

1. Statement of Need

- *How the project fulfills MFA goals by advancing the institution's mission and strategic goals*

The Museum of the Aleutians was designed nearly 10 years ago as a showcase for archeological scholarship. The museum's permanent exhibits, however, do not engage the average visitor with the adaptability and ingenuity that have enabled the Aleutians' Native people to survive and thrive for more than 10,000 years. Visitors are offered only cryptic, confusing glimpses of the fascinating, multicultural history of the Aleutian Islands. Temporary exhibits in the changing gallery have filled in many of these blanks. The planned redesign of the permanent exhibits is aimed at correcting this problem. The new permanent exhibit, *The Aleutian Islands: Crossroads of the North Pacific*, will interpret the art, culture, and heritage of Unangan people, also known as Aleuts. It will equip residents and tourists to connect past and present, alerting them to historic evidence that can be found in the islands' geographic names, built environment, and natural landscapes. The project will strengthen the Museum's partnership with the Qawalangin Tribe, creators and operators of the nearby World War II Visitor Center, by telling a complementary story of the tragic experiences of Unangan people during that conflict. By building new audiences, attracting new museum members, and expanding opportunities for corporate and foundation support, this project will strengthen the Museum's capacity in the areas of fundraising and board development, and will strengthen the Museum's qualifications for accreditation.

- *How the project relates to the mission statement and strategic plan*

New permanent exhibits are essential for the Museum to fulfill its mission of sharing the human history of Unalaska and the Aleutian Islands with the public. The strategic goal of developing and redesigning museum exhibits is a vital step toward fulfillment of related strategic goals, including expansion of programs to promote Aleut art, culture, and language; obtaining accreditation; and increasing the Museum's funding base.

- *How the project will serve as an investment in institutional capacity*

This project will be an extremely important one-time investment in Museum's capacity to serve the full spectrum of island residents, and to maximize educational impact for tourists and other visitors from outside the Aleutians. When the new permanent exhibits are in place, no additional staff time will be required for their operation. On the contrary, design criteria will ensure that cleaning, maintenance, and change-outs can be performed more quickly and efficiently than with the current configuration.

- *How the institution arrived at its strategic plan*

The director and board members developed the Museum's first true Strategic Plan in November 2004. An earlier strategic plan had been developed by the founding director, without board input, as part of a grant proposal submittal. As a business owner, Director Zoya Johnson, who with her husband, owns a small local fish processing plant, knew that the Museum needed to identify strategic goals and develop objectives and an action plan to achieve those goals. She had the wholehearted backing of the Museum board, which is made up of community leaders with strong representation from Unalaska's Native corporation, the school district, city government, and business and industry. The board and staff met for four days in an intensive planning process facilitated by board member Chris Hladick, Unalaska's City Manager and an experienced planner. After five months on the job, the new Director opened the session with her assessment of the Museum's prospects, arguing that to put the Museum on a sustainable footing, both programmatically and financially, it would be essential to redesign the permanent exhibit galleries. Over the next three days, the board developed strategic goals related to this principal goal. A proactive funding strategy and improved capacity of board, staff, and the organization are two strategic goals directly related to the Museum's ability to engage in exhibit and program renewal. Another pair of goals aims at strengthening existing partnerships with Ounalashka Native Corporation, the Qawalangin Tribe, and federal agencies, and developing new partnerships, in the areas of interpretation, collections, and research. The goal of obtaining accreditation exemplifies the Museum's commitment to setting the bar at the highest standards of museum practice. The Strategic Plan Summary outlines the progress toward these goals and objectives since 2004. Since April 2007, board and staff have been working to revise the Strategic Plan, based on an assessment of progress to date. The revised Strategic Plan will be completed by November 2007.

- *Who the intended audience is and how the project will serve this audience*

The primary intended audiences for the Museum's permanent exhibits include children and youth their families, in school classes, and on their own; Native elders; and working people, professionals, agency employees, business owners, and other year-round residents of Unalaska and the Aleutian Islands. We are very interested in making the exhibits more welcoming and interesting to itinerant workers, whose main housing units are within walking distance of the Museum. Increased understanding of regional history is the prime interpretive objective. Over time, we will develop and implement related programs to make the Museum a vibrant community forum, where new forms of cultural exchange can bring locals and guest workers into closer connection.

- *Area demographics and how this intended audience fits within the institutional strategic plan*

Unalaska has just 4000 year-round residents, and an equal number of itinerant workers from Somalia, Mexico, the Philippines, and elsewhere, who are seasonal employees in the Bering Sea fish processing industry. Because there are only minimal health services in the Aleutians, few people stay on after retirement. However, tourists who find their way to Unalaska are predominantly retired people from elsewhere in Alaska, the Lower 48 states, Europe, and other continents. Once the new exhibits are in place, our aim will be to attract all year-round residents and every tourist who visits Unalaska. The island's only hotel is within walking distance of the Museum, and cruise ships dock at the harbor, just a five-minute drive away. By providing significant services to seasonal workers in the fish processing industry, as well as to managers and their families, and to customers of the tourism sector, the Museum of the Aleutians expects to obtain increased financial support from corporations and businesses. This will be an important factor in strengthening the Museum's long-term financial stability. Since very few island residents have significant disposable income, private contributions from locals are likely to remain disproportionately small in comparison to similar museums in other communities.

2. Project Design

- *Project activities and overall goals*

The Museum of the Aleutians (MOTA) asks the Institute of Museum and Library Services for \$75,000 to support the design of our new 3,500 square-foot permanent exhibition, *The Aleutian Islands: Crossroads of the North Pacific*. Founded in 1999, the Museum of the Aleutians is a thoroughly professional institution with high quality exhibits, community-based education programs, a fine collection housed in a state-of-the-art storage facility, and a well-trained and dedicated staff. This high level of museum programs and operations is especially notable in the context of Unalaska a cosmopolitan and diverse, but geographically remote community. The interests of a founder inevitably influence the form and content of a new institution; the Museum's first director, an archeologist, created permanent exhibits focused on the pre-contact culture sequence of the Unangan (Aleut) peoples, showcasing abundant lithic collections from scientific excavations in the region. The Unangans' first ethnographer was Russian Orthodox priest Ivan Veniaminov (1797-1879). He identified adaptability as one of the key cultural features that enabled Unangans to develop and sustain a complex maritime lifeway for at least 10,000 years. However, the persistence and adaptation of indigenous language, traditions, and subsistence skills, throughout many centuries of Russian and American occupation are acknowledged nowhere in these exhibits. The Museum's largest exhibit gallery offers only glimpses of the complex, multi-cultural post-contact history of the Aleutian Islands; in the words of one community member, "interpretive connective tissues are not in place."

The Museum's second director, who assumed the position in 2004, instituted a lively program of seven changing exhibitions per year. These exhibits broaden the museum's subject matter, making use of our extensive collections, bringing national and international traveling exhibits to Unalaska, and motivating local residents to visit often. However, the educational potential of the Museum's prime interpretive space, the permanent exhibits gallery, remains unrealizable in its current configuration. The gallery is overbuilt and inflexible. Massive plate glass vitrines make the display cases virtually inaccessible to Museum staff. It takes two strong workers with suction cups to open a case, and even for these skilled contractors, the procedure is not without risk. A row of tall, bulky cases runs down the center of the permanent

exhibits gallery, forcing visitors to follow a prescribed route that is counter-intuitive and frustrating. Visitors can not see where they are going, as there is no clear organization or flow pattern.

A number of the Museum's strategic goals focus on increasing our capacity to serve multicultural, multigenerational, and international audiences with high-quality interpretive exhibits that are historically accurate, representing multiple perspectives, educationally effective, and appealing to people of all ages and backgrounds. With reconceptualization and redesign, the permanent exhibits gallery will convey compelling, authentic, and memorable messages about life in the Aleutian Islands in an intimate and welcoming atmosphere that evokes the islands' unique landscapes and cultures. Changeable and flexible components will ensure that these exhibits can continue to incorporate the Aleutians' evolving history.

With enthusiastic board support, the Museum sought and received grants from the State of Alaska and the Rasmuson Foundation to develop an interpretive plan for the Museum. At the heart of this plan is a detailed walkthrough of a renewed permanent exhibit gallery, blending interpretation, interactive elements, community history, and changeable components into a dynamic visitor experience. Consultant Alice Parman, Ph.D. created the interpretive plan in 2006-2007, in collaboration with staff, board, and community members. At an intensive meeting with board and staff and at a community forum, a cross-section of island residents described changes they would like to see in the permanent exhibits, including more interactive things for different ages, identification of the ways people who are processors or on fishing boats get in here, filling in of the huge holes in the timeline, and what the rock quarry do. They identified big ideas to be conveyed in the exhibits, including the ways in which the environment really does control how we live and what we do; how the Native people survived by their ingenuity and adaptability, and the ways in which the people of the Aleutians have absorbed so much from people who passed through.

In response to the needs and key messages identified by community members and Museum staff and board, the proposed permanent exhibit gallery unfolds a four-part story. *The People* is devoted to the Unangan people who have made their lives here for millennia, creating one of the most sophisticated adaptations to a maritime environment in human history. A transitional zone, *When Everything Changed*, evokes the profound shifts that began when Unangan people first encountered newcomers from outside the region. *Sojourners* traces the social and environmental history of the Aleutian Islands since those first meetings, nearly four centuries ago. *The Enduring Spirit* showcases masterpieces of Unangan artistry created during the long nights of the Aleutian winter. (For a detailed narrative description of the proposed exhibits, please see Supporting Document 1.) This narrative description will guide the exhibit designers through the completion of programming, concept design, and final design. Following a competitive bid process, the Museum has selected The Alchemy of Design, an exhibit design firm, located in Eugene, Oregon, as exhibit designers for the project.

- *Project management, including process for corrections and adjustments throughout the project*

Museum Director Zoya Johnson will serve as MOTA's project manager, coordinating closely with Alan Ransenburg of The Alchemy of Design. He is noted for a client-centered, iterative approach to exhibit design with intensive planning workshops, in-person presentations and discussions, and a series of benchmark reviews. Each phase of design lays a foundation for what is to come: Programming sets the interpretive direction and determines exhibit content; Concept Design engages reviewers with a series of options and decisions concerning look and feel, color and materials, and the specifics of the visitor experience; and Final Design results in consensus-based construction drawings and specifications, ready for the fabricator. Reviewers include a core committee of staff, board, and stakeholders; community members invited to public meetings; and consulting elders, scholars, and other experts. Corrections and revisions to content and design are normal outcomes of each benchmark review.

- *Information on partners involved in the project activities (if applicable)*

While not engaged as financial partners in this project, a number of local agencies will be active participants in the exhibit development process. The **Ounalashka Corporation** (OC), formed in 1973 under the Alaska Native Claims Settlement Act, is the Native village corporation of Unalaska, the largest island in the Aleutian chain. OC is the major

landowner in Unalaska. The Museum of the Aleutians, a 501 (c) (3) nonprofit organization, was built on land donated by the Ounalashka Corporation, and OC financial support accounts for 2% of the Museum's annual budget. In return, MOTA curates extensive archeological collections excavated on OC lands and interprets the culture and history of the Native people of Unalaska for a multicultural audience. MOTA board member Okalena-Patricia Lekanoff-Gregory also serves as Vice President of Ounalashka Corporation. The **Qawalangin Tribe of Unalaska** has held status as a federally recognized sovereign nation of the United States since 1989. The Tribe sponsors an annual culture camp, Camp Qungaayux, where Native and non-Native youth study traditional skills and values with tribal elders. Each year, photos and products, such as handcrafted objects, from Camp Qungaayux are featured in a display at the Museum. This tradition will be incorporated as a changeable feature in the new permanent displays. MOTA board president Sharon Svarny-Livingston is a member of the Qawalangin Tribe of Unalaska. The **City of Unalaska, Unalaska Convention and Visitor Bureau, Unalaska School District**, and other local agencies are counted among the Museum's partners in this project. The Museum of the Aleutians is the cultural center of Unalaska and a must-see attraction for tourists and other sojourners. The Museum offers educational opportunities for school children and families, and a place where regional artists can exhibit their work. The plan for new permanent exhibits is designed to serve each of these audiences and constituencies. City manager Chris Hladick and City Parks, Culture and Recreation programs coordinator Kristine King are MOTA board members, as is Moses Dirks, the teacher of Aleut Language and Culture in Unalaska elementary and high schools. The Museum closely coordinates its work with the Convention and Visitor Bureau of Unalaska, and is currently involved in a co-sponsored publication of the Unalaska Visitor Guide.

- *Evaluation processes*

The Museum will remain open throughout the design process and many objects to be displayed in the new exhibits will be on view. To free up Museum staff to spend time on exhibit development, fewer changing exhibits will be scheduled (see Project Resources, below, for details). Because this could likely result in fewer repeat visits to the Museum, MOTA will instead offer frequent opportunities for local residents to participate in the design process. Through community forums, opportunities to review drawings and documents at the Museum and on the web site, and other formal and informal evaluation strategies, MOTA will seek to engage both Unalaskans and travelers in front-end and formative evaluation. Evaluation methods may include focus groups, with target audiences, cued interviews in the current exhibit galleries, listening sessions to get feedback about plans and designs, and written survey of cruise ship passengers who visit the galleries.

- *Outreach plans to reach the intended audience(s)*

To inform community members and visitors about the permanent exhibits, the Museum will produce a brochure, table cards, and other mass-distribution print pieces. We will feature the new exhibits prominently on our web site, www.aleutians.org. We will collaborate with cruise ship lines, the Grand Aleutian Hotel, the Unalaska Convention and Visitor Bureau, veterans' associations, and local guide services to market the Museum's exhibits and programs. Feature stories and listings will be placed in the local weekly newspaper, *The Dutch Harbor Fisherman*, and staff members will appear frequently on the local public TV and radio stations. The Museum will work closely with sponsor corporations to plan multicultural events, such as talent shows and storytelling sessions, to bring guest workers and year-round residents together.

- *Scholarly or community involvement in content, planning, or execution*

A cross-section of community members is closely involved with exhibition development for the Museum. The invaluable input of Native elders, scientists, fishermen, local historians, artists, and many other individuals has enriched the Museum's changing exhibit offerings and informed and enriched the creation of the Museum's interpretive plan. We hope and expect that community involvement will continue and grow. We are fortunate to have two scholars participating in the exhibit development project: anthropologist Dr. Aron Crowell is Director of the Smithsonian Institution's Arctic Studies Program in Anchorage, and historian Ray Hudson who is well known author of many milestone publications on the history of the Aleutians Islands. Both scholars and community members, including Native elders, will review all exhibit design and content materials for accuracy, completeness, and appropriateness of tone.

3. Project Resources: Time, Personnel, Budget

- *Time allocated to complete the project*

The Museum's director and collections manager allocate an average of forty hours to planning, design, and installation of seven exhibits per year in the changing exhibits gallery. During the one-year period devoted to design of new exhibits for the permanent gallery, the changing exhibit schedule will be limited to three displays: the annual Community Art Show of work by regional artists, and two traveling exhibits. This will enable staff to devote an estimated total 1100 hours to project management, design reviews, content development, and evaluation for the new permanent exhibition. It is our intention to submit proposals to foundation and government sources, as well as to multinational corporations active in the Aleutian Islands, for the fabrication/installation phase of the project with an estimated budget of \$489,000. Our goal is to open *The Aleutian Islands: Crossroads of the North Pacific* in 2010.

- *Key staff and consultants involved in the project, their qualifications, commitment to project activities, and how they will balance project responsibilities with other ongoing duties*

Museum of the Aleutians

Zoya Johnson, Executive Director, earned the B.S. in education at Petropavlovsk-Kamchatsky State University in Russia, and M.A. in Art History at the Moscow Art Institute. While serving as director of the Museum of Contemporary Art in Kamchatka, Russia, she co-founded the nonprofit Bering Sea Art Exchange, International. She moved to Unalaska in 1993, where she became a founding board member of the Museum of the Aleutians in 1995. She was named Executive Director in 2004 and has been a major force in maintaining high level of the Museum's performance. Ms. Johnson has a background in both exhibit design and business management. She is a board member of Museums Alaska, the state museum association. As Project Director, she will oversee the exhibit redesign, organize team planning sessions, and ensure timely progress and quality outcomes throughout.

Jaime Robinson, Collections Manager at the Museum of the Aleutians earned her B.S. in Anthropology at the College of Charleston, in Charleston, South Carolina, and her M.A. in Museum Studies at University College London, Institute of Archeology in London, England. Jaime has worked across the cultural heritage field in both the United States and the United Kingdom, including museum collections management and exhibitions, historic preservation and living history. Prior to working at the Museum of the Aleutians, Jaime worked as the Building Preservation Officer and Assistant Curator at Chiddingstone Castle in Kent, England. Her Specific Interests are the anthropology of navigational cultures, British and American 18th century buildings, and 18th and 19th century textiles.

Sharon Svarny-Livingston an Unangan Native, a member of the Qawalangin Tribe, and Museum of the Aleutians board chair. She was born and raised in Unalaska, and maintains many ties with the traditional Unangan life style. Ms. Svarny-Livingston, who is the main organizer of Camp Qungaayux, is an active member of the community and an ardent advocate of the preservation of Unalaska's unique culture and identity. She will serve as a tradition bearer consultant and as a liaison between the museum and the Native community.

Okalena-Patricia Lekanoff-Gregory is a Museum of the Aleutians board member and an Unangan Native, whose primary education, Aleut culture, began at the knees of her grandparents. She teaches a traditional Aleut bentwood hat making class at the Unalaska High School, and is the bearer of many Native traditions. Patricia will serve as a panel member and will advise on Aleut culture.

Moses Dirks teaches Aleut language and culture in Unalaska Elementary and High schools. Born and raised in Atka, an Aleut village on the Atka Island in the Aleutian Islands chain, Mr. Dirks has made a significant contribution in preserving and popularizing Aleut language and culture. He is a co-author of an Aleut dictionary and a bi-lingual publication, *Aleut Tales and Narratives*, originally collected by Woldemar Jochelson in 1909-1910. Moses will serve as a project expert for Native language.

Consultants

Dr. Aron Crowell is the Director of the Anchorage regional office of the Smithsonian Institution's Arctic Studies Center. His research interests include anthropology, ethno history and archaeology of the North Pacific. He received his Ph.D. in Anthropology from the University of California at Berkeley. He will serve as a panel member and will advise on anthropological exhibit content.

Historian Ray Hudson is a well known author of several milestone publications on Aleut culture, an artist, a retired history teacher, and a skillful Aleut-style basket maker. He combines skills of a researcher/writer with thirty years of interaction with the community of Unalaska. Ray will facilitate a workshop on Native heritage at the museum, consult on oral history collection, and help with development of exhibit themes narratives.

Alan Ransenberg, Principal, The Alchemy of Design, Portland, Oregon, is committed to providing affordable, excellent design services for interpretive exhibits. Teaming with nationally recognized planners, writers, graphic designers and fabricators, Alan thrives in a community-base, collaborative design environment.

Flexibility and multi-tasking are essential skills for staff at any museum, and especially for a museum in the Aleutian Islands. Extreme weather, power outages, and disruptions to marine and air transport are predictable elements of daily life in the archipelago that is known throughout Alaska as the cradle of storms. Most Unalaskans engage in some form of subsistence, including shellfish gathering, fishing, and berry picking. However, all the materials and supplies essential for modern life must be imported to the islands. In the face of these challenging circumstances, the Museum of the Aleutians has consistently maintained a level of quality in both program and operations that is exceptional for a museum of its size. Staff responsibilities are formalized in job descriptions and policies, and consultant commitments are negotiated contractually. Technological infrastructure is in place to support thorough and timely documentation of collections, as well as both internal and external communications systems. MOTA is ready and able to take on the complex and time-consuming task represented by this exhibit redesign project.

In addition, Museum staff and board, project designers, and consulting scholars will be able to draw upon a wealth of knowledge, images, and objects assembled during the development of previous changing exhibits. Well-researched topics that will feed directly into the new permanent exhibits include *Tanaang Awa: This is a Creation of My Country*, *the Art of Gert Svarny*; *Returned by Place: A Retrospective of the Art of Ray Hudson*; *Before Gore-tex: the Tradition of Aleut Gut Work*; *APICDA: Haginaa Kidul, Helping to Grow* (photo art by Dan Parrett); and annual exhibits documenting the knowledge and skills of elders who take part in the Qawalangin Tribe's youth culture camp. Wherever feasible and appropriate, exhibit designers will incorporate existing display components, such as mounts, accessibly designed cases, frames, photomurals, etc. into the redesign, seamlessly integrating them into the look and feel of the new displays.

- *Budget allocation to accomplish project activities, including both the applicant's contributions and how the applicant will meet the required 1:1 cost share*

The budget is based upon an estimate developed by The Alchemy of Design, selected as the project's exhibit designers through a competitive bidding process. Alan Ransenberg, principal of The Alchemy of Design, has 20 years of experience in exhibit design and fabrication. During the design phase, Alan ensures effectiveness and efficiency of design through a series of in-depth site visits. Intensive two-way communication and benchmark reviews throughout the project result in a design that museum staff, board, and stakeholders will support enthusiastically because it is *their* design. The design fee of \$154,370 is a percentage (24 %) of the estimated exhibit fabrication and installation budget of \$643,220. The fabrication/installation budget assumes that exhibit components will be built in Seattle or Portland, containerized, and shipped to Unalaska, where they will be reassembled and installed. A local crew of carpenters and tradesmen will do this work at the Museum of the Aleutians, supervised by the fabricator's installation manager.

The total budget for the design phase is \$252,793, of which \$75,000 is requested from IMLS, with matching funds from two main sources. The Museum of the Aleutians' staff, board, community volunteers, and other stakeholders

will devote at least 1,100 hours to program, curatorial, and management aspects of the design phase, an in-kind contribution valued at \$66,242. We will seek the remaining matching funds for the design phase from the Rasmuson Foundation. In September 2007, MOTA submitted a Letter of Inquiry to Rasmuson Foundation with a request to apply for a Tier2 grant (grants over \$25,000, by invitation only) for this project in the amount of \$478,450 for the design, fabrication/installation phases of this project, and with the words “Rasmuson Foundation is interested in further considering” our project, we were invited to submit a full grant proposal.

4. Impact

- *Information about any intended products that will result from this project*

The result of the one-year design phase will be a complete final design package with all the elements and specifications needed for the fabricator to begin production, such as content outline, final text, graphics and artifact selection, color and materials specifications, plans and evaluations, and working drawings for all custom fabrication. Meanwhile, the Museum of the Aleutians will actively pursue funding for fabrication and installation, aiming at the final result of this entire project: 3,500 square-feet of new permanent exhibits.

- *Measurable results and the process to evaluate and report on those results*

As noted in the Schedule of Completion, the design process generates successive iterations of content and design documents. As required, the Museum of the Aleutians will submit periodic reports to IMLS, including copies of those documents.

- *The long-term impact of this project after IMLS funding ends*

The examples of Homer's Pratt Museum and the Museum of the North in Fairbanks show that high-quality, high-impact interpretation, planned with community members and reflective of an authentic sense of place, can attract national notice and stimulate travelers to include out-of-the-way places in their Alaska itineraries. We envision MOTA as a gateway experience for cruise ship passengers, bird-watchers, World War II veterans and their families, and sophisticated travelers eager to discover the special qualities of these islands. New permanent exhibits are an essential component of this vision.

BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$0.00	\$54,048.00	\$54,048.00
2. Fringe Benefits	\$0.00	\$12,194.00	\$12,194.00
3. Consultant Fees	\$0.00	\$9,200.00	\$9,200.00
4. Travel	\$5,000.00	\$5,000.00	\$10,000.00
5. Supplies and Materials	\$3,650.00	\$3,650.00	\$7,300.00
6. Services	\$66,350.00	\$70,720.00	\$137,070.00
7. Student Support	\$0.00	\$0.00	\$0.00
8. Other Costs	\$0.00	\$0.00	\$0.00
TOTAL DIRECT COSTS (1-8)	\$75,000.00	\$154,812.00	\$229,812.00
9. Indirect Costs	\$0.00	\$22,981.00	\$22,981.00
TOTAL COSTS (Direct and Indirect)	\$75,000.00	\$177,793.00	\$252,793.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$75,000.00
2. Cost Sharing:	
a. Applicant's Contribution	\$66,242.00
b. Kind Contribution	\$111,551.00
c. Other Federal Agencies*	\$0.00
d. TOTAL COST SHARING	\$177,793.00
3. TOTAL PROJECT FUNDING (1+2d)	\$252,793.00
Percentage of total project costs requested from IMLS	29.6 %

*If funding has been requested from another federal agency, indicate the agency's name:

**Museum of the Aleutians
Schedule of Completion**

	9/1/2008	10/1/2008	11/1/2008	12/1/2008	1/1/2009	2/1/2009	3/1/2009	4/1/2009	5/1/2009	6/1/2009	7/1/2009	8/1/2009	8/31/2009
Concept Design (30%)													
designer and writer meeting at MOTA (5 days)	9/1/2008												
deliverables: 3d design, concept outline, initial GD			11/15/2008										
client review(2 weeks)				12/7/2008									
MOTA supplies imagery to Design team				12/7/2008									
Design Development 1(20%)													
deliverables: DD1 3d design, DD1 text, DD1 graphics							3/15/2009						
client review(2 weeks)								4/2/2009					
MOTA supplies imagery to Design team								4/2/2009					
optional meeting at MOTA								4/2/2009					
Design Development 2 (20%)													
deliverables: DD2 3d design, DD2 text, DD2 graphics										6/15/2009			
client review(2 weeks)											7/5/2009		
MOTA supplies imagery to Design team											7/5/2009		
Final Design (30%)													
deliverables: DD 3d design, DD text, DD graphics												8/31/2008	