aloha Fridays*, and #ArchivingWomen; and produce new series and programs for the digital space.

The workload of curatorial, education, and public programs staff has increased significantly with the museum's pivot to offering humanities content online on a weekly basis. They are now charged with regularly generating new ideas for content and drafting blog posts, collection spotlights, programs, and materials, in addition to their existing work. The new position created with NEH funding, the Curatorial Associate for Digital Engagement, will be critical to re-orienting the curatorial department's processes and output towards producing innovative and exciting digital content about the Autry's exhibitions and collections.

4. Institutional capacity. All staff, except security, facilities, and custodial staff, have been working remotely since the Autry's temporary closure, and there have been no furloughs or layoffs. The Autry received a Paycheck Protection Program loan to support staff compensation through June 6, and it has applied for additional low-cost credit from the SBA. The Board is exploring whether the Autry's revolving line of credit can be revised to help during the pandemic. Autry staff have also reduced non-personnel expenses in the FY2020 budget. On the revenue side, with contributed revenue comprising 90 percent of the annual budget, Development staff are actively fundraising during the closure, including pursuing relief grants created in response to the pandemic, and renewing support from existing funders and donors.

The Autry is currently managing federal awards from the IMLS, NEH, NEA, BIA, and National NAGPRA, with no disruption to compliance and reporting deadlines. Staff are working remotely using Microsoft Teams, collections and fundraising databases, and remote network access. There have been no significant changes to managing the museum's finances.

The proposed activities align with the Autry's 2018-22 Strategic Plan, which articulates the goals and objectives that will ensure the Autry's viability over the five-year period and in the long-term. Goal One, "Connect the Autry's mission to audiences with an emphasis on cultural history," asks the Autry's exhibitions, programs, and digital content to inspire the public to dive deeper into the American West's most compelling stories to find their own histories, families, and experiences. Goal Three, "Maximize the potential of the Autry's collections through care and access," asks the Autry to expand access to its collections and related content through digital platforms. Goal Four, "Strengthen the Autry's brand reputation and positioning as a vibrant community resource," asks the Autry to expand its use of digital platforms, social media, and innovations in technology to reach audiences with compelling content on campus, online, and in the community. The Autry's annual total operating costs for the three most recently completed fiscal years were: \$17,280,872 (2018); \$16,765,810 (2017); and \$17,955,331 (2016). The 2019 audit will not be available until July 2020.

RESEARCH & RELATED BUDGET - Budget Period 1

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: Autry Museum of the American West

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: 06/15/2020 End Date: 12/31/2020

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Dr.	Amy		Scott		(b) (6)	6.50	0.00	0.00	(b) (6)	0.00	(b) (6)
Project Role: PD/PI; Executive Vice President, Research and Interpretation											
Mr.	Joe		Horse Capture		(b) (6)	6.50	0.00	0.00	(b) (6)	0.00	(b) (6)
Project Role: VP, Native Collections and Curator of Native American History and Culture											
Dr.	Carolyn		Brucken		(b) (6)	6.50	0.00	0.00	(b) (6)	0.00	(b) (6)
Project Role: Chief Curator and Director of Research											
Dr.	Joshua		Garrett-Davis		(b) (6)	6.50	0.00	0.00	(b) (6)	0.00	(b) (6)
Project Role: Associate Curator of Western History, Popular Culture, and Firearms											
Mr.	Tyree		Boyd-Pates		(b) (6)	6.50	0.00	0.00	(b) (6)	0.00	(b) (6)
Project Role: Associate Curator of Western History											
Ms.	Liza		Posas		(b) (6)	6.50	0.00	0.00	(b) (6)	0.00	(b) (6)
Project Role: Head, Research Services and Archives											
Mr.	Eugene		Wyrick		(b) (6)	6.50	0.00	0.00	(b) (6)	0.00	(b) (6)
Project Role: Associate Director, Exhibit Design											
Mr.	Mark		Jones		(b) (6)	6.50	0.00	0.00	(b) (6)	0.00	(b) (6)
Project Role: Head Preparator											

Additional Senior Key Persons: 1237-additionalpersons.pdf

Add Attachment Delete Attachment View Attachment

Total Funds requested for all Senior Key Persons in the attached file 68,800.00

Total Senior/Key Person 253,800.00

RESEARCH & RELATED BUDGET - Budget Period 1

ORGANIZATIONAL DUNS: (b) (4) **Enter name of Organization:** Autry Museum of the American West

Budget Type: Project **Budget Period:** 1 **Start Date:** 06/15/2020 **End date:** 12/31/2020

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Ms.	Sarah		Mitchell		(b) (6)	6.50	0.00	0.00	(b) (6)	-	(b) (6)
Project Role:		Exhibition Coordinator									
Mr.	Ben		Fitzsimmons		(b) (6)	6.50	0.00	0.00	(b) (6)	-	(b) (6)
Project Role:		Associate Director, Programs and Research									
	To be hired/new position				(b) (6)	6.00	0.00	0.00	(b) (6)	(b) (6)	(b) (6)
Project Role:		Curatorial Associate for Digital Content									
Total Additional Senior/Key Person:										68,800	

F. Other Direct Costs**Funds Requested (\$)**

1. Materials and Supplies	11,700.00
2. Publication Costs	0.00
3. Consultant Services	11,000.00
4. ADP/Computer Services	0.00
5. Subawards/Consortium/Contractual Costs	0.00
6. Equipment or Facility Rental/User Fees	0.00
7. Alterations and Renovations	0.00
8. Signage, graphics, and labels	11,000.00
9. Shipping of objects	12,500.00
10.	
Total Other Direct Costs	46,200.00

G. Direct Costs**Funds Requested (\$)**

Total Direct Costs (A thru F)	300,000.00
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H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Total Indirect Costs			

Cognizant Federal Agency

(Agency Name, POC Name, and POC Phone Number)

I. Total Direct and Indirect Costs**Funds Requested (\$)**

Total Direct and Indirect Institutional Costs (G + H)	300,000.00
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J. Fee**Funds Requested (\$)****K. Total Costs and Fee****Funds Requested (\$)**

Total Costs and Fee (I + J)	300,000.00
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L. Budget Justification

(Only attach one file.)

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		253,800.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		253,800.00
Section C, Equipment		
Section D, Travel		
1. Domestic		
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		46,200.00
1. Materials and Supplies	11,700.00	
2. Publication Costs	0.00	
3. Consultant Services	11,000.00	
4. ADP/Computer Services	0.00	
5. Subawards/Consortium/Contractual Costs	0.00	
6. Equipment or Facility Rental/User Fees	0.00	
7. Alterations and Renovations	0.00	
8. Other 1	11,000.00	
9. Other 2	12,500.00	
10. Other 3		
Section G, Direct Costs (A thru F)		300,000.00
Section H, Indirect Costs		
Section I, Total Direct and Indirect Costs (G + H)		300,000.00
Section J, Fee		
Section K, Total Costs and Fee (I + J)		300,000.00