



Museums for America

Sample Application MA-255428-OMS-24
Project Category: Lifelong Learning

Long Island Museum

| | |
|-------------------------|-----------|
| Amount awarded by IMLS: | \$134,334 |
| Amount of cost share: | \$136,700 |

The Long Island Museum will create a permanent exhibition and associated programs to explore the fight for equal rights in horse-drawn public transportation in the United States. The exhibition will be anchored by a c. 1885 streetcar that will include an accessible entrance for visitors to climb aboard, interact with the vehicle, and examine episodes such as the story of Elizabeth Jennings, a Black school teacher who fought for her right to ride a New York City streetcar in 1854. The project team will contract with a design firm to fabricate exhibition components, develop programs for families, students, and individuals living with memory loss, and make adjustments to the exhibition based on assessment findings. As a result, visitors of all ages and abilities will engage with an immersive and interactive gallery space.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the most recent Notice of Funding Opportunity for the grant program to which you are applying.

PROJECT JUSTIFICATION

With the proposed project, *Riding Towards Justice*, The Long Island Museum (LIM) is working to further the Museums for America's objective to advance shared knowledge and learning opportunities for all (IMLS Objective 1.2). Utilizing a recently accessioned urban streetcar from our Carriage Collection, this project will illuminate for visitors the crucial and underappreciated role that horse-drawn transportation played in nineteenth- and early-twentieth-century civil rights efforts. It will also engage audiences with LIM's first-ever interactive opportunity to climb aboard a vehicle in our collection. *Riding Towards Justice* will empower lifelong learners (IMLS Goal 1), by implementing key concepts of universal design focusing on several target groups: our institution's general public and family audiences, students, and individuals living with memory loss and cognitive impairment.¹

Background

LIM Collection: The Long Island Museum owns one of the largest and finest collections of horse-drawn vehicles and related transportation artifacts in the country.² The collection includes nearly 200 examples of horse-drawn conveyances, mostly American: pleasure driving vehicles, coachmen-driven vehicles, sleighs, freight and trade wagons, public transportation, and fire-fighting carriages. In the fall of 2019, LIM was gifted a 24'-long horse-drawn streetcar, c. 1885, made by J.G. Brill Company of Philadelphia.³ Unique to LIM's Carriage Museum's collection, the streetcar was prioritized as an exceptionally rare surviving example of this phase of urban transportation history. The streetcar was temporarily placed within the context of our "Streets of New York" gallery, in the hopes that LIM could interpret and install it within its own environment of dedicated didactic and programmatic materials. LIM planned to eventually make it possible for visitors to accessibly climb aboard the vehicle. Temporary gallery labels were installed that gave a basic but incomplete interpretation, with plans to develop this project the following year.

Vehicles for Change Program: The COVID-19 pandemic and the events of the spring and summer of 2020 disrupted these plans but also presented new opportunities. Spurred on by the groundswell of social justice movements in the summer of 2020, LIM's education staff conceived and developed a pilot program utilizing the streetcar that was entirely virtual, titled *Vehicles for Change*, emphasizing the important role that streetcars played in the nineteenth- and early twentieth-century efforts to combat segregation in urban public transportation. This pilot program was centered on the experiences of Elizabeth Jennings (1827–1901), a Black school teacher and church organist who fought for her right to ride on an early New York City streetcar, nearly 100 years before Rosa Parks, bringing a seminal lawsuit against the Third Avenue Railway Company that had forced her off of their vehicle in the summer of 1854.⁴ *Vehicles for Change* was extremely successful, and was presented to 15 schools, 180 classes, and a total of 3,933 students in grades 3–8. LIM's Education Team presented this program to the New York City Museum Educators Roundtable Annual Conference as well as the Smithsonian Institution's National Conference to strong feedback and interest by our colleagues across the country. In the spring of 2022, with many schools in our region beginning to return to on-site visits, we refocused our time and monetary resources to other established on-site programs, while prioritizing the refinement, expansion, and nurturement of this new program as integral to our future.

¹ According to the North Carolina State University College of Design's Center for Universal Design, this concept is defined as "the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design."
<https://design.ncsu.edu/research/center-for-universal-design/>

² From 2003 to 2017, LIM received multiple NEH and IMLS federal grants for major interpretive updates to its Carriage Museum. On the unique strength and importance of its Carriage Museum's collection, LIM was invited to become a Smithsonian Affiliate Institution, a status it has held since 2006.

³ The streetcar, which was used in service in Los Angeles and briefly was a Hollywood film prop before being owned by a private collector in Michigan, is in restored (not original) condition. It retains original hardware, overall construction, and suspension, but has significant new paint and flooring, which facilitates safe and controlled public engagement.

⁴ Important studies about the role of streetcar transportation in nineteenth- and twentieth-century civil rights and also Elizabeth Jennings can be found in the work of several LIM consultants for this project: Mia Bay, *Traveling Black: A Story of Race and Resistance* (Harvard University Press, 2021); Richard Bell, *The First Freedom Riders: Streetcars and Street Fights in Jim Crow New York* (forthcoming, supported by an Andrew Carnegie Fellowship; Dr. Bell presented "Taking Liberties: Street Fights and Streetcars in Jim Crow New York" at LIM February 2023).

In the Moment Programming: Simultaneously, during the years of the COVID-19 pandemic, LIM saw a rise in the need to serve a specific part of the population through its *In the Moment* (ITM) programming, which has served approximately 5,200 individuals with Alzheimer’s disease and other forms of dementia and their care partners since 2011. This programming has been continuously refined and is run by LIM’s education staff, which has outstanding professional standing and credentials in offering this form of programming.⁵ Programs include opportunities for gallery and object observation and conversation, with multisensory opportunities embedded into the framework of each session. The benefits of creating spaces and programs in the community that are accessible and welcoming for people with memory and cognitive decline are well documented.⁶ We have always offered these programs to audiences free of charge, underwriting the cost with grant funding in a commitment to offset a small part of the financial burden associated with cognitive decline. In our 2022–23 fiscal year at LIM, there were 67 virtual and 20 in-person ITM programs for day and live-in facilities, reaching over 1,361 individuals with dementia and their staff. This is a 27% increase in total ITM programs compared to the previous year, and a 71% increase in total attendees. This upward trajectory shows our continued commitment to serve more people in this program, and with more groups returning to in-person programs, participants will benefit from this new form of accessible engagement in the Carriage Museum.

Responding to Audience Feedback

Climb Aboard: One major takeaway in feedback from the participants in all of our target groups is the desire to actually climb onto and experience the streetcar. The need for direct, hands-on experiences with LIM’s historic vehicles has been expressed by our visitors in audience surveys in 2016, 2018, and 2023, which have all emphasized the need for direct interaction with vehicles. In a 2016 study, a number of visitors (21%) asked for more hands-on activities and several (19%) suggested a carriage for children to climb into. Visitor comments included: “I wish there was one carriage to sit in and see how it felt.” The survey conducted in 2018 echoed these sentiments; 85% of respondents indicated they were very interested in experiential opportunities such as simulated carriage rides. Comments included “I think kids would love if they could ‘ride in’ various vehicles,” a desire for a “model carriage you can sit in,” and the suggestion for “having a replica [carriage] that kids could get into.” Our most recent 2023 survey solidified these sentiments with 79.5% of respondents desiring the opportunity to climb aboard the streetcar and sharing suggestions for “more interactive displays, especially for the kids,” and asking for “more hands-on experience with the carriages.” Opening the streetcar for direct interaction will draw in all of our visitors, especially from our target groups, to begin building connections not only to historic transportation but also the important social justice stories that surround it.

Target Audiences: *Riding Towards Justice* is being designed out of that feedback and LIM’s relevant experiences. It is also specifically designed to meet the needs of our diverse target audiences throughout the Nassau-Suffolk region of Long Island, NY. Although the LIM resides in the municipality of Stony Brook, which houses an affluent and 83% white year-round population (diversified, to some degree, by the proximity of Stony Brook University), it is within short driving distance of large school districts whose students experience the continued complications and difficulties from stubborn segregation within this region. The Town of Islip, which has nearly 35% Latino and close to 10% Black residents, is just a 20 minute drive away from the museum; portions of the southern township of Brookhaven, where LIM resides, have similar numbers. School districts within those areas, which include Brentwood, Central Islip, and Wyandanch, face decreased funding and enormous barriers, including a lack of access to transportation to the museum.⁷ The lived reality of these

⁵ LIM’s annual *Arts and Alzheimer’s* conference is another LIM avenue to share resources about meaningful arts engagement for this population. Since 2021, it has been offered in-person and virtually and is attended by professionals and family care partners from over a dozen states and five countries.

⁶ Simona Karpavičiūtė and Leva Petkutė, “The Impact of Creative Engagement in Museum Activities on the Well-Being of People Living with Dementia, Their Carers, and Family Members: The Arts Programming ‘Susitikime Muziejuje’ Case in Lithuania,” *Alzheimer’s & Dementia* 16, no. S7 (2020).

⁷ Numerous national and regional population studies of Long Island have drawn attention to the continuing legacies of segregation across the region. For current statistical evidence, see the following US Census data:

groups speaks to continued segregation along socioeconomic, cultural, and racial lines, which LIM has worked hard to combat, meeting needs through programs such as *Rides for Kids*.⁸ A permanent exhibition in our Carriage Museum that draws correlations to the continuing experiences of segregation will help to amplify the power of the *Riding Towards Justice* exhibition. This exhibition will also foster meaningful experiences among our *In the Moment* visitors, a growing population in our local community facing a multitude of barriers, including access to transportation and cultural experiences. According to the Alzheimer's Association's *2023 Alzheimer's Disease Facts and Figures*, more than six million Americans are living with dementia, and according to county-level prevalence estimates, one in eight Long Island seniors has Alzheimer's Disease.⁹

Riding Towards Justice and its related programs will engage our current audiences and visitors which include:

- LIM's 25,000 annual on-site visitors, who will be engaged, enjoy, and learn from this important new visitor experience.
- 45 schools and 3,000 students each year, ranging from elementary through university as well as public, private, and homeschools. Schools visit from the farther reaches of both Nassau and Suffolk counties and encompass a diverse population including districts who are under-resourced and circumvent some barriers from visiting due to the museum's *Rides for Kids* program.
- 30 families who regularly attend museum programs such as family drop in days, family book club, afterschool and summer programs. In summer of 2023, we offered four scholarships to children to attend our summer camps. Our contacts at the Middle Country Public Library helped connect us to families in the community who would benefit from this program.
- 50 individuals who attend in-person *In the Moment* programs each month. Participants visit the museum from assisted living and adult day centers, as well as those living at home with family.

PROJECT PLAN

Exhibition Design and Installation Plans

Beginning in September of 2024, LIM will convene a consultant and project team meeting on site to initiate the project's exhibition and program planning. The timing from this initial meeting to the opening of the exhibition will take a total of 12 months. Exhibition development and production will be executed by Southside Design & Building, Brooklyn, NY (the same firm that has executed previous IMLS- and NEH-funded interpretive changes in our Carriage Museum over the past 20 years), working in concert with the project team. The script and didactics will be prepared by the project team and vetted by our consultant content experts which include: Mia Bay, Professor of American History at the University of Pennsylvania, author of *Traveling Black: A Story of Race and Resistance* (2021), a Bancroft Prize-winning book that explores the experiences of Black travelers throughout American history, including the streetcar phase that our exhibition will focus on; and Richard Bell, Professor of History at the University of Maryland, College Park, who has done extensive research on civil rights in nineteenth-century America and is author of a forthcoming book about Elizabeth Jennings and streetcar segregation in New York. Lynda R. Day, a Professor of Africana Studies at Brooklyn College and author of *Making a Way to Freedom: A History of African Americans on Long Island* (1997), has worked with LIM as a consultant on previous projects. Katherine Perrotta, Assistant Professor of Middle Grades and Secondary Education with an emphasis on social studies in the Mercer University College of Education, has written extensively in education and history journals on historical empathy pedagogies and Elizabeth Jennings. The preparation of the gallery space will involve moving the streetcar into place and developing the exhibition that surrounds it. The centerpiece will be an experience to accessibly climb aboard a part of the streetcar to

<https://www.census.gov/quickfacts/fact/table/stonybrookcdpnewyork,brentwoodcdpnewyork,centralislicdpnewyork,wyandanchcdpnewyork/PST045222>. See also articles that call attention to Long Island's established and continuing suburban segregation: <https://www.nytimes.com/2019/11/21/opinion/long-island-real-estate-discrimination.html> and <https://projects.newsday.com/long-island/segregation-real-estate-history/>

⁸ "Rides for Kids" is a subsidized program that supports busing to the LIM for education programs at under-served school districts. According to data from The New York State Education Department, the school district that surrounds LIM (Three Village School District) spends \$32,870 per pupil, while districts mentioned above spend far less per student. Brentwood: \$22,396; Central Islip: \$25,709; Wyandanch: \$22,434. See <https://data.nysed.gov/>

⁹ Alzheimer's Association. 2023 Alzheimer's Disease Facts and Figures, 2023;19 (4), <https://doi.org/10.1002/alz.13016>.

create the simulation of an actual ride. A ramp alongside the vehicle, built following universal design principles, will lead to an accessible platform entrance to the streetcar; a large landing at the top of the ramp will include benches for resting, room for navigating and turning a wheelchair, and space for our education team to lead programs. The experience will be made multisensory and interactive through the use of video projection, movement of the vehicle to mimic driving over historic road surfaces, other features to evoke a nineteenth-century urban environment, and interactive digital activities which involve preparing for and embarking on a horse-drawn urban streetcar trip in late nineteenth-century America.

Program Design and Implementation Plans

The *Riding Towards Justice* exhibition will be a platform for multisensory, inquiry-based programming for visitors to meaningfully engage with the past. Primary sources and artifacts, including the streetcar, will spark visitors' imaginations to develop historical thinking skills as well as historical empathy.¹⁰ A guide for our family audiences and programs for our school groups and those living with memory loss will be developed.

The Family Guide and school programs will be designed with consultant Katherine Perrotta, while also relying on valuable feedback from the Community Advisory Board (detailed on page 5) and evaluative material compiled by Rebecca Shulman, Principal, *Museum Questions Consulting (MQC)*. From 2015 to 2022, Shulman served as the Founding Director of the Peoria PlayHouse Children's Museum and has worked in museums for the last 25 years including at the Solomon R. Guggenheim Museum and as Head of Education at the Noguchi Museum. Program development will take place as follows:

- During the installation phase, LIM's education staff will meet twice with the Community Advisory Board. LIM will share plans and get feedback regarding content, means of engagement and accessibility, and revise the Family Guide and program plans based on that feedback.
- Once the exhibition is installed, programs will be piloted with classes from four schools in varying Long Island districts, two community groups who will use the Family Guide, and two groups from the memory loss community over a four to six month period.
- Formative evaluations will be conducted during the pilot program phase, designed and analyzed alongside *MQC*. We will use this information to gauge how the materials and programs are meeting the desired goals and how to further enhance the experience.
- After the pilot phase, the materials and programs will be available to our general public. Summative evaluations will be conducted to track how and if the exhibition and programs are changing visitors' perceptions and to consider ways to build upon and include all visitors' needs.

Ensuring Access

An important aspect of the exhibition is its attention to the key principles of universal design. The LIM is committed to creating an inclusive environment and recognizes the need to modify aspects of our buildings, grounds, and exhibitions. In 2022, we worked with the Institute for Human Centered Design (IHCD) to evaluate our Carriage Museum.¹¹ Incorporating the report's recommendations is part of our long-term strategic plan. And this exhibition provides us with an opportunity to apply what was learned through that evaluation, offering visitors an installation that is fully accessible from the start. Janice Majewski, the Director of Inclusive Cultural Projects at IHCD, will serve as a consultant to ensure the exhibition is equitable, flexible, intuitive, and requires low physical effort.¹² The way visitors enter the streetcar, for example, will be functional for people who use wheelchairs and walkers, families with strollers, and people with low vision or who are blind. The interior space

¹⁰ Perrotta, K. (2022). "A Wholesome Verdict: Using Historical Empathy Strategies to Analyze 'Elizabeth Jennings v. the Third Avenue Railway Company.'" *Social Education- the National Council for the Social Studies* 86(1), 47-56.

¹¹ IHCD created a 64-page Facility Report with a summary of suggestions on October 18, 2022.

¹² Connell, Bettye Rose, Mike Jones, Ron Mace, Jim Mueller, Abir Mullick, Elaine Ostroff, Jon Sanford, Ed Steinfeld, Molly Story, and Greg Vanderheiden. "The Principles of Universal Design." Center for Universal Design. North Carolina State University College of Design, April 1, 1997. <https://design.ncsu.edu/research/center-for-universal-design/>.

of the streetcar will also be easily accessible, allowing visitor immersion in the experience of being inside the streetcar, which is central to understanding the history being shared in the exhibition. The heavily restored condition of this vehicle prior to its acquisition makes it a good candidate amongst our collection for visitor use and accessibility modifications as recommended by our consultants.

Universal design principles will also root the digital and text-based elements of the exhibition. We envision incorporating videos of actor portrayals or audio recordings of the writings of activists such as Elizabeth Jennings and Charlotte Brown.¹³ Also included will be film clips that give historical context to the bustle and danger of city streets during the nineteenth-century. Replicas of historical documents, such as newspaper articles, petitions, and sketches from community meetings will be on view and interpreted and will include questions that ask for visitors' responses. These important imaginative prompts, which will help build historical thinking and historical empathy, will be designed with access in mind. Videos or audio will be captioned and described. Attention to the wall and label text's font size and type, as well as consistent layouts and universal symbols, will ensure visual clarity and ease of use.¹⁴ During the exhibition's development, the programming team will be working to prepare and complete program planning, which will be launched in October 2025 and will be refined and improved after implementation until March 2026.

Community Advisory Panel

While a major goal of this project is to make the Carriage Museum's visitor experience interactive and multisensory, there is the risk that not all visitors will be able to access the exhibit. In addition to advisor Janice Majewski, the Director of Inclusive Cultural Projects at IHCD, this challenge will be mitigated through the creation of a Community Advisory Panel council to anticipate the needs of audiences using wheelchairs, walkers, or canes, those with blindness or low vision, neurodivergent visitors, caregivers, and those who do not have English as their first language. Invitations to this Community Advisory Panel have been extended to and accepted by established partners such as Mark Crean, Director of Adult Services at United Cerebral Palsy of Long Island, and Tracy LaStella, Assistant Director for Youth Services at Middle Country Public Library. In concert with Crean, representatives from the Citizens First Self-Advocacy Group of United Cerebral Palsy of Long Island (UCP LI) will provide essential feedback regarding accessibility.¹⁵ Significant barriers to accessible transportation is a major issue today and Citizens First is invested in highlighting this vitally important topic through the exhibition. Additional invitations will be extended to Osher Lifelong Learning Institute, Organización Latino Americana of Eastern Long Island, and others who the core panel itself recommends. This cohort of local stakeholders, in addition to the expert consultants listed above, will introduce various perspectives and ensure that the wider community and their needs will be at the forefront of planning, and that designs will not only be based on our existing visitors.

Project Team

The project team, on the LIM front, have many combined years of experience in exhibition interpretation and programming with these themes. They have also worked and planned together specifically about the c. 1885 streetcar and its implementation into our strategic plans, since its accession in late 2019:

¹³ Charlotte Brown (b. 1839) was a Black woman who protested and fought back against her expulsion from a streetcar in San Francisco in 1863, bringing suit against the Omnibus Railroad Company. A small archive of her papers exist at the California Historical Society: <https://digitallibrary.californiahistoricalsociety.org/object/ms-228a>.

¹⁴ *Inclusive Digital Interactives: Best Practices + Research*. Edited by Beth Ziebarth, Janice Majewski, Robin Lynne Marquis, and Nancy Proctor. A Collaboration of Access Smithsonian, Institute for Human Centered Design and MuseWeb, 2020. <https://ihcd-api.s3.amazonaws.com/s3fs-public/file+downloads/Inclusive+Digital+Interactives+Best+Practices+%2B+Research.pdf>.

¹⁵ Citizens First mission statement is "To protect and advance the wellbeing of all individuals with disabilities." They are "an organization founded, and led, by people with developmental disabilities for people with developmental disabilities. We promote the awareness and recognition of the civil rights and responsibilities which include the opportunities and choices of equal citizenship." <https://sanys.org/who-we-are/mission/>.

- The team will be led internally by LIM's Co-Executive Director of Collections & Programs, Joshua Ruff, who will serve as Project Director. Ruff has been with the Museum for 26 years and has successfully completed previous IMLS grants as well as other federal grants from NEH;
- LIM's Curator Nina Sangimino, who helps to manage LIM's carriage collection and is the curator of several extremely popular exhibitions at the museum, will spearhead much of the planning and conduct research and writing for the new installation;
- LIM's Education Team, with a combined 34 years of teaching and programming at LIM, is composed of Director of Education Lisa Unander, Assistant Director of Education Beth Chiarelli, and Senior Educator Kristin Cuomo; they will be part of the exhibition planning team, and lead the development and implementation of programs for family visitors, school groups, and individuals living with memory loss and cognitive impairment;
- Director of Facilities/Exhibition Designer & Preparator Joseph Esser, a veteran of LIM for 12 years, is responsible for facilitating exhibition production with the Southside Design & Building Team.

The Museum team will work with a group of consultants who are experts in their fields, which correlate perfectly to the themes of this project. The consultant team of Mia Bay, Richard Bell, Lynda Day, and Katherine Perrotta will advise on historical content; Janice Majewski of IHCD will take the lead on accessibility needs while Rebecca Shulman of *Museum Questions Consulting* will consult on best evaluation practices.

PROJECT RESULTS

Intended Outcomes & Products

A first for the LIM, *Riding Towards Justice* will result in a permanent exhibition and associated programming about the civil rights experiences of Black people using horse-drawn streetcars and the battle against discrimination in urban environments in the nineteenth- and early-twentieth-centuries. The project will support LIM's mission and strategic plan goals to explore the diverse history of United States transportation. A Family Guide, programs for schools, and programs for those living with memory loss and cognitive impairments will be part of our regular offerings.

The goals of the project are to:

- create an immersive experience that is welcoming and accessible to all;
- increase opportunities for interactive experiences;
- explore concepts of social justice and civil rights through the lens of nineteenth-century transportation;
- change preconceived notions about segregation existing only in the south;
- connect the fight for nineteenth-century transportation rights to movements through today;
- introduce women of the nineteenth-century who utilized the legal means available to them to further access and inclusion.

Family Guide: The Family Guide will support multigenerational visitors in their engagement with the exhibition. This didactic guide will deepen understanding of historical content, provide additional prompts and questions to encourage discussion, and offer writing and drawing activities connected to exhibition themes.

School programs: School programs will build on the successful *Vehicles for Change* program and be scaled to meet the needs of students in grades 3-8. Culturally Responsive Sustaining Principles and Social Emotional Learning Standards put forth by New York State will remain at the center of these programs, while essential questions will be expanded and deepened.¹⁶ Participants will take part in a two-hour interactive gallery experience that activates their imaginations through opportunities to board the streetcar, view related videos,

¹⁶ NYSED. Culturally Responsive Sustaining Educational Framework. NYSED, CR-S., 2022 <http://www.nysed.gov/common/nysed/files/programs/crs/culturally-responsive-sustaining-education-framework.pdf>; NYSED. NY Social Emotional Learning Benchmarks - Equity Revisions, 2022 <https://p12.nysed.gov/sss/documents/SELBenchmarks2022.pdf>

and analyze primary source documents. Teachers/group leaders will be given materials for pre and post visit activities to deepen student understanding, with particular emphasis on connecting the past and present.

Programs for those with memory loss: The program for individuals living with memory loss and cognitive impairment will emphasize the sensory aspects of the exhibition. These 1.5 hour sessions will be offered to care communities as well as individuals. While sitting in the streetcar itself will certainly be a highlight, other hands-on opportunities will create a full and immersive experience. Engaging senses of touch, smell and hearing will provide a rich museum experience to spark imagination, creative engagement, and conversation.

Ensuring Outcomes

To ensure that the exhibition goals and outcomes are reached, Rebecca Shulman and *Museum Questions Consulting* (MQC) will be an active consultant from exhibition development through installation. MQC will examine the project's success in achieving stated goals with a variety of audiences: general public, students and family audiences, and individuals living with memory loss and cognitive impairment. Because programs for *In the Moment* participants have different goals and outcomes, Shulman will work with LIM staff on developing an in-house evaluation for this population, which will also serve to help build LIM's internal evaluation capacity.

Project evaluation will include the following phases from September 2024 and February 2026.

- *Planning Phase: Support for Outcomes-Aligned Exhibition Planning.* With the exhibition planning team, consultants, and Community Advisory Panel, MQC will articulate clear goals and outcomes and how they can best be realized through the completed exhibition.
- *Formative Evaluation: Evaluating Selected Exhibition Components.* Two to four interactive and didactic components will be prototyped and brief interviews will be conducted to determine if/how they can be improved for the final exhibit.
- *Summative Evaluation: General public, students and family audiences interviews.* Once the exhibition is complete, tools will be created to collect evaluative data through visitor interviews and brief questionnaires. *In the Moment interviews.* MQC will work with LIM staff to create and implement evaluation tools and strategies that can be used for this population as well as in an ongoing manner.
- *Final Report:* Tools, findings, and recommendations will be presented by MQC.

Sustainability

The Museum uses a multi-faceted marketing approach to announce and support programs and exhibitions throughout the year, which will be utilized for *Riding Towards Justice* and its related programs. Media promotion includes:

- press releases, calendar listings, advertising to local and regional newspapers and PSAs on local radio
- online communication through LIM's website and Eblasts to over 4,000 museum contacts, plus a targeted digital mailing to hundreds of Long Island school teachers
- social media for promotional purposes including the LIM's Facebook page which has 4,300 followers (<https://www.facebook.com/LImuseum/>) and Instagram account (<https://www.instagram.com/limuseum/>) which has 2,986 followers.
- event calendars sent to 3,000 contacts seasonally and direct mail to other target audiences

Receiving this grant will make it possible for the museum to introduce this immersive and interactive gallery space that will empower lifelong learners. Through working with outstanding scholars in the fields of transportation and civil rights history, expert consultation on best practices for accessibility, as well as with a leading architectural firm and expert interactive designer, *Riding Towards Justice* and its related programs will elevate the LIM's visitors experience and become a highlight of its Carriage Museum.

Year 2: September 1, 2025 - March 31, 2026

| Activity | SEPT | OCT | NOV | DEC | JAN | FEB | MAR | APR | MAY | JUN | JUL | AUG |
|--|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Meetings with Community advisors | █ | | | | | | | | | | | |
| Summative audience evaluations of exhibition | █ | | | | | | | | | | | |
| Press releases, social media posts, advertising continue | █ | █ | █ | █ | █ | █ | █ | | | | | |
| Family guide, school & public program materials created | █ | █ | | | | | | | | | | |
| School programs and In the Moment programs begin | | █ | █ | █ | █ | █ | █ | | | | | |
| Family Guide offered to the general public | | █ | █ | █ | █ | █ | █ | | | | | |
| Summative audience evaluations of programs continue | | | █ | █ | █ | █ | █ | | | | | |
| Final Report prepared for submission to IMLS | | | | | | | █ | | | | | |

Applicant Name: The Long Island Museum of American Art, History & Carriages

Project Title: Riding Towards Justice

| Performance Measure | Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings) | Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/ external documents, recording devices, databases) | Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis) | Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end) |
|---|---|---|---|---|
| Effectiveness: The extent to which activities contribute to achieving the intended results | <p>Four times during the grant period the Project Team will meet with the Community Advisory Panel to discuss, plan and, at the last two meetings, also review evaluation data from <i>Museum Questions Consulting</i>. Input from IHCD regarding accessibility will be taken into consideration at each of these meetings. Any needed changes to the exhibition design and program development will be considered to ensure achieving set goals. Summaries of these meetings will be shared and discussed with Southside Design & Building.</p> <p>During the exhibition development stage, up to four prototypes of exhibition components will be created and assessed for their effectiveness at achieving the desired impact, using observations and interviews. Changes will be made based on findings. When the exhibition is completed and open to the public, we will assess the effectiveness of the exhibition at achieving desired impact through a summative evaluation consisting primarily of phone interviews conducted by an external evaluator. Progress and necessary adjustments will be monitored and reacted to by the Project Director and Project Staff, with input from the Project Consultants, the Community Advisory Panel, and the Evaluator Rebecca Shulman.</p> <p>Once during the first year of the grant period the Project Team will work with the LIM's Communications Department to discuss marketing plans and how the progress of the project is being shared with the community at large. Plans for a museum-wide push to announce the project's completion will be addressed at the meeting in the final months of the grant period.</p> | | | |
| Efficiency: How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group | <p>The Project Director and Project Staff will prepare and execute contracts with each of the Project Consultants, the Evaluator Rebecca Shulman, and the contractor, Southside Design & Building. Expenses in contracts will spell out project costs and quarterly throughout the grant period the Project Team will review consultant, design and program supply expenses and calculate remaining funds to ensure project timelines and goals are being met. Any necessary adjustments will be made to keep in accordance with the submitted budget for the project and will be communicated to the Director of Finance.</p> | | | |
| Quality: How well the activities meet the requirements and expectations of the target group | <p>Quality will be ensured through two reviews by the Community Advisory Panel and evaluations done by pilot groups. In the first six months of the grant period the Community Advisory Panel will be asked to submit a report of how they envision the exhibition and its programs can best reach and engage the target audience. A second exhibition review will be completed at the end of the grant period after they have observed pilot groups participating in a program in the exhibition space.</p> <p>The pilot groups will participate in the evaluations described in the middle paragraph of the Effectiveness section above.</p> <p>At the end of the grant period <i>Museum Questions Consulting</i> will produce a report including evaluative tools, findings, and recommendations for exhibition changes or future exhibition work and/or programs.</p> | | | |
| Timeliness: The extent to which each task/activity is completed within the proposed timeframe | <p>Quarterly during the project period the Project Director will review the work plan and timeline with Project Staff and communicate any discrepancy on deliverables with the consultants, design team, Community Advisory Panel and evaluator. Adjustments will be made to correct any shifts in the timeline to ensure the project stays on schedule.</p> | | | |