

NEH Application Cover sheet (GG-280534)

Humanities Discussions

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INSTITUTION

CENTER
Santa Fe, NM 87505-0352

APPLICATION INFORMATION

Title: *The Democratic Lens: Photography and Civic Engagement*

Grant period: From 2021-09-01 to 2023-04-30

Project field(s): Art History and Criticism; Journalism; Interdisciplinary Studies, General

Description of project: The Democratic Lens: Photography and Civic Engagement is a lecture series examining the historical and contemporary role of photography in civic participation and its contribution to the national narrative. The program includes six scholar lectures, one panel discussion, six commissioned essays, nine podcasts and a printed program guide.

BUDGET

Outright Request	162,500.00	Cost Sharing	0.00
Matching Request	0.00	Total Budget	162,500.00
Total NEH	162,500.00		

GRANT ADMINISTRATOR

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The Democratic Lens: Photography and Civic Engagement

A. Nature of the Request

CENTER, a 501(c)3 non-profit organization based in Santa Fe, New Mexico, seeks to implement a Humanities Discussions series in alignment with the National Endowment for the Humanities (NEH) Special Initiative Advancing Civic Education and Commemorating the Nation's 250th Anniversary. *The Democratic Lens: Photography and Civic Engagement* will be a series of public lectures addressing the historical relationship between photography and civic engagement in the United States. Each lecture will reference historical moments in which photography contributed to the national narrative and promoted civic participation.

CENTER is requesting a twenty-month, \$162,500 implementation grant in support of a public program lecture series to connect national audiences to a discursive analysis of the role of photographic images in civic engagement in the United States history. Guided by a Scholar Advisory Council, the purpose of the discourse is to explore the relationship between photography and civic engagement since its arrival in the U.S. from 1839 to the present. *The Democratic Lens* will examine events in which the images were leveraged to aid underserved populations. We will tell the stories of women, African Americans, Indigenous Americans, and other minority communities to highlight underrepresented stories that have shaped the U.S. cultural landscape.

CENTER will coordinate the production of six scholar presentations, one-panel discussion, and nine podcast conversations. Six supplementary essays will accompany the series of programs. Nine diverse scholars will be featured throughout the series and will be presented in printed and digital formats. Each scholar presentation will include opportunities for audience Question & Answer (Q&A) periods for public input and discussion. Commissioned essays will provide scholarly contributions through research-based texts, while the podcasts utilize storytelling formats to share historical moments of civic participation. A culminating panel discussion at the long-standing Review Santa Fe international conference and symposium will feature scholars to discuss the humanities themes and critical essays. Video documentation, audio recordings of the podcasts, and access to written materials will be made available through CENTER's website, photography2020.org.

The Scholar Advisory Council will select historic moments in the nineteenth, twentieth, and twenty-first centuries in which photography was supplementary to democratic actions. The overarching themes of *The Democratic Lens* lectures will be presented chronologically by consulting scholars chosen by the Scholar Advisory Council members drawing upon CENTER's expansive network of photographers, curators, art historians, humanities scholars, editors, and critics to provide multidisciplinary perspectives. Concerning "A More Perfect Union" theme we will examine the nation's evolution as a progressive process in which decision-makers and civilians participate in ongoing efforts to improve the quality of the United States towards the founding principles.

The lecture series aims to explore the democratic process, equity, and citizens' role in influencing the nature of their society. We aim to connect to local New Mexico audiences and CENTER's expansive national and international audiences to explore issues, the history of labor rights, the women's movement, the civil rights movement, indigenous American history, and other topics that have reemerged in the 21st century. *The Democratic Lens* presents how photography has captured the nation's challenges, provides a tool for civic participation, and is a key influential factor in American culture.

B. Humanities Content

CENTER's focus on photography enables us to explore, support, and participate in the critical discourse around many humanities subjects. Themes regarding culture, diverse histories, social inequities, jurisprudence, family systems, visual anthropology, and identity are common topics for our public programs. CENTER connects diverse audiences to the humanities by supporting the production, distribution, and preservation of personal and cultural narratives with photography and lens-based media. In alignment with our work, *The Democratic Lens* is a line of inquiry led by the Scholar Advisory Council that examines how images have shaped America's collective memory, inspired individuals to participate in their nation, and to share the stories of how the United States was formed.

A fundamental principle of democracy is the active participation of people in civic life. The tools that perpetuate civic action have evolved as technology has advanced. As citizens have become better equipped with tools for communication, representation, and connection, they become more capable of taking civic action within their community. Among the many tools for civic engagement, photography stands out as one of the most impactful technologies for amplifying the diverse and complex voices of American communities. Photography is a powerful communication medium, and it has evolved to be an essential method for everyday people to influence the history, culture, and future of the nation. *The Democratic Lens* will portray photography's role in propelling civic actions by sharing powerful images and sharing stories about mobilized communities who actively work together towards a more just and democratic society.

Given the broad impact of photography across disciplines, CENTER and the Scholar Advisory Council are preparing a cross-disciplinary approach to the lecture series. We will feature contributors from various fields to provide diverse perspectives and appeal to broad audiences. To provide a deeper understanding of photography's influence in contemporary American culture, we will examine the historical trajectory of photography, lens-based media, and image-sharing platforms. The discussions will relate historical milestones of the nineteenth and twentieth centuries to contemporary examples of the use of photography in civic engagement during the twenty-first century. By drawing parallels and distinctions between contemporary photography and historic imagery applications, we will illustrate how it has evolved to become a primary instrument of civic participation. This will aid in relating the history to contemporary audiences and underscore the significance of civic engagement in the democratic process.

The Democratic Lens will be organized around humanities themes related to the NEH Special Initiative Advancing Civic Education and Commemorating the Nation's 250th Anniversary, "A More Perfect Union" theme. To promote a deeper understanding of American culture, the discussion series will review historical moments in United States history such as the Vietnam War, the Civil Rights Movement, 9/11, and rural poverty during the Great Depression. The proposed lecture series and supplemental programs will focus on examples of photography that impacted public opinion and inspired civic action. To advance civic education, this inquiry will contextualize the photographic image's influence on historical moments and discuss how images can promote democratic principles of active participation of the people in politics and civic life and protect all citizens' human rights.

Introduction: *The Democratic Lens: Photography and Civic Engagement*

Photography arrived in the United States in 1839 as the young nation transitioned from the Mexican American War (1846-1848) into the Civil War (1861-1865). While the country embarked on negotiating territorial boundaries and determining the foundations of equality, Americans were also becoming familiar with the camera. Photography has since played a significant role in documenting, creating, expressing the shared values and shaping the national narrative. The digital advancements of the late twentieth and early twenty-first centuries ushered in new technology that further expanded access to cameras and public platforms for sharing images. From the nineteenth to the twentieth century, photography captured the country's changing cultural and physical landscape while also becoming a common household technology. Today, with the progression of smartphone technology, approximately 270 million Americans have a camera in their possession. This immediate and accessible tool for documenting and broadcasting has empowered the population to create influential media with the power to mobilize others around critical issues.

In the wake of the 2020 COVID-19 global pandemic, Americans' reliance on digital media and photography-based technology has increased exponentially. Many everyday functions shifted from in-person gatherings to digital interactions, typically mitigated by a lens. Photography, now more than ever, has become a ubiquitous part of American life. Roughly 80% of the population directly contributes to the visual archive of our nation's history by capturing images and sharing them online. Many photos are simply absorbed into the archive of the Internet, garnering little response; however, others, like videos documenting police brutality, have led to mass movements across the nation calling for reform of the judiciary system.

The Democratic Lens lecture series will be divided into six sections, each with a corresponding humanities theme, historical era, and selection of contributing scholars. In alignment with "A More Perfect Union" theme scholars will present photographs that connect audiences to the diverse cultures, landscapes, histories, and individuals who collectively shaped our states and nation. *The Democratic Lens* will prioritize underrepresented histories and portray the diversity of our citizenry. We will present milestones that illustrate the challenges our country has endured and the stories of how Americans have worked together to overcome them. The series will address many areas of American history, including labor history, military history, women in history, law, political history, and socio-cultural history.

Section I: Instrumental Democracy: Photography and Civic Engagement in the U.S.

Humanities Themes:

- Democracy is a participatory process in which civic engagement empowers the people to contribute to forming their society.
- Civic engagement is a process that is amplified with powerful tools that aid in mobilizing communities to participate in advancing society.

To begin the series, selected scholars present an overview of the historical relationship between photography and civic engagement between 1839 and 2020. Based on his previous research on Cognitive Archaeology, Alexander Aston, Ph.D., from the University of Oxford, will frame the program arch in an introductory text published in print and digital formats. The text will serve as a promotional device and supplementary material to inform two scholar presentations held during CENTER's annual Review Santa Fe Photo conference and symposium.

Aston, Ph.D., will present how the photograph influenced Americans' collective memory, social interaction, and material culture. Citing historical shifts from the advent of field photography during the Civil War, to the image of the civil rights movement, to the contemporary digital photographs portraying the age of the Anthropocene, Aston will articulate the evolving relationship between democracy and civic engagement. Aston will provide case study examples to further illustrate his research in a storytelling format as a guest on CENTER's podcast platform.

In conjunction with Aston's presentation, proposed consulting scholar James Enyeart will present on the technological development of photography and how the camera emerged as a common household technology. From the introduction of daguerreotypes in the 1840s to the contemporary digital works of 2020, photography transcended economic, cultural, and social barriers to become a standard of communication in contemporary society. Author and educator Enyeart will reflect on how technological advancements democratized photography and the mechanisms used to disseminate images to Americans have become a medium of the people. Drawing upon his book *Photographers, Writers, and the American Scene: Visions of Passage* Enyeart will be invited to expand on the presentation to recount cultural touchstones in photography via a storytelling podcast format.

In Section I, scholars will connect audiences to the people, technology, and images that made photography a principal part of modern society. Tracking the level to which society depends upon photography through historic moments of civic engagement will set the course for a more in-depth investigation into the historic relationship between photography and civic action in America. Section I will explore how dynamic tools like photography are crucial to expanding the population's capacity to engage with democratic processes and how civic participation drives our nation towards a more perfect union.

Section II: Origins: Shaping the National Narrative 1839-1900

Humanities Themes:

- The use of images in shaping public perception to establish national morality and civic action during wartime.
- Applying principles of democracy in shaping an inclusive historical narrative through accurate representation promoting equality across the diverse socio-cultural landscape of the United States.

The first photographs of war were created in 1847 by an unknown American photographer who produced fifty daguerreotypes depicting the events of the Mexican-American War. The images depicted the impact of war on a population, rather than heroic visuals of battle paintings of the era. Photography almost immediately became a medium of the people, portraying everyday life with a convincing sense of realism and truth. Photography's usefulness as a means of documenting, sharing, and promoting 'factual' knowledge of historic events was widely acknowledged by 1861 when the American Civil War began. The Civil War represented the first attempt to systematically document a war accurately and spurred the advent of photojournalism. The Civil War was the most documented war of the nineteenth century, leaving future generations with a massive body of photographic documentation, often depicting violence, suffering, and images of the dead and hardships of wartime.

Proposed consulting scholar Anne Wilkes Tucker, Curator Emerita at the Museum of Fine Arts Houston, examines how wartime photography in the nineteenth century altered public opinion and how the photograph became a measure of "truth" in American culture in a critical text framing Section II of the discussion series. A public presentation featuring Tucker expands on the ideas explored in the critical text. The lecture will draw upon the landmark exhibition at the Museum of Fine Arts, Houston, and accompanying book, *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* by Anne Wilkes Tucker, Will Michels, and Natalie Zelt.

In a time of great turmoil for the country when Americans were divided on a myriad of national issues, photography shaped the public perception of civic leaders. For example, President Lincoln famously joked that he wouldn't have been re-elected without his portrait taken by photographer Matthew Brady. Photographs also served a role in family systems as a keepsake of loved ones who were away at war, after which many did not return. Images of visceral scenes depicting the death and destruction of war were published in national newspapers and featured in public exhibitions for the first time. These images brought the war to Americans' doorsteps on the periphery of the conflict, serving as a portal to the atrocities of violence and motivating action towards resolution. This lecture provides examples and shares photographs to demonstrate how photography shaped public opinion, civic action, and historical interpretation of the American Civil War.

Within a few years of introducing photography into the United States in 1839, just before the civil war, slaveholders began to commission photographic portraits of their slaves. Images showcasing African Americans as property were utilized as a symbol of wealth, power, and achievement for slaveholders. However, photographs were also leveraged by ex-slaves, like Frederick Douglass, to portray the humanity of African Americans. Within the first decade of the medium, photography depicted the bondage and the emancipation of African Americans, serving as a visual record of American cultural history's complexity. A podcast will be produced to further explore the use of photography in African American History, featuring proposed consulting scholar Shawn Michelle Smith to discuss how photographs influenced the abolishing of slavery in America. Also, by assessing how southerners used photography to defend slavery, enslaved people alter the social perception of their humanity, and abolitionists to mobilize communities towards equality. Smith is the co-author and author of several books, including *Lynching Photographs*; author of *Pictures and Progress: Early Photography and the African American Identity* and many others.

The second Podcast of Section II focuses on Indigenous American culture and how early forms of photography portrayed the marginalized Indigenous American populations of the nineteenth century. Images of "savages" were created, typically in scenarios in which indigenous American subjects were coerced to pose in inaccurate depictions, to justify assimilation campaigns and acts of violence against Indigenous Americans. Weapons, fake tattoos, exaggerated clothing, and other malicious props were often incorporated in staged portraits of indigenous Americans to alter public perception of the culture. Today, contemporary photography in Indigenous American culture often critiques their ancestors' historical archives and aims to alter nineteenth-century photography's inaccuracies.

William Wilson, photographer, educator, and member of the Navajo Nation, will be featured in the podcast series to further discuss the use of photography in the nineteenth century and how contemporary photography challenges the inaccuracy of the visual history archive of indigenous

Americans. Wilson uses wet plate collodion photographic processes today to create photographs that reflect historic photography of the nineteenth century to subvert the aesthetics of the era into a new form of indigenous photography. Wilson will speak to the power of photography to reclaim historic perception.

Section III: We the People: Photography in public and federal regulation 1900-1950

Humanities Themes:

- Enacting democratic ideals in the workplace through the establishment of fundamental labor rights in America.
- The role of federal assistance and the resilience of the nation in the Great Depression.

Democratic ideals have evolved from popular struggles to make government more accessible to popular influence and to make the influence of the public more inclusive. The early twentieth century was challenging for the U.S. after enduring two world wars, economic collapse, the famine and hardship of the Great Depression, and more. An increasingly pluralistic nation faced complex domestic and global challenges, debated the proper degree of government activism, and sought to define its capacity to mitigate the ill effects of unregulated capitalism and systemic discrimination. Americans of the early twentieth century negotiated their new place in the emerging modernist history arising from the chaos of the nineteenth century instability from economic boom and busts, massive wealth gaps between the affluent classes and the urban poor and landless-farmers, and establishing the U.S. among a world of great nations served as a cautionary tale for twentieth-century Americans. Civic engagement and civic relations were activated on mass, leading to many historical movements that transformed the socio-cultural landscape and the government's role in the legislation of everyday life.

During this era, photography became increasingly accessible to the public and was utilized by governmental and commercial entities. The photograph served as a form of journalism, sharing information and documenting world events for the nation. In the home, photography archived life milestones, from birth to marriage, to death; photography memorialized American life. As a catalyst for civic engagement, photography became a tool for the state to communicate to the public. Alternatively, the expanded access to photographic technology made the camera a tool for the public to communicate with the government. To explore the early twentieth century in Section III, we focus our programming on the use of photography of everyday life, including work, housing, and health, to inspire systemic change for improved working, living, and health conditions of Americans.

Proposed consulting scholar Gregory Sholette, Ph.D., will frame Section III with an introductory essay and scholarly presentation on the use of images to advance the civil rights of American life. Showcasing photographs by Lewis Hine, who captured photos of child labor, Sholette will present the influence of photography in forming the Children's Bureau. This federal agency still exists today. In 1907 Congress chartered the National Child Labor Committee, an organization created to abolish child labor, to gather images of children working in harsh conditions. The photos were publicized in exhibitions alongside statistics to portray the suffering endured by child workers. These efforts, along with adjacent movements for labor reform, aided in establishing the labor regulation we have today. Following the release of a supplementary essay, Sholette, Ph.D., will provide a public multimedia presentation further contextualizing

photography's impact in shaping American policies. Social documentary photographers like Dorothea Lange and Jacob Riss, who influenced reform in rural and urban American life, will be referenced to explore how policy reform was inspired by photography.

A special podcast production with Dyanna Taylor, granddaughter of Dorothea Lange, will accompany Section III's content. Taylor, a five-time Emmy award-winning Cinematographer and Director of Photography will discuss her grandmother's photographs and offer a uniquely intimate perspective into an influential photographer's life and work in history. Lange's iconic images of the Great Depression are woven into the collective memory of the era. Having been hired by the Farm Security Administration's photographic unit, Lange had documented the migration crisis and the poverty-stricken refugees of the dust bowl. Lange's portraits captured the dignity of an American population that had been widely dehumanized at the time. Taylor will discuss her feature-length film about her grandmother's life and work entitled "Grab a Hunk of Lightning." She will include stories of her grandmother's influence, excerpts of her own socially-minded work, and speak to images' power in making change.

Section III will include a second podcast centered on photography's role in the Women's Rights movement between 1900 and 1950. The strategies and tactics of the American women's suffrage movement often relied on drawing attention to their cause to gain recognition from the broader public. Photography was used not only to document protests and civil actions but also as a tool for advocacy. Photographs were used in weekly journals such as *The Suffragist* (November 1913- January 1921) and *Equal Rights* (February 1923-November 1954) to gain publicity and apply pressure on government officials. Photography was used in newsletters, pamphlets, petitions, and even mounting billboards on public highways. Kristen Krueger, Ph.D., will be invited to join CENTER to discuss the role of photography in the Women's Rights movement to explore further how images served as a form of advocacy for the public and the government.

Section IV: Justice for All: Photography in 1950-2000

Humanities Themes:

- The federal government's role in securing equal rights for all citizens is a fundamental aspect of democracy.
- How citizen-led movements aid in transforming systemic change to improve the quality of life.

The United States emerged as one of the few dominant superpowers after World War II, and by the 1950s, the country begins its transformation into a world leader. As a critical influence in global economic, military, political, and technological progress, the country established its national identity on a world stage. Domestically, postwar America marked a time of prosperity; wages for workers increased, liberating millions from poverty into the growing middle-class. Education, employment, birth rate, and many other indicators of a thriving nation increased in this era. However, not all Americans were enjoying the prosperous time equally. People of color, women, the queer community, indigenous populations, and those in poverty were underrepresented in popular culture and political spheres and suffered widespread discrimination in socioeconomic arenas. The tension from the disparities in wealth, access to education, and overall equal rights gave way to several movements calling for civic action and systemic change.

The public pressure and the postwar government's efforts lead to a massive legislative reformation between 1944 and 1999. In this time, more than 500 major laws were passed to improve American life. From enhancing health care with the 1965 Medicare Act to imposing statutes to eliminate barriers to voting, housing policies, and workplace discrimination laws, the United States set out to radically enhance the quality of American life.

In Section IV, we examine the use of images by the government and people to advance the quality of life for all Americans. An overview essay provides insights into how America's globalization and postwar ethos gave way to extensive efforts of reformation and the use of photography to aid in civic actions led by underrepresented communities. Committed scholar Dr. Kymberly Pinder tracks the historical context that gave rise to new waves of the Civil Rights movement, the Women's Rights movement, the LGBT rights movement, and the anti-war movement. In a public presentation, Dr. Pinder deconstructs the popular rise in public concern for inequality and the federal response to the people's demands and how photography was applied to the era's civic engagement strategies. This lecture will draw upon the scholarship of Pinder's co-authored book *Stories from the Camera: Reflections on the Photograph* and the book *Critical Readings in Race in Art History*, among others.

In a supplementary podcast, Kymberly Pinder, Ph.D., provides deeper insights into photography's role in the feminist movement. Pinder will explore how photography was used in photojournalism to document and publicize the feminist movement demonstrations, protests, and civic actions between 1950 and 1999. She will also explore the role of feminist photography in Art history, highlighting key figures that challenged the male-dominant art world alongside their sisters, challenging the patriarchy of American society. We discuss women of the era who used photography to change the general consciousness on women's objectification, their role within domestic life, and their views of self.

To conclude, the final Section IV explores the role of photography in the Vietnam War. A consulting scholar will review how photographs shaped Americans' public perception through the mass broadcasting of wartime images in a podcast format. Images of carriage and violence were utilized by anti-war advocates, while heroic pictures of U.S. soldiers directed as saviors were leveraged by those who supported the war efforts. The public was subjected to a litany of visuals that gave way to civic actions, pressured political leaders, and altered public opinion. Many iconic images of the Vietnam conflict depict explicit scenes like the burning Buddhist monk protesting the war, Vietnamese villagers massacred by U.S. troops at My Lai, and the effects of a napalm attack shaped the popular consciousness of the war. This lecture will reveal how these images and others influenced American perception of foreign affairs and the civic actions coordinated to oppose war and change policies regarding military conscription, armed conflict, and America's role in foreign countries.

Section V: Digital Democracy

Humanities Themes:

- The information age and role of digital technology in advancing democratic principles.
- Preservation of the planet for the future of the country and the world.

By 2000 the world had more democratic nations than autocracies. More than half the world lives in urban environments, and children worldwide were healthier and better educated than any other time in history. The twenty-first century also ushered in accessible Internet access and the digitization of nearly every aspect of our lives. Advancements in technology have occurred faster than ever before, providing new social interaction methods, cultural production, and accessing information. Meanwhile, the environment had become measurably devastated as a consequence of human activity, giving warning signs of a bleak future if left unattended too. By 2020, almost 3,000 operational satellites in orbit around Earth and approximately 280 million smartphones were in use in the United States.

Today, just twenty years into the new century, the world is subject to a global pandemic, forcing most humans into some version of quarantine and lockdown. The United States has evolved alongside the twenty-first-century paradigm shifts and has been a significant factor in the global economic, military, and political theaters. Domestically, the U.S. has endured the 9/11 attacks, stock market crashes of 2008, and civil action's resurgence around identity politics, immigration reform, gender issues. The first black president was elected in 2008, and legalization for same-sex marriage occurred in 2015.

Section V's introductory essay leads the discourse in a contextual overview of the relationship between photography and civic engagement among the many milestones of this century. The essay examines American life between 2000 and 2020, emphasizing the cultural impact of the digital age that inspired unprecedented achievements in civic engagement through the use of digital photography and the accessibility to image distribution platforms for ordinary people. A consulting scholar will be selected to provide a preliminary essay followed by a public scholar presentation explicitly focused on 2020. The scholar will be invited to present a series of photographs as visual prompts aligned with examining the historical, social, and political impacts of digital media on society during the Covid-19 pandemic.

An additional podcast episode with Whitney Johnson, Vice President of Visuals and Immersive experiences at *National Geographic*, discusses how the publication followed the various events of 2020 with the aid of photographers and photojournalists. Johnson reviews images depicting Black Lives Matter demonstrations, COVID-19 relief efforts, and the role of the essential worker labor forces in America. Johnson relates the U.S. to global concerns around immigration, removing public monuments, and the rise of political extremism in the U.S.

To further explore the role of photography in civic action in environmental justice of the twenty-first century, proposed consulting scholar Candice Hopkins will participate in the second podcast of Section V. The discussion will explore how photography was utilized in recent actions around climate change, land use, and ecological preservation. Hopkins will review the usage of digital images and civil photojournalism in Standing Rock, one of America's largest protests in which a coalition of indigenous Americans led 15,000 protestors to protect the water supply of more than 17 million people from the construction of the Dakota Access Pipeline (DAPL).

Section VI: Democracy: An ongoing practice

Humanities Themes:

- Democracy is a participatory process in which civic engagement empowers the people to contribute to forming their own society.
- Civic engagement is a process that is amplified with powerful tools that aid in mobilizing communities to participate in advancing society.

In Section VI, we conclude our series by revisiting the initial points of inquiry on the role of photography in civic engagement in the United States of America history. Given the robust content previously explored, we invite contributing scholars from earlier sections to join a public panel discussion at the annual Review Santa Fe Photo conference's symposium. The panel discussions will feature a conversation with proposed scholars Anne Wilkes Tucker, Dr. Kymberly Pinder, and Dr. Gregory Sholette, moderated by Alexander Aston, Ph.D. The discussion will reflect on the diverse presentations, essays, and podcast conversations that have been produced. Each scholar will share insights on their findings.

A consulting scholar will provide a subsequent reflective text to give an overview of how democracy is an ongoing process spurred by the involvement of active citizens and a responsive legislative system. The essay will emphasize the correlation between accessible tools, like photography, and the ability of the public to influence the state of the society.

C. Project Formats

The format of *The Democratic Lens* is a lecture series to share stories and discuss civic engagement in American photographic history. The public lectures and supplementary content is designed to connect diverse contemporary audiences to foundational components of civic education by highlighting underrepresented histories that still resonate today. Multiple formats outlined below are utilized to provide diverse entry points for audiences to connect to the material and themes of *The Democratic Lens*. The primary format will include the Lecture Series, and secondary formats include essays, podcasts, and the project website.

Public Lectures Format

Public lectures will be held in-person in Santa Fe, NM, and broadcasted virtually to online audiences nationwide. We will utilize two formats for lectures and associated discussions:

A scholar presentation format in which a scholar lectures alongside a multimedia presentation, followed by a moderated audience Q &A, and

A panel discussion in which each panelist provides brief presentations, followed by a moderated group discussion and audience Q&A. Virtual audiences will be able to participate in the audience Q& A with in-person audience members via Zoom Webinar software. Video and audio documentation of live events will be re-mastered for quality and featured on CENTER's photography2020.org website alongside related content.

Essays

The critical texts will be produced as commissioned essays. Each essay will be designed to provide scholarly research-based documentation and supplementary content to the public discussions. The texts will primarily provide contextual content to aid in better understanding the

cultural, historical, and political context of the issues explored in the public discussions. The critical texts will be shared online on the photography2020.org website and will be shared with audience members who pre-register for the public discussions. Selected texts will be published in CENTER's annual printed program guide, which is distributed by mail to 15,000 readers and posted digitally across all CENTER web platforms.

Podcast Format

The podcast format will include pre-recorded conversations between scholars and CENTER staff to supplement the content presented in the lecture series. The podcast conversation will be structured in a storytelling format to aid in providing an immersive experience for the audience. Podcast content will explore the themes of *The Democratic Lens* in focused case studies that center on relevant themes. The podcast recordings will be released online on the photography2020.org website and in newsletters and social media as a publicity device to attract audiences to public events.

Website photography2020.org:

A comprehensive multimedia website will host all the documentation of events, podcasts, texts, and related material to *The Democratic Lens*. Video, audio, essays, and related photo galleries will be provided for an ongoing inquiry into the related themes of the lecture series. This website was initially launched as part of CENTER's Photography 20/20 Compendium project. The website currently serves as a site for the collaborative interpretation of the historical and social impact of digital technologies and lens-based media in the 21st century. The addition of *The Democratic Lens*, allows the website to continue to serve as an accessible resource for photographic scholarship.

D. Project Resources

The Scholar Advisory Council and CENTER staff will utilize multiple resources to inform and support the lecture series. CENTER has a twenty-six-year history of working with photographic practitioners and a related archive of the 2,000+ alumni that have participated in the juried flagship program, the Review Santa Fe Photo conference. The archive will be available to the Scholar Advisory Council, CENTER staff, and the consulting scholars to source images and award-winning documentary and fine art projects for examples in the multimedia presentations.

Another primary CENTER resource includes the CENTER network of dozens of editors of major distribution magazines and newspapers, as well as curators from major metropolitan museums and international festivals. Their exhibitions and associated catalogs or editorial features provide important pre-existing research for key themes explored in the lecture series, including Anne Wilkes Tucker's exhibition *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* from the 2012 exhibition at the Museum of Fine Arts, Houston. CENTER reviewer, juror, and former panelist, Whitney Johnson, Vice-President of Visuals and Immersive Experiences at *National Geographic*, will be invited to contribute and participate as a podcast guest.

The essays produced by the selected scholars will draw upon their existing scholarship and research. Resources to be utilized also includes the essay of the Scholar Advisory Council

member Dr. Kymberly Pinder from the 2015 exhibition “Necessary Force: Art in the Police State.” Drawing upon similar themes is the essay by Dr. Pinder in the recent initiative, *Photography 20/20 Compendium*, “These Are Not Recent Events.” Pinder is also the author and editor of the book *Stories from the Camera: Reflections on the Photograph* and the book *Critical Readings in Race in Art History*, among others.

CENTER’s Board of Directors includes Dyanna Taylor, Emmy award-winning cinematographer, and granddaughter to Dorothea Lange. She is the creator and narrator of the film about Dorothea Lange's "Grab a Hunk of Lightning" part of PBS's American Masters Series. This film will be discussed in the podcast with Dyanna Taylor.

E. Project History

Founded in 1994, the not-for-profit organization CENTER supports socially and environmentally engaged lens-based projects through education, public platforms, funding, and partnerships. Through our advancement of artists and their work, CENTER serves to deepen public understandings of lens-based media's complex history and ongoing cultural significance across disciplines and social sectors. CENTER prioritizes the production of in-depth collaborative initiatives in which the subjects have overlapping interests with adjacent fields, including editorial, academic, scientific, health, and human services, among others. CENTER brings together the diverse thoughts of scholars and lens-based media practitioners to explore the social impact of photography and images from the historical, cultural, and technological perspectives.

CENTER’s annual programs, Awards, and Grants include the Project Launch Grant, Project Development Grant, Three Choice Awards, Excellence in Multimedia Award, Santa Fe Fellows, Callanan Excellence in Teaching Award, and the Review Santa Fe Photo Festival and conference. Public exhibitions, educational presentations, and expositions of the work are held in conjunction with the Awards and conferences. CENTER Awards, Grants, Review Santa Fe, and ALL other programs are open for submission to international and national photographers and lens-based artists. CENTER has also produced a multimedia website, photography2020.org, and publishes an annual printed guide to connect to expansive audiences around the world

The Democratic Lens builds upon the resources, network, and programmatic history of CENTER and leverages our strongest initiatives to support the production of the discussion series and related material. CENTER's premier juried portfolio review event, the Review Santa Fe Photo Festival and conference, has helped photo-based storytellers bring their work to completion and have it seen by industry leaders, editors, curators, publishers, and diverse public audiences. The festival has also served as a platform for public discussions in various formats, including scholar presentations, panel discussions, workshop groups, artist presentations, exhibition talks, and more.

CENTER's Photographer Presentations hosted during the Review Santa Fe Festival and conference included ten to fifteen photographers providing an intimate view into their project, followed by a moderated discussion with a humanities scholar and audience Q&A. CENTER also hosts the Scholar Presentation during the festival, in which a scholar provides an in-depth analysis of a photographic subject. In 2019 John Jacob, Curator at the Smithsonian American Art

Museum, presented “A Box of Ten Photographs: The Odyssey of Diane Arbus” to a filled the capacity conference room. Building on our legacy and cultivated audience, *The Democratic Lens* is posed to be well attended and anticipated by our community.

CENTER was also fortunate to have received funding from the NEH Cares Act for our related initiative, *The Photography 2020 Compendium*, in which we collaborated with scholars, photographers, and leaders in various fields of media to investigate the relationship of photography to cultural production. The *Photography 2020 Compendium* project marked our first long-term humanities guided investigation of photography as a significant medium for the production, preservation, and interpretation of culture and human life. The *Photography 2020 Compendium* project resulted in a multimedia platform featuring reflective texts, a podcast series, documentation of a panel discussion and nine artist presentation, and a twenty-year archive and resource of the Review Santa Fe alumni photographers. Programs occurred in multiple formats and are now available online at photography2020.org.

F. Audience, Marketing, and Promotion

Internationally recognized for photographic excellence, CENTER contributes to the rich history of photography in New Mexico. by promoting Santa Fe as a photographic destination worldwide. Our targeted marketing plan is crafted to reach an audience of serious photographers, editors, publishers, and collectors. Leveraging the sense of place and the historical significance of photography in New Mexico, our marketing reaches diverse audiences nationally and internationally. We focus on documentary, reportage, fine art photography enthusiasts, editors, curators, and publishers mostly aged 23-75 in the U.S., Canada, and Europe. We also intend to reach a broad audience of Northern New Mexicans by placing ads in the local newspaper, which has previously resulted in positive turnouts for our public events.

Based on CENTER's twenty-year history of producing photographic events in Santa Fe, we expect to serve 100-300 people per in-person lectures in Santa Fe, NM and another 200+ online during the live events from an international audience and up to another 1,000 readers online following the lectures via the website. Further to the reach, we anticipate publishing a printed magazine-style program guide that will be directly mailed to 15,000 from CENTER's established mailing list of photographers around the United States.

The marketing plan begins with CENTER's newsletter announcement that reaches 18,000 subscribers. The lecture series and supplementary programs will be included multiple times in the bi-monthly e-newsletters and reinforced with social media postings. We maintain a regular social media presence for our followers and employ tactics like Instagram take-overs, hashtags, and twice-monthly newsletters. Social media exchange and word of mouth are powerful marketing tools for CENTER accounting for at least 25% of our new attendees.

CENTER posts regularly across social media as our audience is highly attuned to these platforms. Our promoted posts reach over 100,000 photographers in Europe, Asia, Australia, Canada, and the U.S. As a result; we receive upwards of 45 different countries represented in our annual program applications. CENTER's social media followings include 5,303 on Instagram, @centersantafe, 6,290 on Twitter, @centersantafe, 11,971 on Facebook, @centersantafe, and 513 members in the Review Santa Fe private Alumni Photographer Group.

Press releases will be distributed to local and national media outlets before each program with high-quality images, free all-access passes, and interview options for journalists. About 250 national and international magazines, newspapers, arts writers, and news outlets are reached, including *HuffPost*, *CNN*, *NPR*, as well as photo magazines including *Aperture*, *L'Oeil de la Photographie*, *phMuseum*, among others. PR.com deployments also reach dozens of trade publications, news sites (Yahoo.com, Google news), and industry distribution channels, as well as A.P. top media outlets.

CENTER maintains ongoing affiliations and media partnerships with the local chapter of the American Society of Media Photographers (ASMP) and the internationally renowned Santa Fe Workshops. We have an ongoing relationship with the University of New Mexico Art Museum (UNMAM) and collaborate on programming. Alongside the programming, we have a promotional exchange with UNMAM promoting one another's programs.

G. Evaluation of the Project's Impact

CENTER's evaluation criterion is based on reaching audiences and raising awareness around critical issues. This goal is measured by evaluating audience engagement with surveys, attendance, media coverage, and online traffic. CENTER staff measures this goal by assessing the diversity of perspectives presented, counting the number of questions from the audience, and reviewing public feedback from in-person and online surveys. Our surveys evaluate audience experience by asking, "did you learn something new?" and "did this program address critical issues?"

CENTER tracks our reach with new audiences by collecting zip codes, auditing website traffic, email list signups, social media activity, and web analytics. We compare results to previous years to determine the new audiences. Evaluation features will take the form of online polls and surveys for virtual audiences attending through online platforms.

Project impact will also be measured and reviewed in a final report prepared by CENTER staff, with support from our Humanities Scholar Advisory Council. This report will measure the participation, engagements, and overall learning goals of the program. The project team will review individual programs, supplementary material, and the collective impact data of the overall initiative.

H. Organizational Profile

CENTER is a non-profit organization founded in 1994 devoted to the advancement of photography and lens-based media projects, critical discourse, and public engagement. Our mission is to support socially and environmentally engaged lens-based projects through education, public programs, funding and partnerships. Through our advancement of photographers and their work, CENTER serves to deepen public understandings of lens-based media's complex history and ongoing cultural significance. CENTER has created diverse programming to support producing new projects, connecting diverse audiences to meaningful stories through photography, and cultivating platforms for review and historical analysis.

CENTER is a small organization with a large impact. Annually we serve approximately 1,500 photographers, artists, storytellers, educators, editors, curators and other photography

enthusiasts. CENTER is renowned internationally due to its formula for high impact professional development programs with industry leaders. Our annual budget is approximately \$350,000 and historically stems from earned and unearned income from donor support and granting institutions such as the National Endowment for the Arts, the New Mexico Arts Commission, the Santa Fe Arts Commission, and others. Each year we distribute thousands in direct funding for lens-led projects. Annually, CENTER utilizes independent juries comprised of industry leaders from major institutions such as *National Geographic*, the J. Paul Getty Museum, the Smithsonian American Art Museum, and many others. The major programs are listed below.

Photography 20/20 Compendium (www.photography2020.org)

In collaboration with photographers, scholars, curators, and industry leaders, CENTER investigates the trajectory of lens-based media practices. The website features reflective texts, a podcast series, a panel discussion, photographer presentations, and a 20-year archive and resource of the CENTER photographers. We reflect on the new discourses within the field of photography through an arts and humanities lens to foster cross-discipline learning between artists, humanities professionals, and relevant fields of study.

Awards & Grants Program: (visitcenter.org/call-for-entries)

Formed in 1998, CENTER highlights excellence in contemporary photography with photo grants and awards annually. Award recipients receive a professional development package that offers the opportunity to present their projects publicly at the Review Santa Fe conference. Award categories include the Curator's Choice, Editor's Choice, Director's Choice, Me&Eve Award. CENTER's Project Launch Grant and Project Development Grant provide \$5,000 for project distribution. Seventeen photographers are selected through a blind jury process the Awards and Grants program each year and gain professional development benefits through our programs.

Review Santa Fe Festival and conference: (visitcenter.org/rsf-overview)

CENTER's premier juried portfolio review event, the Review Santa Fe Photo Festival, is a weekend conference for photographers who have created a documentary project or fine art series and who are seeking audience expansion, critical discussion, and community gathering in a unique place. This event helps photo-based storytellers bring their work to completion and have it seen by industry leaders, editors, curators, and publishers who are portals to broad international audiences. Public programs like the Portfolio Walk, the Photographer Presentations, Scholar Presentations, Portfolio Reviews, and professional development workshops occur in conjunction with the conference. Photography exhibitions, photographic a book-fair, and youth education programs are also implemented alongside the conference.

I. Project Team

CENTER STAFF

Laura Wzorek Pressley, Staff, CENTER Executive Director

Ms. Wzorek Pressley is an experienced Cultural Producer powering multi-faceted events serving local, national, and international communities. As a Certified Executive Director of CENTER in Santa Fe, she directs one of the most effective outcome-driven programs in the

world for photography and lens-based media, CENTER's annual event, the Review Santa Fe Photo Festival, and conference. Laura oversees all evaluations to ensure the highest level of programming and constituent satisfaction. She plans and directs the private and public-facing components of the multi-faceted Review Santa Fe Photo Festival and has been leading this internationally renowned program for over 15 years. Laura spearheaded strategic growth and collaborated with museums, educational institutions, photographic organizations, and other like-minded businesses to expand capacities and fulfill shared missions. Ms. Wzorek Pressley received her BFA in Photography Cum Laude from the College of Santa Fe and is currently pursuing a Master's in Public Administration from the University of New Mexico.

Matthew Contos, Staff, Curator of Public Engagement

Matthew Contos has served as a Curator, Program Coordinator, Arts Administrator, and Educator throughout his career. His efforts have resulted in the formation of social centers, international collaborations, exhibitions, publications, and diverse programming. He has held positions within the art community for various organizations nationwide, such as SITE Santa Fe Contemporary Art Museum, The Center of Contemporary Arts, Creative Capital, and the San Francisco Public Arts Commission. He has served as an educator in rural communities of Montana, as a social service provider in youth detention centers in Denver, Co, and has orchestrated disaster relief efforts in rural El Salvador. Contos joined CENTER in August 2019 and supports curatorial projects, program implementation, outreach initiatives, and administration. Contos holds an MFA in Social Practice from California College of the Arts and a BFA in Studio Art from the University of Denver.

J.C. Gonzo, Staff, Communications Manager

J.C. Gonzo is a graphic designer and freelance writer for various independent publications. His artistic projects include investigative photographic excursions; researching, documenting, and re-contextualizing sub- and counter-cultural histories as a form of meta-ecology. His work is depicted through a variety of media, including photography and video, functioning both as a referential document and celebration of chaos as exhibited by the natural world. He will be managing the CENTER programs and working on the printed program guide. J.C. Gonzo earned a self-designed B.A. in 'Sexual Liberation As Art' at the College of Santa Fe in 2011.

SCHOLAR ADVISORY COUNCIL

The Scholar Advisory Council supports CENTER staff in implementing The Democratic Lens. The Council will support the ongoing review and scholarly analysis of the proposed inquiry. Some members will also contribute to the programmatic implementation in the form of essays, presentations, and podcast interviews when their expertise is applicable. Contributing scholars not in the Council will be labeled "consulting scholar" below. Scholars and experts of diverse backgrounds were selected to provide a cross-disciplinary oversight to the development and implementation of *The Democratic Lens*.

Alexander Aston, Ph.D., Scholar and Educator: Advisory Council and Consulting Scholar

Alexander Aston will receive his doctorate in archaeology from the University of Oxford in the Spring of 2021. He is a lecturer at Keble College and on the board of directors for the Centre for Cognitive Archaeology at the University of Colorado, Colorado Springs. He has prior de-

grees in philosophy and history. His work lies at the intersection of Cognitive Archaeology, Deep History, and Philosophy of Nature, examining the relationship between ecology, material culture, and social cognition. Aston is on the organizing committees of numerous educational initiatives, including the Educere Alliance organized through the Oxford Department of International Development and the Black Trowel Collective micro-grants scheme. Alexander grew up between Zimbabwe, Greece, and the United States. Aston will contribute to the project by providing an introductory essay and a scholar presentation providing historical context for the project-inquiry.

Shane M. Kraus, Ph.D., Scholar, Advisory Council

Dr. Shane Kraus began his graduate work at USC where he studied late 19th-century modernist literature and German Idealism. He continued to UC Davis for his second MA in English with a concentration in creative writing and began studying the politics of aesthetics. In his doctoral dissertation he considers the confluence between neoliberalism as a political rationality and mode of self representation as it bears on the creative/authorial act. Dr. Kraus received his doctorate in Rhetoric, Composition & the Teaching of English from the Department of English at the University of Arizona. Dr. Kraus will serve on the Scholar Advisory Council.

Kristen Krueger, Ph.D., Educator, and Scholar Advisory Council and Consulting Scholar

Kristen Krueger currently teaches history at Texas Lutheran University and Lone Star College. She is a historian specializing in the history of social movements and the history of girlhood. The Women's Studies Program at the University of Houston awarded Krueger with the Blanche Espy Chenoweth Graduate Fellowship to further the completion of her dissertation, titled "'Problem Girls to 'Welfare Queens': Public Policy and Teen Pregnancy.' Krueger will serve as an advisor to aid in historic accuracy around Women's History in the United States and will be featured in a podcast to discuss the role of photography in the Women's Rights movement to explore further how images served as a form of advocacy for the public and the government.

Kymerly Pinder, Ph.D., Acting President, Massachusetts College of Art & Design, Advisory Council and Consulting Scholar

Dr. Kymerly Pinder is a Scholar, Curator and is currently the Acting President of Academic Affairs at the Massachusetts College of Art and Design. She was a professor and administrator for sixteen years at the School of the Art Institute of Chicago before coming to New Mexico, where she was dean of the College of Fine Arts at UNM from 2012 until 2019. As a community arts scholar, Dr. Pinder has been committed to community engagement and interdisciplinary initiatives. Before and during her teaching career, she worked in the education and curatorial departments in museums and galleries, such as the Metropolitan Museum of Art, The Cloisters in New York, and The Art Institute of Chicago. Dr. Pinder has been published in the Art Journal, Art Bulletin, and Third Text. She has received awards and fellowships from the National Endowment for the humanities and the Mellon, Ford, and Henry Luce Foundations, among others. Pinder will contribute to the project as an advisory and participate in a supplementary podcast to provide deeper insights into the role of photography in the feminist movement between 1950 and 2000.

Dyanna Taylor, Cinematographer, and Director of Photography, CENTER Board of Directors, Advisory Council and Consulting Scholar

Dyanna Taylor is a five-time Emmy award-winning Cinematographer and Director of Photography whose prominent career in documentaries and features has also earned her a Peabody Award and the honored Muse Lifetime Achievement Award for Outstanding Vision and Achievement in Cinematography from New York Women in Film and Television.

Her film, “Dorothea Lange: Grab a Hunk of Lightning”, has special meaning for Taylor. She is Lange’s granddaughter and has been deeply influenced by her grandmother’s sensibility and aesthetic. This relationship has given Taylor access to never-before-seen footage, photographs, and journals. Combining Taylor’s memories and personal understanding with thorough scholarship, her film gives the viewer both an understanding and felt a sense of the woman whose influential twentieth-century work revealed America to America. Taylor will contribute to the project by participating in a podcast discussion about the work of her grandmother and historic icon Dorothea Lange and discuss her film.

J. Consulting Scholars

Candice Hopkins, Curator, Proposed Consulting Scholar

Hopkins leads the curatorial direction of the Toronto Biennial, including new art commissions, exhibitions, and publications. Most recently co-curator for SITE Santa Fe's 2018 Sitelines Biennial and the Canadian Pavilion for the 2019 Venice Biennial, Hopkins has developed major international exhibitions, including Sakahàn: International Indigenous Art (2013), National Gallery of Canada, Close Encounters: The Next 500 Years (2011), Plug-In ICA, and, dOCUMENTA 14 in Kassel and Athens (2017). She has been published widely and lectured internationally and is the recipient of the 2015 Hnatyshyn Foundation Award for Curatorial Excellence in Contemporary Art. Originally from Whitehorse, Yukon, Hopkins is a citizen of Carcross/Tagish First Nation. Hopkins will participate in the second podcast of Section V and discuss her analysis of the dynamics and organization of the Water Protectors in defense of Standing Rock during the noDAPL movement.

Whitney Johnson, Vice President of Visuals and Immersive experiences at National Geographic, Proposed Consulting Scholar

Whitney Johnson leads the team responsible for photography, emerging formats, video, and podcast operations. Before joining National Geographic magazine, she was the director of photography at The New Yorker, where her work was widely recognized, earning awards from the American Society of Magazine Editors; Awards of Excellence from the Society of Publication Designers; and a Peabody, in collaboration with Human Rights Watch and the photographer Platon. Whitney also enjoys teaching and mentoring in photography. Johnson will discuss how National Geographic followed the various events of 2020 with the aid of photographers and photojournalists in a podcast.

Gregory Sholette, Ph.D., faculty at the Art, Design, and the Public Domain program of Harvard University’s Graduate School of Design, Proposed consulting scholar

Artist, writer, activist, and teacher Gregory Sholette specializes in the history and theory of contemporary socially engaged art. His research and artistic practices focus on issues of

equitable labor justice for artists, the activist agency of “dark matter” art, critical pedagogy, and oppressive, racialized historical narratives. Sholette is a graduate of the Whitney Program in Critical Theory (1996), did his MFA at U.C. San Diego (1995), BFA at The Cooper Union (1979), and received his Ph.D. in Heritage and Memory Studies from the University of Amsterdam, The Netherlands (2017). He is associate faculty at the Art, Design, and the Public Domain program of Harvard University's Graduate School of Design, Sholette will be invited to contribute an introductory essay to and public presentation on the use of images to advance the civil rights of American life.

Shawn Michelle Smith, Ph.D., Professor Visual and Critical Studies at the School of the Art Institute Chicago, Proposed Consulting Scholar

Shawn Michelle Smith studies the history and theory of photography and race and gender in visual culture. She has written several books, including most recently *Photographic Returns: Racial Justice and the Time of Photography* (forthcoming, Duke 2019) and *At the Edge of Sight: Photography and the Unseen* (Duke 2013), which won the 2014 Lawrence W. Levine Award for best book in American cultural history from the Organization of American Historians and the 2014 Jean Goldman Book Prize from the School of the Art Institute of Chicago.

Anne Wilkes Tucker, Curator Emerita at the Museum of Fine Arts Houston, Proposed consulting scholar

Anne Wilkes Tucker is the curator emerita of the Museum of Fine Arts, Houston, having in 1976, become founding curator of the photography department for which she acquired 30,000 photographs made on all seven continents. She curated or co-curated over 40 exhibitions, most with accompanying catalogs, including surveys on the Czech Avant-garde, the history of Japanese photography, and the history of war photography. She has also contributed articles to over 150 magazines, books, and other catalogs and has lectured throughout North and South America, Europe, and Asia. Her honors, fellowships, and awards include being selected as “America’s Best Curator” by *Time* magazine in 2001 in an issue devoted to America’s Best. Wilkes Tucker will contribute a critical essay that examines how wartime photography in the nineteenth century altered public opinion and how the photograph became a measure of “truth” in American culture in a critical text framing Section II of the discussion series.

Will Wilson, Alumni Photographer, and youth educator, CENTER Board of Directors, Advisory Council and Consulting Scholar

William Wilson is a Diné photographer who spent his formative years living in the Navajo Nation. In 2007, Wilson won the Native American Fine Art Fellowship from the Eiteljorg Museum, and in 2010 was awarded a prestigious grant from the Joan Mitchell Foundation. Will is the Head of the Department of Photography in the School of Arts at Santa Fe Community College. Wilson studied photography at the University of New Mexico (Dissertation Tracked MFA in Photography, 2002) and Oberlin College (B.A., Studio Art and Art History, 1993). Wilson will serve on the Advisory Council and participate in a podcast in which he will reflect on how contemporary photography challenges the inaccuracy of the historic visual archives of indigenous Americans.

K. Work Plan

<u>2021:</u>	<u>Deliverables</u>
September	Scholar Council meeting with all Council Members and CENTER Staff
October	Essay 1 and Scholar Lecture 1 with Dr. Ashton; Scholar Lecture 2 with James Enyeart
November	Podcast 1 (storytelling format) with Dr. Ashton and Laura Wzorek Pressley
<u>2022:</u>	<u>Deliverables</u>
January	Publicity Launch; CENTER Staff
February	Essay 2 by Anne Wilkes Tucker
March	Podcast 2 (storytelling format) with Shawn Michelle Smith
April	Podcast 3 (storytelling format) with William Wilson
May	Scholar Lecture 3 with Anne Wilkes Tucker
June	Publicity Follow up CENTER Staff; Essay 3 by Dr. Sholette
July	Scholar Council meeting; Printed Program Guide CENTER Staff; Scholar Lecture 4 with Dr. Sholette
August	Podcast 4 (storytelling format) with Dyanna Taylor
September	Podcast 5 (storytelling format) with Dr. Krueger
October	Essay 4 and Scholar Lecture 5 with Dr. Pinder; Scholar Lecture 6 TBD, Panel Discussion with Dr. Pinder, Dr. Ashton, Dr. Sholette, and Anne Wilkes Tucker; Podcast 6 (storytelling format) with Dr. Pinder
November	Essay 5 TBD and Podcast 7 TBD
<u>2023</u>	<u>Deliverables</u>
January	Podcast 9 with Candice Hopkins; Scholar Council meeting
February	Essay 6 by TBD
March	Final Report and evaluation review, Scholar Council and CENTER Staff
April	Final Report submitted, CENTER Staff

Totals: six Lecture Presentations; one Panel Discussion; nine Podcast Discussions; and six Essays

L. Budget

CENTER will oversee all aspects of the budget and costs implementing *The Democratic Lens* (please see attached budget equaling \$162,500). Should additional funding be needed if the project scope is expanded, we will apply to additional foundations and connect with individual donors. The multi-program budget has been carefully prepared, and we feel confident the attached budget represents the associated costs of the proposed project.

Attachment 2. Work Plan

			Attachment 2. Work Plan		
2021	Section	Deliverables	Description	Confirmed Contributor(s)	Proposed Contributor
September	n/a	Scholar Council meeting	Scholars Council meet (2 hours) to review the Work plan, shape the analysis and discuss guest scholar prospects with CENTER staff.	Scholar Council, Laura Wzorek Pressley, Matthew Contos	
October	Section I: Instrumental Democracy: Photography and Civic Engagement in the United States	Essay 1	Commissioned Essay produced & Distributed focusing on: The photograph influenced collective memory, social interaction, and material culture of Americans	Alexander Aston, PhD	
October	Section I: Instrumental Democracy: Photography and Civic Engagement in the United States	Scholar Lecture 1	Public presentation during Review Santa Fe Symposium (1839-2020)	Alexander Aston, PhD	
October	Section I: Instrumental Democracy: Photography and Civic Engagement in the United States	Scholar Lecture 2	Public presentation during Review Santa Fe Symposium on the technological development of photography and how the camera emerged as a common household technology.(1839-2020)		James Enyeart
November	Section I: Instrumental Democracy: Photography and Civic Engagement in the United States	Podcast 1 1(storytelling format)	Podcast with Scholar 1 presenting overview of history between photography and civic engagement in the US (1.5 hours)	Alexander Aston, PhD; Laura Wzorek Pressley	
2021	Section	Deliverables	Description	Confirmed Contributor(s)	Proposed Contributor

2022	Section	Deliverables	Description	Confirmed Contributor(s)	Proposed Contributor
January	Section I: Instrumental Democracy: Photography and Civic Engagement in the United States	Publicity Launch	Public announcement featuring confirmed participating scholars and event dates	Laura Wzorek Pressley Matthew Contos, J.C. Gonzo	
February	Section II: Origins: Shaping the National Narrative 1839-1900	Essay 2	Commissioned Essay produced & Distributed focusing on: how wartime photography in the nineteenth century altered public opinion and how the photograph became a measure of "truth" in American culture		Anne Wilkes Tucker
March	Section II: Origins: Shaping the National Narrative 1839-1900	Podcast 2 (storytelling format)	Podcast with scholar on the use of photography in African American History, in the 19th century	Podcast Host: Laura Wzorek Pressley	Shawn Michelle Smith
April	Section II: Origins: Shaping the National Narrative 1839-1900	Podcast 3 (storytelling format)	Podcast with scholar on Indigenous American culture and how early forms of photography portrayed the marginalized Indigenous American populations of the nineteenth century.	Podcast Host: Laura Wzorek Pressley	William Wilson
May	Section II: Origins: Shaping the National Narrative 1839-1900	Scholar Lecture 3	Public Lecture on: how wartime photography in the nineteenth century altered public opinion and how the photograph became a measure of "truth" in American culture		Anne Wilkes Tucker
June	n/a	Publicity Follow up	Public announcement featuring confirmed participating scholars and upcoming event dates	Laura Wzorek Pressley Matthew Contos	
June	Section III: We the People: Photography in public and federal regulation 1900-1950	Essay 3	Commissioned Essay produced & Delivered on the use of images to advance the civil rights of American life, with a focus on labor movements.		Gregory Sholette, Ph.D.

2022	Section	Deliverables	Description	Confirmed Contributor(s)	Proposed Contributor
July	n/a	Scholar Council meeting	Scholars Council meet (1 hour) to review printed Program Guide and discuss upcoming program introductions for the Review Santa Fe Symposium	Scholar Council, Laura Wzorek Pressley, Matthew Contos	
July	n/a	Printed Program Guide Featuring essays 1-3	Printed and direct mailed Program Guide to national audience is designed and printed in July. The guide takes approximately four weeks to complete.	Laura Wzorek Pressley, Matthew Contos, JC Gonzo, Scholar Council	
July	Section III: We the People: Photography in public and federal regulation 1900-1950	Scholar Lecture 4	Public Lecture on the use of images to advance the civil rights of American life, with a focus on labor movements.		Gregory Sholette, Ph.D.
August	Section III: We the People: Photography in public and federal regulation 1900-1950	Podcast 4 (storytelling format)	Podcast with Dyanna Taylor, daughter of Dorothea Lange, will discuss the use of photography by the FSA during the dust bowl and migrant crisis of the great depression	Dyanna Taylor and Podcast Host: Laura Wzorek Pressley	Dyanna Taylor
September	Section III: We the People: Photography in public and federal regulation 1900-1950	Podcast 5 (storytelling format)	Podcast with scholar on role of photography in the Women's Rights movement to explore further how images served as a form of advocacy for the public and the government.	Kristen Krueger, Ph.D	
October	Section IV: Justice for All: Photography in 1950-2000	Essay 4	Commissioned Essay produced & Delivered providing insights into how America's globalization and postwar ethos gave way to extensive efforts of reformation and the use of photography to aid in civic actions lead by underrepresented communities.	Kymberly Pinder, Ph.D	

2022	Section	Deliverables	Description	Confirmed Contributor(s)	Proposed Contributor
October	Section IV: Justice for All: Photography in 1950-2000	Scholar Lecture 5	Public Lecture deconstructing the popular rise in public concern for inequality and the federal response to the people's demands and how photography was applied to the era's civic engagement strategies.	Kymerly Pinder, Ph.D	
October	Section IV: Justice for All: Photography in 1950-2000	Podcast 6 (storytelling format)	Podcast exploring how photography was used in photojournalism to document and publicize the feminist movement demonstrations, protests, and civic actions between 1950 and 1999.	Kymerly Pinder, Ph.D	
October	Section V: Digital Democracy 2000-2020	Scholar Lecture 6	Public Lecture examining American life between 2000 and 2020, emphasizing the cultural impact of the digital age that inspired unprecedented achievements in civic engagement through the use of digital photography and the accessibility to image distribution platforms for ordinary people.		Contributing scholar will be selected by the Scholar Advisory Council
October	Section VI Democracy: An ongoing practice	Public Panel Discussion	Featuring multiple scholars, the public panel discussion will be presented at the Review Santa Fe and will focus on how photography has aided in democracy as a participatory process, in which civic engagement empowers the people to contribute to forming their own society.	Dr. Kymerly Pinder and Alexander Aston, Ph.D (moderator)	Anne Wilkes Tucker, and Dr. Gregory Sholette,

2022	Section	Deliverables	Description	Confirmed Contributor(s)	Proposed Contributor
November	Section IV: Justice for All: Photography in 1950-2000	Podcast 7 (storytelling format)	Podcast exploring the role of photography In the Vietnam War.		Contributing scholar will be selected by the Scholar Advisory Council
November	Section V: Digital Democracy 2000-2020	Essay 5	Commissioned Essay produced & Delivered examining American life between 2000 and 2020, emphasizing the cultural impact of the digital age that inspired unprecedented achievements in civic engagement through the use of digital photography and the accessibility to image distribution platforms for ordinary people.		Contributing scholar will be selected by the Scholar Advisory Council
December	Section V: Digital Democracy 2000-2020	Podcast 8 (storytelling format)	Podcast with Whitney Johnson, Vice President of Visuals and Immersive experiences at National Geographic, discussing how the National Geographic followed the various events of 2020 with the aid of photographers and photojournalists.		Whitney Johnson
2023	Section	Deliverables	Description	Confirmed Contributor(s)	Proposed Contributor
January	Section V: Digital Democracy 2000-2020	Podcast 9	Podcast discussion exploring how photography was utilized in recent actions around climate change, land use, and ecological preservation.		Candice Hopkins

January	N/A	Scholar Council meeting	Scholars Council meet (1 hours) to review final analysis and prepare final report	Scholar Council, Laura Wzorek Pressley, Matthew Contos	
February	Section VI Democracy: An ongoing practice	Essay 6	Commissioned Essay produced & Delivered providing a reflective text to give an overview of how democracy is an ongoing process spurred by the involvement of active citizens and a responsive legislative system. The essay will emphasize the correlation between accessible tools, like photography, and the ability of the public to influence the state of the society.		Contributing scholar will be selected by the Scholar Advisory Council
March	Conclusion	Final report	Project Director prepare final report	Matthew Contos and Laura Wzorek Pressley	
April	Conclusion	Final report	All content uploaded and accessible on photograph2020.org	Matthew Contos and Laura Wzorek Pressley, J.C. Gonzo	
2023	Section	Deliverables	Description	Confirmed Contributor(s)	Proposed Contributor

PROJECT TEAM

CENTER Staff

Laura Wzorek Pressley, Staff, CENTER Executive Director

Matthew Contos, Staff, Curator of Public Engagement

J.C. Gonzo, Staff, Communications Manager

SCHOLAR ADVISORY COUNCIL

Alexander Aston, Ph.D., Scholar and Educator, from the University of Oxford

Shane Michael Kraus, Ph.D., Scholar, University of Arizona, Rhetoric, Composition and the Teaching of English

Kristen Krueger, Ph.D., Educator, and Scholar Advisory Council and Consulting Scholar, Texas Lutheran University and Lone Star College

Kymberly Pinder, Ph.D., Acting President, Massachusetts College of Art & Design

Dyanna Taylor, Cinematographer, and Director of Photography, CENTER Board of Directors

CONSULTING SCHOLARS AND SPEAKERS

Candice Hopkins, Curator of Toronto Biennial of Art, co-curator for SITE Santa Fe's 2018 Sitelines Biennial and the Canadian Pavilion for the 2019 Venice Biennial; Proposed Consulting Scholar

Whitney Johnson, Vice President of Visuals and Immersive experiences at National Geographic,

Gregory Sholette, Ph.D., faculty at the Art, Design, and the Public Domain program of Harvard University's Graduate School of Design, Artist, writer, activist

Shawn Michelle Smith, Ph.D., Professor Visual and Critical Studies at the School of the Art Institute Chicago

Anne Wilkes Tucker, Curator Emerita at the Museum of Fine Arts Houston, Proposed consulting scholar

Will Wilson, Head of the Department of Photography in the School of Arts at Santa Fe Community College, CENTER Board of Directors

LAURA WZOREK PRESSLEY

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OVERVIEW

Laura Wzorek Pressley is an experienced cultural producer and arts administrator who has been at the helm of CENTER in Santa Fe for over 15 years. CENTER is a 501(c)3 not-for-profit organization known for the long-standing programs including The Review Santa Fe Photo Festival, Project Development Grant, Project Launch Grant, The Choice Awards, the Excellence in Teaching Award, PhotoSummer, and other offerings that have launched several dozens of photographer's careers. In addition to high impact, outcome driven programs, Ms. Pressley has curated and co-curated exhibitions working collaboratively with partner venues and festivals.

Ms. Wzorek Pressley participates in photography fairs and festivals around the globe as a portfolio reviewer and she interprets and presents on contemporary photographic practice via workshops and seminars, serves on several judging panels, and is a nominator for photographic awards and distinctions. Pressley currently serves on the board of Directors of the Blue Earth Alliance, as Vice-President and was the founder of the Photographic Non-Profit Leaders Alliance advocating for fair pay for artists.

EDUCATION

2022 University of New Mexico, Masters in Public Administration (in-progress)
1998 College of Santa Fe, Bachelor's in Fine Art (BFA), Concentration in Photography
1995-6 Columbia College, undergraduate studies, concentration in photojournalism

CERTIFICATIONS

2018 Leading Innovation in Arts & Culture, Vanderbilt University
2017 Emerging Social Sector Leaders Certification
2016 Executive Director Certification

SELECT CULTURAL EVENT PRODUCTION

2002–2019 CENTER's Review Santa Fe Photo Festival
2016–2019 PhotoSummer: Spotlighting the Photographic Arts in NM; produced by CENTER, the University of New Mexico Art Museum, 516 Arts and 23 other venues
2015 CENTER's Miami Masterclass & Art Fairs Tour
2014 CENTER Artist Labs artist residency
2008–2011 Review LA portfolio reviews and conference, CENTER and Photo LA

EXHIBITIONS

2019 *Korea International Photo Festival*, co-curator
2018 *Splendor & Misery: Photographs by Joel-Peter Witkin*, producer

LAURA WZOREK PRESSLEY

(b) (6)

2018 *Conjured Futures* projected showcase at Interplanetary Festival, producer
2018 *Color Cue* projected showcase at the Currents New Media Festival, producer
2017 *Art & Oppression* exhibition, Marion Center for Photographic Arts, producer
2016 *The Frontier*, New Mexico History Museum, co-curator and producer
2016 *The Dispossessed*, Marion Center for Photographic Arts, curator and producer
2015 *Immigration, Migration & Evolving Boundaries*, at the Marion Center for
Photographic Arts, co-curator and producer
2004 Group exhibition, Center for Contemporary Arts, exhibiting artist
2002 *Liquid Light* group exhibition, The Darkroom, exhibiting artist
2000 Group exhibition, Richmond Art Center, exhibiting artist
1998 Group exhibition, A Picture Gallery, exhibiting artist
1998 *E Pluribus Unum*, College of Santa Fe, exhibiting artist

SELECT GRANTS

2017 National Endowment for the Arts, Review Santa Fe Photo Festival, \$35,000
2016-2019 City of Santa Fe Arts Commission, Review Santa Fe, \$15,000
2016 Collaborative Arts Marketing Grant, City of Santa Fe, PhotoSummer, \$12,500
2017 Occupancy Tax Advisory Board, Review Santa Fe, \$7,500
2015 Lannan Foundation, Review Santa Fe, \$5,000
2014 McCune Foundation, \$10,000
2008-2019 New Mexico Arts, Review Santa Fe, \$6,000

PORTFOLIO REVIEWS & JUDGING PANELS

2019 The Fence, United Photo Industries, Juror
2018 Portfolio Dialogue, Portfolio Reviewer
2015-2018 Critical Mass, Photolucida
2018 Rencontres d' Arles (France), Portfolio Reviewer
2018 Cortona on the Move (Italy), Portfolio Reviewer
2017 ASMP, Portfolio Reviewer
2015-2017 Mt. Rokko International Photography Festival (Japan), Portfolio Reviewer
2017 Month of Photography Denver, CO, Portfolio Reviewer
2015 Telluride Photo Festival, Telluride, CO, Portfolio Reviewer

GUEST LECTURES & WORKSHOPS

2019 Turchin Center for the Visual Arts, Full Circle Panel Discussion
2017 Mt Rokko International Photo Festival, Japan, Workshop Instructor & Presenter
2014-2017 Santa Fe University of Art & Design, guest lecturer (multiple classes)
2014 Society for Photographic Education, Fort Collins, CO, Conference Presenter

EDUCATION

- 2014 Master of Fine Arts: Social Practice, California College of the Arts, San Francisco, CA.
- 2010 Bachelor of Fine Arts: Studio Arts, University of Denver, Denver, CO.
- 2006 Study Abroad: Studio Art, Hellenic International Studies of the Arts, Paros, Greece.

EMPLOYMENT HISTORY

PUBLIC ENGAGEMENT MANAGER

CENTER | Santa Fe, NM | August 2019-Present

CENTER honors, supports and provides opportunities for gifted and committed photographers Through professional development programs, awards, grants, and an annual portfolio review. As Public Engagement Manager I am responsible for providing administrative, development, marketing, and programmatic support for the organization. I work 21 hours to 40 hours per week, depending on budget constraints and workflow needs of the organization.

DIRECTOR OF PUBLIC ENGAGEMENT

Center For Contemporary Arts | Santa Fe, NM | February 2018 – March 2019

The Center For Contemporary Arts is a vibrant art space and cinemathèque offering innovative exhibitions, films, and performances that are socially relevant, provocative and inspiring. As the Director of Public Engagement, I was the primary coordinator for all Visual Arts related programming, exhibitions, public programs, youth education, and outreach, volunteer services, and gallery maintenance. This was a full-time position.

SCHOOL PROGRAMS MANAGER

SITE Santa Fe | Santa Fe, NM | March 2016-February 2018

SITE Santa Fe is a non-profit contemporary art museum based in Santa Fe, New Mexico. As the School Programs Manager, I was the primary coordinator for educational programming outside of the museum, in schools and the community. I worked, on average, 25-30 hours a week.

DIRECTOR OF EXTERNAL AFFAIRS,

Some Serious Business | New York, NY & Santa Fe, NM | November 2015-September 2017

Some Serious Business provides artists with resources to produce, exhibit and create innovative artistic works and events. As the Director of External Affairs, I oversaw communication efforts, public program implementation, and marketing for artists working globally. This was a full-time position during 2015, and part-time in 2016 when I accepted a position at SITE Santa Fe.

MULTIMEDIA WORKGROUP DIRECTOR

Creative Capital | Manhattan, NY, | June-July 2015

Creative Capital supports innovative and adventurous artists across the country through funding, counsel, gatherings, and career development services. I was contracted to produce a Multimedia Workgroup series that provided a setting for grant recipients to develop skills to present their work, articulate their projects in public contexts, and to establish a peer critique network with 2015 grant recipients. This was a part-time contract position.

EARLY CHILDHOOD EDUCATOR,

Head Start | Bozeman, MT | September 2014-April 2015

Head Start is a pre-school and nutrition program for low-income families. As an early childhood educator I led culturally specific classroom activities and aided in the academic and social-emotional development of 3-5 year-olds. I provided early child instruction for physical activities, arts, music, dance, literacy, maths, and sciences with project-based curriculum.

CIVIC DESIGN REVIEW STAFF

San Francisco Public Arts Commission | San Francisco, CA | October 2012-June-2013

As a part of the Public Arts Commission, the Civic Design Review committee ensures excellence in the design of San Francisco's civic facilities and structures to best serve the public. I joined the SFAC as an intern as part of the Cultural Connects Program associated with California College of the Arts. Two months into my internship my supervisor left her position and I was promoted to be the interim art commission staff for the Civic Design Review Committee.

STUDIO ASSISTANT

Rene Yung Communication Design Community Art Studio | San Francisco, CA | Nov 8, 2012-March 12 2013

Rene Yung Communication Design is the namesake of artist Rene Yung's studio practice. As Studio Assistant I aided in the production of several cross-cultural community-based art projects, administrative tasks, and project development.

DRUG AND ALCOHOL COUNSELOR AND EDUCATOR

Synergy Residential Treatment Center | Denver, CO | September 2010-July 2012

Synergy Adolescent Treatment Services provides highly specialized treatments for three interrelated disorders: substance use, conduct disorder, and co-occurring mental health disorders for incarcerated adolescent males. I fulfilled several leadership capacities as a drug and alcohol counselor, floor staff, and educator. This was a full-time position.

TEACHING ARTIST, Various Employers

National and International locations | 2010-2015

For the past 12 years, I have worked in partnership with public schools, art museums, religious communities, community centers, juvenile justice systems, and mental health institutions to design and implement supplementary art and educational programs for all ages, ranging from early childhood to continuing education for seniors. I have accepted project-based contract positions to supplement part-time work when full-time employment was not available.

DIRECTOR AND CO-FOUNDER,

Kinda Collective Artist-Run Community Center | Denver, CO | March 2008-January 2013

Kinda Collective was a 501 (c) 3 non-profit community run arts organization founded on principles of mutual aid, voluntary association, and accessibility that provided public exhibitions free art studios, event space, community resources and other community arts services. As one of the co-founders I was instrumental in securing non-profit status, funding, and the acquisition of a public space that was converted into a community arts center. This positions was full-time for 5 year, and part-time remote work for 1 year.

Laura Wzorek Pressley, Executive Director
Matthew Contos, Curator of Public Engagement
CENTER
PO Box 2483, Santa Fe, NM 87504

30/12/20

Dear Laura Wzorek Pressley and Matthew Contos,

I am writing this letter in support of your application to the NEH Public Humanities Projects, seeking funding for the proposed discussion series exploring the historic relationship between photography and civic engagement in the United States. Given the use of images and photographic media in civic engagement practices across disciplinary fields, social sectors and economic barriers, I find the inquiry as an excellent case of study. The proposed non-disciplinary format lends to a robust discourse that can be appreciated in various fields. I am eager to offer my support in an advisory capacity to aid in the production of the discussion series.

The proposed project fits well within my own research on the material dimensions of social cognition and the human past. My work specifically focuses on how artifacts and technologies transform collective attention, social interaction, narrative practices and concepts of relatedness. To this end, the history of photography in the United States and particularly the ways it reflects transforming notions of identity, marginalization and social inclusion are of profound interest to me. Not only does photography extend and alter the dynamics of human perception, but photographic artifacts of marginalized groups in the United States document cultural changes in empathy. Such a topic is of profound relevance to my own research on human social-emotional intelligence and I am excited to participate in this project.

With this letter please accept my commitment to support the proposed discussion series. I look forward to supporting the proposal and lending my assistance to your team's efforts.

Sincerely,

A handwritten signature in black ink, appearing to read 'Alexander Aston', written in a cursive style.

Alexander Aston

D.Phil Archaeology
M.A. History
B.A. Philosophy

Keble College
Parks Road
Oxford
OX1 3PG

+44 7469237000
alexander.aston@arch.ox.ac.uk

Curriculum Vitae
Alexander Aston
Keble College, Oxford
07469237000
Alexander.Aston@keble.ox.ac.uk

Education

University of Oxford

Doctor of Philosophy: Viva Passed 29/06/20

Cognitive Archaeology

Montana State University

Master of Arts: December 2014 GPA: 3.9

Environmental History

University of Indianapolis (Athens Campus)

Bachelor of Arts: May 2008 Overall GPA: 3.8

Major: **Philosophy** Major GPA: 4.0

Awards

2018 - Keble Study Award (£450), Keble College, Oxford, for research and travel.

2018 - Meyerstein and School Awards (£800), Institute of Archaeology, Oxford, for research and travel.

2017 - De Breyne Scholarship (£6000), Keble College, Oxford, for tuition.

2016 - De Breyne Scholarship (£2000), Keble College, Oxford, for tuition.

2015 - Sloane-Robinson Scholarship (£6,500 per annum), Keble College, Oxford, for tuition.

Academic Publications

2021 - "The Eye of the Sculptor: The Visual Psychology of Cycladic Figurines" Prepared for Submission

2020 - "How the Cycladic Islanders Found Their Marbles: Material Engagement Theory, Social Cognition and the Emergence of Keros" Cambridge Archaeological Journal

2018 - "Metaplasticity and the Boundaries of Social Cognition: Exploring scalar transformations in social interaction and intersubjectivity" Journal of Phenomenology and the Cognitive Sciences.

2017 - "Cognition and the City: Cognitive Ecology and the Paris Commune of 1871" in Cognition Beyond the Brain: Computation, Interactivity and Human Artifice Volume II.

Conferences

Chairing

2019 - Session co-organiser "Getting into Shape: Reconsidering the relationships between perception, skill, cognition and materials in the design of ancient figurines" European Association of Archaeologists 25th annual meeting, Bern Switzerland.

Presenting

2019 - "Flame of the Red Flag: Ecologies of Resistance from the Paris Commune to Present" Theoretical Archaeology Group Conference UCL.

2019 - "Scale and Scalability: A Novel Perspective on the Emergence of Cycladic Bodies" Theoretical Archaeology Group Conference UCL.

2019 - "Against the Curio Cabinet and towards a Storied Past" Theoretical Archaeology Group Conference UCL.

2019 - "Metaplasticity and the Boundaries of Social Cognition: Exploring scalar transformations in social interaction and intersubjectivity" Theoretical Archaeology Group Conference UCL.

2018 - "Where the Rising Ape Meets the Falling Angel: An Archaeology of Empathy" Centre for Cultural, Literary and Postcolonial Studies "Trading Places? Empathy in Material Culture and Critical Methodologies" SOAS, University of London.

2018 - "Ecologies of the Mind: Material Culture, Environment and the Development of Cognition in Prehistory" Philosophy of Forum, University of Montana.

2018 - "How to find your Marbles: Metaplasticity and the Boundaries of Social Cognition in the Aegean Bronze Age" Centre for Cognitive Archaeology, University of Colorado Colorado Springs.

2018 - "Bodies from the Sea: Metaplasticity and the Boundaries of Social Cognition in the Aegean Bronze Age" No (e)scape International Post-Graduate Conference, "Towards a Relational Archaeology of Man, Nature, and Thing in the Aegean Bronze Age" Institute for Classical Archaeology, University of Heidelberg

2017 - "Sculpting New Bodies and Minds: Material Engagement, Cycladic Figurines and Fractal Adaptive Cycles" Cambridge Annual Student Archaeology Conference, McDonald Institute, University of Cambridge

2016 - "Domesticating the Mind: The Emergence of Dominance Hierarchies in the Neolithic-Bronze Age

Curriculum Vitae
Alexander Aston

Transition” Neolithic and Early Bronze Research Students Symposium, “Anarchy in the UK?”
University College London
2016 - “Quantum, Dada and Jazz” ASC Creativity Cluster Workshop, “Creative Evolution: Mind, Biosocial
Plasticity and Material Engagement” Keble College, University of Oxford

Teaching Experience

Co-Supervisor

2020 - 2022, Master’s Student, Department of Theology, University of Strasbourg

Admissions Interviews

2020 - Classical Archaeology and Ancient History, Keble College Oxford

2020 - Ancient and Modern History, Keble College Oxford

College Tutor

2020 - 2021 Writing Skills Sessions, Keble College Oxford

2020 - 2021 Third Year Revisions: Landscape and Ecology, Keble College Oxford

2020 - 2021 Third Year Collections: Landscape and Ecology, Keble College Oxford

2020 - 2021 First Year Collections: Origins of Agriculture, Keble College Oxford

2020 - 2021 Mods Paper 1: Introduction to World Archaeology, Keble College Oxford

2020 - 2021 Mods Paper 3: Perspectives on Human Evolution, Keble College Oxford

2020 - 2021 Mods Paper 4: Archaeology and Anthropology, Keble College Oxford

2019 - 2021 Final Honours School, Paper 3: Landscape and Ecology, Keble College Oxford

Teaching Associate

2014 - American Civil War 316, Montana State University

Graduate Teaching Assistant

2013 - 2014 Religious Studies 101, Montana State University

2013 - History of Science and Technology 419, Montana State University

2013 - Ethics 110, Montana State University

2013 - Philosophy 101, Montana State University

2012 - Reinventing Japan 145, Montana State University

Instructor of Record

2011 - Historical Sites of the Aegean, Hellenic International Studies in the Arts, Paros Greece

2011 - Arts and Cycladic Culture, Hellenic International Studies in the Arts, Paros Greece

2011 - Philosophy: Life Themes, Hellenic International Studies in the Arts, Paros Greece

Professional Experience

Board of Directors

2020 - Present, Black Trowel Microgrants

2019 - Present, Educere Alliance, Oxford Department of International Development, University of Oxford

2018 - Present, Centre for Cognitive Archaeology, University of Colorado Colorado Springs.

Organisational Team Leader

2019 - Oxford International Study Abroad

Field School

2018 - Cambridge Keros-Naxos Seaways Project

Treasurer

2018 - Oxford University Prehistoric Society

Peer Reviewer

2017 - Journal of Phenomenology and the Cognitive Sciences

Co-founder/Board of Directors

2008 - 2014, Kinda Collective 501c3 Non-profit, Denver CO.

Project Artist/Community Organiser

2006 - Present, International

Co-founder and Manager

2007 - 2008, At Your Service L.L.C., St. Augustine FL.

Stone Mason

2003 - 2014, Journeyman



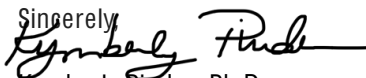
Laura Wzorek Pressley, Executive Director, CENTER
and Matthew Contos, Curator of Public Engagement, CENTER
CENTER
PO Box 2483
Santa Fe, NM 87504

Dear Laura Wzorek Pressley and Matthew Contos,

I am writing to confirm my commitment to supporting the NEH Public Humanities Projects discussion series proposal. As a Scholar, Curator and Acting President of the Academic Affairs at the Massachusetts College of Art and Design, I find the proposal to be a valuable inquiry for the Humanities and Arts alike. To support the discussion series exploring the historic relationship between photography and civic engagement, I will serve as an advisory role for the duration of the project. In my capacity I will aid in reviewing the scholarly integrity, historical accuracy, and diversity of content of the discussion series.

As a curator, art historian and college administrator, I support the important work that CENTER has committed to regarding supporting and inspiring artists, scholars and programming that engage social and environmental justice. The photographers CENTER engages present captivating work that tackle issues current and urgent issues through a lens of intellectual depth and superb craft. These artists are frequently uses a national stage of recognition to further conversations and awareness for change.

I look forward to participating in this project and offering support as an advisory scholar.

Sincerely,


Kymerly Pinder, Ph.D
Acting President
MASSACHUSETTS COLLEGE OF ART AND DESIGN
[621 Huntington Avenue](https://www.massart.edu/621-Huntington-Avenue)
[Boston, MA 02115](https://www.massart.edu/Boston-MA-02115)
617.879.7100
<https://massart.edu/>

Kymerly N. Pinder, Ph.D.
Acting President
Massachusetts College of Art and Design

(b) (6)
(b) (6)
knpinder@massart.edu
<https://massart.edu/>

Education:(all in Art History)
Yale University, Ph.D. 1995
Yale University, M.Phil. 1992
Yale University, M.A. 1989
Middlebury College, B.A. 1987
(International Major: Art History and German)

Languages: German, Italian, Spanish, Lati

Work Experience

Acting President, Massachusetts College of Art and Design, Boston, June 2020 to present
Provost and Senior Vice President of Academic Affairs, Massachusetts College of Art and Design, Boston, January 2019-June 2020
Dean, College of the Fine Arts, University of New Mexico, Albuquerque, July 2012-December 2018
Interim Director, University of New Mexico Art Museum, Albuquerque, August 2014- August 2016
Chair, Department of Art History, Theory and Criticism, School of the Art Institute of Chicago, Chicago, June 2007- August 2010
Assistant Professor (1996-2002), Associate Professor (2002-2009), Professor (2010-2012), Department of Art History, Theory and Criticism, School of the Art Institute of Chicago, Chicago
Faculty Diversity Advocate, School of the Art Institute of Chicago, Chicago, 2010-2011
Timothy Twilight Scholar-in-Residence, Middlebury College, Middlebury, January 2003, 2004 and 2006
 Middlebury
Visiting Assistant Professor, Department of Art History, Middlebury College, Middlebury, September 1993 - May 1996
Adjunct Professor, Department of Art History, Saint Michael's College, Burlington, January to May 1996
Lecturer, Winter Institute for the Study of the United States, Newark, February 1996
Instructor, Saint Michael's College Graduate Education Program/ Flynn Theater, Burlington, January -May 1994
Instructor, Writers and Artists in the Schools Program (WITS), Houston, April 1994
Teaching Fellow, Department of the History of Art, Yale University, New Haven, September 1989 - May 1991
Lecturer, Metropolitan Museum of Art and The Cloisters, New York, June 1987 - December 1991
Outreach Program Leader, Metropolitan Museum of Art/ New York City Public Schools, New York, January - May 1988
Gallery Assistant, Linda Hyman Fine Arts, New York, April - September 1988
Research Assistant, Samuel Kress Foundation, New York, March 1988

Intern, Metropolitan Museum of Art/ The Cloisters, New York, June - December 1987

Grants and Awards

Albuquerque Business First 2018 Women of Influence Award, 2018.
 Terra Foundation for American Art Publication Grant to University of Illinois Press for *Painting the Gospel: Black Art and Religion in Chicago*, 2015.
 University of New Mexico Publication Funding for illustrations in *Painting the Gospel: Black Art and Religion in Chicago*, 2014.
 School of the Art Institute of Chicago (SAIC), Presidential Urban Engagement Grant for 2009-10
 Georgia O'Keeffe Research Center and Museum Scholar-in-Residence for June-August, 2007
 SAIC Faculty Commitment to Diversity Award in 2004
 Ford Foundation Postdoctoral Fellowship for Minorities in 2000
 National Endowment for the Humanities Summer Grant in 2000
 SAIC Travel Grant in 1996, 1997, 1998, 1999
 Middlebury College Faculty Travel and Research Fellowships in 1994, 1995, 1996
 Andrew W. Mellon Pre-Dissertation Fellowship in 1992
 Henry Luce Foundation Fellowship in 1991
 Sumner McKnight Crosby Research Grant in 1989, 1990 and 1991
 Yale University Four-Year Tuition and Teaching Fellowship in 1988

Books

- Painting the Gospel: Black Public Art and Religion in Chicago, University of Illinois Press, 2016 with funding for illustrations from the Terra Foundation of American Art.
- Race-ing Art History: Critical Readings in Race and Art History. (editor) New York: Routledge, 2002.

Articles, Essays & Book Reviews:

- "These are not recent events..." Photography 2020 Compendium, Center, <https://photography2020.org/these-are-not-recent-events/>
- "Decolonizing Art History", ed. Catherine Grant and Dorothy Price, contributor in Art History, vol. 43:1 (February 2020), 39ff.
- "Black Grace: The Religious Impulse in African American Art" in Routledge Companion to African American Art History Companion ed. by Edward Chambers. London: Routledge, 2019.
- "Public Art and Religion in America" Religion and Art, Religion in America in Oxford Research Encyclopedia, Online Publication Date: Jan 2018.
- "Deep Waters: Rebirth, Transcendence and Abstraction in Romare Bearden's Passion of Christ" in eds., James Romaine and Phoebe Wolfskill, Beholding Christ and Christianity in African American Art. University Park: Pennsylvania State University Press, 2017, 153-165.
 - "Can you feel me?: The Passion in the Public Art Ministries of Damon Lamar Reed" in ed., Oliver Larry Yarbrough, Engaging the Passion: Perspectives on the Death of Jesus. Minneapolis: Fortress Press, 2015, 287-295.
- "The New Negro Genre Scene" in ed., Hamza Walker, Black Is, Black Ain't, Renaissance Society at the University of Chicago, 2013, 100-109.
- "Guerrilla Girls, Graffiti and Culture Jamming in the Public Sphere" in "Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond" exhibition catalog. Columbia College, 2012, 27-31
- "Painting the Gospel Blues: Race, Empathy and Religion at Pilgrim Baptist Church", American Art, vol. 25:3 (Fall 2011), 76-99

To:

Laura Wzorek Pressley, Executive Director, CENTER
Matthew Contos, Curator of Public Engagement, CENTER
CENTER, PO Box 2483, Santa Fe, NM 87504

Dear Laura Wzorek Pressley and Matthew Contos,

Thank you for your invitation to join the scholar advisory committee for your NEH Public Humanities Projects proposal, I am happy to lend my assistance to your efforts. I am eager to aid in your investigation into the relationship between photography and civic participation as believing a deeper understating of the history of civic engagement would inform the changing world we are witnessing today. I believe a discussion series would be a very useful platform for public engagement around these topics as well.

My research on teenage pregnancy and public policy in the late 20th century may be useful in your inquiry as the use of images has played an important role in women's rights movements of this era. I am available to advise on matters related to previous research or to assist in the further examination into other areas as well.

Sincerely,

A handwritten signature in cursive script that reads "Kristen Krueger".

Kristen Krueger, PhD

Kristen.contos-krueger@lonestar.edu • 281-788-8528

Dr. Kristen Amber Krueger

Kristen.contos-krueger@lonestar.edu • 281-788-8528

EDUCATION

- 2007-2014 Doctor of Philosophy, University of Houston, Houston, Texas
Dissertation: "From Problem Girls to Welfare Queens: Teenage Pregnancy and Public Policy, 1950-1980"
- 2003-2005 Masters of Arts, Southern Methodist University, Dallas, Texas
Thesis: "Modernizing Motherhood: How Adoption Homes and Birth Control Clinic Redefined Motherhood in North Texas"
- 1999-2003 Bachelor of Arts, Texas Lutheran University, Seguin Texas
Cum Laude

PUBLICATIONS

- Peggy Hahn, Kristen Krueger, and Rozella White. *The Work Out Guide: Calling People of Faith into Meaningful Relationships*. LEAD, 2016.
- "First Ladies and the Presidency" *Encyclopedia of the U.S. Presidency*. Edited by Nancy Young. Facts On File, 2009
- "Comstock Law" in *Encyclopedia of Women and American Politics*. Edited by Lynne Ford. Facts on File (April 2007)
- "Reproductive Technologies" in *Encyclopedia of Women and American Politics*. Edited by Lynne Ford. Facts on File (April 2007)

PROFESSIONAL EXPERIENCE

- 2020-2021 Adjunct Professor of History, Texas Lutheran University, Seguin, Texas
- 2014-2021 Adjunct Professor of History, Lone Star College at Cy-Fair, Houston, Texas
- 2010-2011 Core Teaching Fellow, University of Houston
- 2007-2010 Teaching Assistant for Tyrone Tillery, Robert Buzzanco, and Landon Storrs, University of Houston
- 2005-2008 Adjunct Professor of History, North Harris College, Houston, Texas

FELLOWSHIPS AND AWARDS

- Core Teaching Fellowship, Department of History, University of Houston, 2011-2012
- Blanche Espy Chenoweth Graduate Fellowship, Department of Women's Studies, University of Houston, 2010-2011
- Murray Miller Research Grant, History Department, University of Houston 2010
- Clarke Chambers Travel Fellowship, Social Welfare History Archives, University of Minnesota, 2009
- John King Prize for Outstanding Graduate Student, Department of History, University of Houston, 2009
- Williams History Essay Prize, Department of Women's Studies, University of Houston, 2008
- Teaching Assistantship, University of Houston, 2007-2011
- Tuition Grant, Clements Center for Southwest Studies, Southern Methodist University, 2004-2005

Dr. Kristen Amber Krueger

Kristen.contos-krueger@lonestar.edu • 281-788-8528

PROFESSIONAL SERVICE

- 2018-2021 Student Organization Advisor to The Conversation, Lone Star College at Cy-Fair, Houston, Texas
- 2016-2018 Launch and Production Manager, Service Learning Team, ELCA 2018 National Youth Gathering
- 2013-2014 Director of Student Development, LEAD (Living Every day As Disciples), Houston
- 2009-2011 Vice President, Phi Alpha Theta, University of Houston
- 2007-2010 Co-President and Founder, Graduate Student Mentoring Association, University of Houston
- Fall 2008 Volunteer, Urban History Association meeting in Houston
- Fall 2003 Volunteer, Western Historical Association meeting at Fort Worth
- Spring 2004 Student Assistant for the Clements Center for Southwest Studies Symposium: *Memories & Migration: Locating Borders and Chicana Histories*
- Fall 2004 Docent, Bridwell Library Exhibit *From George to George: Presidential Elections in the United States from 1789 to the Present*, Southern Methodist University

CONFERENCES, SYMPOSIUMS

- 2011 Berkshire Conference on the History of Women, "Uninformed Rhetoric, Unfulfilled Promises: Title IX and the Teen Pregnancy Epidemic" (Unable to attend)
- 2010 Southwestern Social Sciences Association, "The Facts of Life in Teen Fiction: Judy Blume, Young Readers, and Censorship, 1970-1990." American Social Movements

PROFESSIONAL AFFILIATIONS

- American Historical Association
Coordinating Council for Women in History



UNIVERSITY OF ARIZONA
Tucson, Arizona 85719

ENGLISH DEPARTMENT

2 January 2021

Laura Wzorek Pressley
Executive Director, CENTER
PO Box 2483
Santa Fe, New Mexico 87504

Dear Directors Wzorek Pressley and Contos:

I am writing to confirm my commitment to supporting the NEH Public Humanities Projects discussion series proposal. As a scholar, researcher and activist I find the proposal to be a valuable inquiry for the humanities and arts alike. To support the discussion series exploring the historic relationship between photography and civic engagement, I will serve as an advisory role for the duration of the project. In my capacity I will aid in reviewing the scholarly integrity, historical accuracy, and diversity of content of the discussion series.

As a scholar focused on the rhetoric and politics of aesthetics, this topic intersects directly with my current research into the relation between aesthetic production and public knowledge. I look forward to participating in this project and offering support as an advisory scholar.

Sincerely,

Shane M. Kraus

Shane M. Kraus, PhD
Rhetoric, Composition & the Teaching of English
Department of English
University of Arizona
smkraus@email.arizona.edu

Shane Michael Kraus, PhD

Curriculum Vitae

University of Arizona
Rhetoric, Composition and the Teaching of English
754 32nd Ave. San Francisco, CA 94121
323.620.4837 smkraus@email.arizona.edu

EDUCATION

- PhD** - English: Rhetoric, Composition, and the Teaching of English May 2020
University of Arizona, Tucson, AZ
Dissertation title: *Extending the Ecology: Writing Theory & Neoliberalism*
Committee Members: Drs. Matthew Abraham (chair),
Thomas Miller, Marcia Klotz
- MA** - English: Creative Writing 2013
University of California, Davis, Davis CA
Thesis: *Untitled: A Novella*
Advisor: Professor Pamela Houston
- MA** – Professional Writing 2010
University of Southern California, Los Angeles, CA
Thesis: *Writing in Motion: Screening Essays*
Advisor: Dr. T.C. Boyle
- CTEFL**, Certificate in Teaching English as a Foreign Language, 2010
with exceptional distinction
Via Lingua Language Academy Florence, Italy
- BA** - Philosophy 1996
University of Illinois at Chicago, Chicago, IL
Thesis: “Kant’s Critique of Pure Reason: Transcendental Deduction”

TEACHING & WORK EXPERIENCE

Graduate Teaching Associate Instructor: Writing Program 2014–2020
University of Arizona Tucson, AZ

Courses taught

ENGL 101 and 102 (First-year Composition)
14 total sections; in person, 16-week schedules

Course foci

The social and ecological dimensions of writing; writing as a collaborative practice,
rhetorical analysis; controversy analysis, rhetoric in circulation, writing as revision;
literacy narrative; public writing projects

ENGL 308 (Technical Writing)
2 total sections; in person 7-week summer sessions
Course foci
Composition of in-text visualization and interactive graphics; experimentation with strategies for synthesizing visual and textual content; rhetorical analysis of engineering and other field and disciplinary discourse conventions; digital portfolio development

Teaching Assistant & Writing Instructor 2011 – 2013
University of California, Davis Davis, CA

Course discussion sections taught

ENL 110B: Introduction to Modern Literary and Critical Theory, Dr. Laura Hudson 2012
2 sections: in person; 16-week course-schedule
Section foci
Supplemental instruction in structuralism and post-structuralism, Marxism and psychoanalysis, feminism and cultural studies; guided readings of Marx's *Capital* and Hegel's *Phenomenology of Spirit*, among others.

Courses assisted

ENL 146N: American Literature 1900-1945, Dr. Mark Jerng 2013
Course foci
Selected social, aesthetic, and political concerns in U.S. literature through the first half of the 20th century.

ENL 142: Early American Literature, Dr. Michael Ziser 2013
Course foci
Late colonial and early national prose narratives; captivity and seduction stories; picaresques, historical romances, and gothic novels.

ENL 045: Ambient Poetics, Dr. Timothy Morton 2012
Course foci
The structural and ecological dimensions of poetry; approaches to reading poems environmentally.

ENL 111: Medieval Literature, Dr. Jason Dunn 2012
Course foci
Selected medieval literature; the genesis of medieval literature

ENL 143: The Infancy of American Identities: 19th Century American Literature 2011
2 sections, in person;
Course foci:
Early formations of cultural and racial identity; the origins of American identities; fictional travel narratives and abolitionist novels.

Assistant Faculty: Writing Instructor 2010 - 2011
Pasadena City College, Pasadena CA

Courses assisted and taught

ENGL 1A: Writing and ENGL 1B: Composition
Professor Gabriel Pina

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- Shore, S., & Enyeart, J. L. (1998). *The nature of photographs*. Johns Hopkins University Press
- Smith, S. M. (1999). *American archives: Gender, race, and class in visual culture*. Princeton University Press.
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WALKTHROUGH

The audience will engage with *The Democratic Lens: Photography and Civic Engagement* in various formats enabling diverse entry points for connection with the material. Audiences will have direct access to presenting scholars and will be able to participate in the public discussions in-person and remotely through virtual means. Supplementary resources will provide further engagement opportunities providing multiple formats for a diverse range of audiences appealing to various learning and communication styles. CENTER will engage with audiences through the formats as described below. The content produced will culminate as an online multimedia suite and archive on the photography2020.org website. Each format will include methods of public engagement and will be made available online for ongoing public access.

Public Lectures Format Walkthrough

Audience members attending in-person will be provided with program guides that include supplementary materials, such as related texts, presenter biographies, and overviews of the topics presented during Public Lectures. The Public Lectures in Section I and Section VI will occur alongside the Review Santa Fe Photo Festival and conference, drawing from the momentum and excitement that is nurtured in other programs during the festival. Public Presentations in Section II through Section V will occur independently from other CENTER events, each benefiting from individual marketing plans to ensure audience attendance and engagement. Audiences have historically been multigenerational, multi-cultural, and representative of diverse economic and geographic demographics. In-person events will be hosted in ADA accessible locations, and ASL sign language translators will be made available upon request.

Public Lectures will begin with formal introductions to presenting scholars by CENTER staff, Board of Directors members, or members of the Scholar Advisory Council. Presenting Scholars will utilize multimedia presentation formats that include audio, video, and image-based modalities to provide robust and engaging content. Scholars will support their claims by presenting media content relevant to the humanities themes presented that have been sourced from various collections, scholarly publications (journals), popular sources (news and magazines), professional/trade sources, books, conference proceedings, government documents, and theses & dissertations. Audience members will have access to the presentation source materials on the accompanying photography2020.org website. Presentations will last for approximately 45 minutes and will be followed by a moderated discussion and audience Q&A. The moderated discussion portion of the event will be conducted by CENTER staff, Board of Directors members, or members of the Scholar Advisory Council. The moderated discussion will last for approximately 15-30 minutes and aid in connecting academic and scholarly themes to audience members by relating the presented material to contemporary culture and providing further explanation of the themes and topics. The audience Q&A portion of the event will last for 20-45 minutes, in which the scholar addresses audience questions. Closing remarks will conclude the events and include direction for obtaining further resources and supplementary materials related to the

presentation and announcements of upcoming programs.

Virtual participation will be offered by providing live broadcasting of the in-person event using Zoom Webinar software. CENTER staff will monitor the software to ensure remote audiences can submit questions via the Q&A feature and will relay inquiries to the presenting scholars during the audience Q&A portion of the event. Links to supplementary materials will be provided to virtual audiences before the event, during the event, and after the event.

All audience members will receive surveys to aid in program evaluation. The in-person audience will receive surveys before leaving the event venue, and the virtual audience will be prompted in Zoom Webinar to fill our surveys online. Follow up emails to registered audience members will also include audience feedback opportunities. Each live event will be documented, remastered, and posted online to provide ongoing access to the presented material on the photography2020.org website.

The Panel Discussion format will provide the same outlined experience as above, except for the presentation section. During the panel discussion, taking place at the Review Santa Fe Photo Festival and conference in 2022, four scholars will be featured. Three scholars will present, while the fourth will serve as a discussion moderator. Presenting scholars will each provide ten-minute multimedia presentations, followed by a five-minute individual moderated Q&A with a scholar moderator. After each presentation and individual moderated discussion has concluded, approximately one hour, a group discussion will be facilitated by the moderating scholar with all of the presenters. The group discussion will be followed by an up to thirty-minute audience Q&A that will occur under the same methodologies as discussed above.

Podcast Walkthrough:

CENTER has created several podcasts with industry leaders, photographers, scholars, and others during 2020. We have established an online platform that utilizes WordPress and SoundCloud to share podcast episodes online. *The Democratic Lens* podcasts will take on a storytelling format, where guest scholars recount historical events in which photography aided civic engagement efforts throughout United States history. The storytelling format will be accompanied by the podcast host providing commentary and contextualizing the historical events in contemporary culture. The storytelling format was select for its capacity to engage diverse audiences and promote a sense of empathy with the historical figures and communities presented in the podcast.

Podcast details will be distributed online and will be accessible for free to listen to, download, and share. Related images and multimedia components will be provided on the photography2020.org website where the podcast will be posted. Scholar biographies, podcast descriptions, and links to presented materials will also be made available online. Audiences will be invited to engage with the discussion in an online comment section, and CENTER staff will field responses from audiences upon receipt.

Essay Walkthrough

A collection of essays will provide critical analyses on the past, present, and future of lens-based media. Contributing scholars will offer research-based perspectives on the field, its relation to sociocultural movements, and the relationship between photography and civic engagement throughout US history. Critical texts will provide research-based written reflecting on each of the proposed sections. These texts will provide a contextual background of the historic era, the communities referenced in the section, and the fundamental elements of the themes of the section.

CENTER will share the texts with audiences through promotion and distribution platforms such as our newsletters (emails), social media platforms, and websites to connect with our vast network. Pre-registered audience members of the public events will also receive the texts to aid in providing supplementary material around the presentation topics. Selected texts will be published in CENTER's annual printed program guide, which is distributed by mail to 15,000 readers and posted digitally across all CENTER web platforms. The texts will be shared on the photography2020.org website, alongside previously contributed scholars' essays drawing on the previously established readership. Contributing scholars will also be asked to provide visual and/or multimedia components in their texts, to further diversify the available content formats. Related images, videos, audio files, or other artifacts will be available directly or as links on the photography2020.org website. Bibliographies will also be requested from scholars, to provide additional research about the section topics and themes of *The Democratic Lens*.

Website Walkthrough

The website format options offer access to all the project materials and access to the previously established Photography 20/20 Compendium multimedia online resource. The primary web platform, photography2020.org, is hosted by WordPress and supported by a multitude of third party applications. The website will serve as the main hub for connecting to supplementary materials, reading associated texts, listening to podcasts, or watching documentation from live events. The website currently stores related research materials, podcasts, scholarly essays, and videos investigating the relationship between photography and cultural production. By adding to the current content, *The Democratic Lens* materials will provide an expanded view on photographic history framed by humanities themes.

In addition to engaging with the multimedia material on the website, audience members can submit their own opinions, resources, and materials to the project. CENTER has established the framework for an audience generated resource page, where the public can submit links to articles, exhibitions, scholar presentations, collections, journals, books, or other content that relates to the themes presented in *The Democratic Lens*.

The website and Facebook will also serve as the access points to live broadcasts and pre-registration for public events. The website will include links for registration and live viewing when

events are in progress. Facebook Live will be linked to the Zoom Webinar software to further the virtual reach and access to broadcasted events.

Public Programming Venues and Selection

CENTER will partner with Santa Fe based venues for in person events related to *The Democratic Lens* programs. Specific venues will be reviewed and confirmed by CENTER staff upon receiving funding. CENTER has previously hosted events in the El Museo Cultural, New Mexico History Museum, University of New Mexico, Currents New Media Art Gallery, Camera Obscura Gallery, Zane Bennett Form & Concept Gallery, the Center for Contemporary Arts Santa Fe, The Farmer's Market Pavilion Santa Fe, The Drury Plaza Hotel, and many other local cultural organizations, galleries, and gathering sites. Prospective new partnership venues we are considering for program sites include the (b) (4)

AGENDA TEMPLATES

I. Lecture Series at the Review Santa Fe Symposium, October 2021 and 2022

Scholar Lectures organized around specific themes of *The Democratic Lens* will be presented during the symposium component of the twenty year-old international photographic conference, Review Santa Fe. The themes and relevant documents will be available online through the Program Guide and on the website before the programs and will be available on the project's public-facing website.

To facilitate community conversations, the venue is centrally located historical building in the heart of Santa Fe, and will include a meeting area, equipment to project a multimedia presentation, and an audience. CENTER will work with local partners, organizations, and groups whose constituents have a special interest in the subjects discussed.

Planning

- Define Target Audience - in addition to CENTER's photographic and art based audience, we will identify new broad audiences for the lectures. We will seek out partnership with a local university and/or Community College.
- Identify a scholar for the lectures as needed. Scholars are chosen based on their previous research, exhibitions or writings about the topic and its intersections with photography, imaging, or journalism.
- Select the Day/Date/Time for Series – Select a program date and time that will maximize audience participation based on past programming attendance. Plan for a program of about 60 minutes.
- Promote Event - market the lectures in the local newspaper, local photographic associations and on social media. Work with local businesses or websites to promote the program.
- Prepare Handouts - Prepare handouts that include the agenda for the program and provide the Program Guide for attendees

Guidelines for Scholars

- Role of Scholars - A Scholar will serve as the lecturer for the program, providing historical context and facilitating a Q&A with the audience. They foster mutual respect among all participants and audience members to encourage the free exchange of ideas and responses.
- The Responsibilities of the Scholar
 - Reviewing the overall approach to the series material and the specific theme concepts developed for the series.
 - Reviewing the critical essays and program guide. The scholar should become familiar with the four essays and content of the whole Lecture Series, *The Democratic Lens*.
 - Preparing several discussion questions that will be posed to the audience.
 - Briefly summing up important ideas as a way to close the program.
- Q&A Discussion Guidelines
 - Adults will make up most of the audience.
 - The presentation allows for discussion rather than a definitive explanation of the program's theme. The scholar is the participant's' guide and the focus of the program is on their discussion.

Agenda (Total length of program: 60 minutes)

- Welcome and Introduction (5–10 minutes)
 - Introduction by CENTER's President of the Board of Directors, of the program themes, Scholar Advisory Council, and the lecturer's biography
- Scholar (30 minutes) – Lecture 1 - Alexander Ashton, Ph.D.; Lecture 2 James Enyeart; Lecture 3 Kymberly Pinder, Ph.D., Lecture 4 TBD
 - Provides historical context, analysis and interpretation of photography and civic engagement
- Invite Questions from the General Audience (15 minutes)
 - Panelist chooses questions from the audience
- Closing Remarks – CENTER President of the Board of Directors (5 minutes)
 - Draw the conversation to a close
 - Thanks panelists and audience for attending, and acknowledge that this event marks the introduction of the Lecture Series. Directs participants to learn more on the program website, photography2020.org, and encourage attendees to complete post-program surveys.

Resources

- 40-60 page Program Guide distributed to all attendees that includes commissioned essays by the consulting scholars, biographies of moderator and presenters and information about *The Democratic Lens* lecture series
- Website photography2020.org will include video documentation of the live event and digital version of the Program Guide

II. Panel Discussion at the Review Santa Fe Symposium, October 2022

A moderated panel discussion will be organized around a theme with selected documents and questions for discussion from *The Democratic Lens*. The themes and relevant documents will be available online through the Program Guide and on the website before the programs and will be available on the project's public-facing website.

To facilitate community conversations, the venue will include a meeting area, equipment to project a multimedia presentation, and an audience. CENTER will work with identifying the scholar/discussion facilitator and with local partners, organizations, and groups whose constituents have a special interest in the subjects discussed.

Planning

- Define Target Audience - in addition to CENTER's photographic and art based audience, we will identify new audiences for the moderated discussion. We will seek out partnerships with a local university, and/or Community College.
- Select the Day/Date/Time for Series – Select a program date and time that will maximize audience participation based on past programming attendance. Plan for a program of about 90 minutes.
- Promote Event - market the moderated discussion in the local newspaper, local photographic associations and on social media. Work with local businesses or websites to promote the program.
- Prepare Handouts - Prepare handouts that include the agenda for the program and the Program Guide for attendees

Guidelines for Scholars/Discussion Leaders

- Role of Scholars - A Scholar will serve as moderator for the programs, providing historical context and facilitating discussions. They foster mutual respect among all participants and audience members to encourage the free exchange of ideas and responses. The short time allotted for the scholars' presentations requires that they allow for participants' comments as a primary component of the discussion.
- The Responsibilities of the Scholar
 - Reviewing the overall approach to the series material and the specific theme concepts developed for the series.
 - Reviewing the critical essays and program guide. The scholar should become familiar with the four documents selected.
 - Providing an introduction to the program.
 - Preparing several discussion questions that will be posed to the group at large.
 - Briefly summing up important ideas as a way to close the program.
- Moderated Discussion Guidelines
 - Adults will make up most of the audience.

- The presentation allows for discussion rather than a definitive explanation of the program's theme. The scholar is the participant's' guide and the focus of the program is on their discussion.

Agenda (Total length of program: 90 minutes)

- Welcome and Introduction (5–10 minutes)
 - Introduction by CENTER's Board President of the program themes, Scholar Advisory Council, and the moderator's biography
- Moderator/Scholar (10 minutes) – Alexander Ashton, Ph.D.
 - Provides overview of the line of inquiry and introduces panelists.
 - Invites attendees to review the biographies and essays in the Program Guide
- Panelist 1 (12 minutes) – Anne Wilkes Tucker
 - Shows multimedia video and discusses photography from 1839-1900 and relevant themes
 - Question and Answer with the moderator (5 minutes)
- Panelist 2 (12 minutes) – Dr. Kymberly Pinder
 - Shows multimedia video and discusses photography from 1900-1950 and relevant themes
 - Question and Answer with the moderator (5 minutes)
- Panelist 3 (12 minutes) – Dr. Gregory Sholette
 - Shows multimedia video and discusses photography from 1950-2020 and relevant themes
 - Question and Answer with the moderator (5 minutes)
- Moderator and All Panelists Discussion (10 minutes)
 - Questions to guide the discussion.
 - How does the making and sharing of images lead to civic participation?
 - Photography has been helpful in swaying public opinion but does the public's expressed interests actually create change to legislation?
 - How do you leverage the power of visuals to transform communities?
 - News and information feed democracy. After the closing of many small newspapers 2000-2010, how can we best address news deserts and the threat of new media barons?
- Invite Questions from the General Audience (20 minutes)
 - Moderator chooses questions from the audience
- Closing Remarks – President of the CENTER Board of Directors (5 minutes)

- Draw the conversation to a close by asking participants to think about photography's unique ability to inspire action
- Thanks panelists and audience for attending, and acknowledge that this event marks the close of the grant program. Directs participants to learn more on the program website, photography2020.org, and encourage attendees to complete post-program surveys.

Resources

- 40-60 page Program Guide will be distributed to all attendees that includes commissioned essays by the consulting scholars
- Website photography2020.org will include video documentation of the live event and digital version of the Program Guide

III. Lecture Series (leading up to the culminating conference) May and August 2022

Scholar Lectures organized around specific themes of *The Democratic Lens* will be presented leading up to the symposium component of the twenty year old international photographic conference, Review Santa Fe. The themes and relevant documents will be available online through the Program Guide and on the website before the lecture and will be available on the project's public-facing website.

To facilitate community conversations, the venue will include a meeting area, equipment to project a multimedia presentation. CENTER will work with local partners, organizations, and groups whose constituents have a special interest in the subjects discussed.

Planning

- Define Target Audience - in addition to CENTER's photographic and art based audience, we will identify new broad audiences for the lectures. We will seek out partnership with a local university and/or Community College.
- Select the Day/Date/Time for Series – Select a program date and time that will maximize audience participation based on past programming attendance. Plan for a program of about 60 minutes.
- Promote Event - market the lectures in the local newspaper, local photographic associations and on social media. Work with local businesses or websites to promote the program.
- Prepare Handouts - Prepare handouts that include the agenda for the program and provide the Program Guide for attendees

Guidelines for Scholars

- Role of Scholars - A Scholar will serve as the lecturer for the program, providing historical context and facilitating a Q&A with the audience. They foster mutual respect among all participants and audience members to encourage the free exchange of ideas and responses.
- The Responsibilities of the Scholar
 - Reviewing the overall approach to the series material and the specific theme concepts developed for the series.

- Reviewing the critical essays and program guide. The scholar should become familiar with the four essays and content of the whole Lecture Series, *The Democratic Lens*.
 - Preparing several discussion questions that will be posed to the audience.
 - Briefly summing up important ideas as a way to close the program.
- Q&A Discussion Guidelines
 - Adults will make up most of the audience.
 - The presentation allows for discussion rather than a definitive explanation of the program's theme.

Agenda (Total length of program: 60 minutes)

- Welcome and Introduction (5–10 minutes)
 - Introduction by CENTER's Executive Director, of the program themes, Scholar Advisory Council, and the lecturer's biography
- Scholar (30 minutes) – Kristen Krueger, Ph.D. (May) and Shawn Michelle Smith, Ph.D. (August)
 - Provides historical context, analysis and interpretation of photography and civic engagement
- Invite Questions from the General Audience (15 minutes)
 - Panelist chooses questions from the audience
- Closing Remarks – CENTER's Executive Director (5 minutes)
 - Draw the conversation to a close
 - Thanks panelists and audience for attending, and acknowledge that this event is part of *The Democratic Lens* Lecture Series. Directs participants to learn more on the program website, photography2020.org, and encourage attendees to complete post-program surveys.

Resources

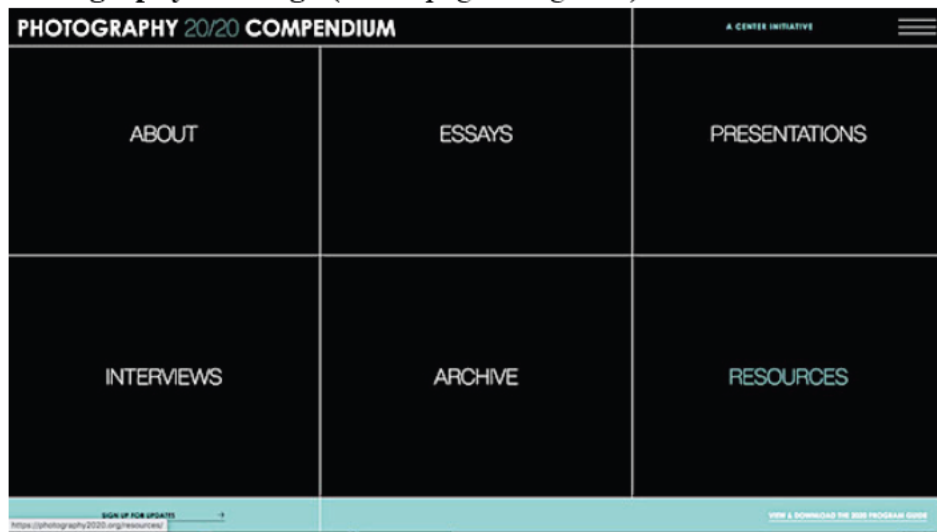
- 40-60 page Program Guide distributed to all attendees that includes commissioned essays by the consulting scholars, biographies of moderator and presenters and information about *The Democratic Lens* lecture series
- Website photography2020.org will include video documentation of the live event and digital version of the Program Guide

ADDITIONAL SUPPORTING DOCUMENTATION

I. Digital Media Components

The following represents a digital work sample completed by the principal members of the CENTER team and Creative Agency, ThoughtMatter. CENTER Staff Laura Wzorek Pressley and Matthew Contos, oversaw the planning, design, content and implementation of this website. The launch of the website was in September 2020 and the unique users includes 2,902 to date.

Photography2020.org (Home page navigation)



Essay by Dr. Pinder, “These Are Not Recent Events...”
<https://photography2020.org/these-are-not-recent-events/>

Podcast and Written Interviews
<https://photography2020.org/interviews/>

Photographer Presentations
<https://photography2020.org/photographer-presentations/>

Panel Discussion – Post 2020: Forays Into the Future of Art & Lens-Based Media
<https://photography2020.org/post-2020/>

II. Publications

The Program Guide will include a 15,000 print run and direct mailed to CENTER’s national audience for free. The Program Guide will include commissioned essays by selected Scholars and will be distributed prior to, and during the Lecture Series. Essays will provide a more in-depth analysis of the humanities themes. Authors include: Dr. Alexander Ashton, Dr. Kymberly Pinder, Gregory Sholette, Anne Wilkes Tucker, and two additional scholars to be determined.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS:

Enter name of Organization:

Budget Type: Project Subaward/Consortium

Budget Period: 1 **Start Date:** **End Date:**

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Matthew		Contos		(b) (6)	8.00			30,667.00	0.00	30,667.00
Project Role: <input type="text" value="PD/PI"/>											
	Laura		Wzorek Pressley		(b) (6)	7.00			43,750.00	0.00	43,750.00
Project Role: <input type="text" value="Grants Administrator"/>											
	JC		Gonzo		(b) (6)	8.00			25,333.00	0.00	25,333.00
Project Role: <input type="text" value="Communications Manager"/>											

Additional Senior Key Persons: **Total Funds requested for all Senior Key Persons in the attached file**

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Total Number Other Personnel						Total Other Personnel	<input type="text"/>
							Total Salary, Wages and Fringe Benefits (A+B)	<input type="text" value="99,750.00"/>

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	8,325.00
2. Foreign Travel Costs	7,800.00
Total Travel Cost	16,125.00

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	<input type="text"/>
Total Participant/Trainee Support Costs	<input type="text"/>

F. Other Direct Costs

		Funds Requested (\$)
1.	Materials and Supplies	5,125.00
2.	Publication Costs	15,000.00
3.	Consultant Services	11,500.00
4.	ADP/Computer Services	
5.	Subawards/Consortium/Contractual Costs	5,000.00
6.	Equipment or Facility Rental/User Fees	4,000.00
7.	Alterations and Renovations	
8.	Website developer at 40 hours @ \$85/hour	3,400.00
9.	Website hosting at \$500 x 2 years	1,000.00
10.	Creative agency promotion package (discounted)	1,600.00
Total Other Direct Costs		46,625.00

G. Direct Costs

		Funds Requested (\$)
Total Direct Costs (A thru F)		162,500.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total Indirect Costs			<input type="text"/>

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)		162,500.00

J. Fee

Funds Requested (\$)
<input type="text"/>

K. Total Costs and Fee

		Funds Requested (\$)
Total Costs and Fee (I + J)		162,500.00

L. Budget Justification

(Only attach one file.)

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		99,750.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		99,750.00
Section C, Equipment		
Section D, Travel		16,125.00
1. Domestic	8,325.00	
2. Foreign	7,800.00	
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		46,625.00
1. Materials and Supplies	5,125.00	
2. Publication Costs	15,000.00	
3. Consultant Services	11,500.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs	5,000.00	
6. Equipment or Facility Rental/User Fees	4,000.00	
7. Alterations and Renovations		
8. Other 1	3,400.00	
9. Other 2	1,000.00	
10. Other 3	1,600.00	
Section G, Direct Costs (A thru F)		162,500.00
Section H, Indirect Costs		
Section I, Total Direct and Indirect Costs (G + H)		162,500.00
Section J, Fee		
Section K, Total Costs and Fee (I + J)		162,500.00

BUDGET JUSTIFICATION

A. KEY PERSONS

- \$30,667** The Curator of Public Engagement, Matthew Contos, annual salary is (b) (6) and a minimum 40% of his time (equivalent of 8 out of 20 months) will be devoted to the planning, managing and executing the lecture series, essays, culminating Symposium and website development. Fringe benefits are included in the salary.
- \$43,750** The Executive Director, Laura Wzorek Pressley is involved in every aspect of the project. Her annual salary including health benefits is (b) (6) and a minimum of 40.0% of her total annual hours (equivalent of 7 out of 18 months) will be dedicated to the planning, implementation and evaluation of the lecture series, culminating Symposium, printed publication and website development. Fringe benefits are included in the salary.
- \$25,333** The Communications Manager, JC Gonzo, serves as a primary communications coordinator with an annual salary of (b) (6). A minimum 40% of his hours (equivalent of 8 out of 20 months) will be dedicated to the administration including registering attendees, designing and the management of the printed publication. Fringe benefits are included in the salary.

D. TRAVEL

- \$8,325** Domestic Travel:
- A) Scholar Advisory Council member, Dr. Kymberly Pinder flight from Boston to Albuquerque, NM \$450 + \$75 round trip shuttle to/from Santa Fe, NM. Accommodations and per diem at \$175 per day x 4 days each = \$700; \$1,225. Two trips in October 2021 and October 2022 to lecture at the Review Santa Fe symposium, total cost \$2,450.
- B) Scholar Advisory Council member, Dr. Kristen Krueger to give a lecture, flight from Houston, TX to Albuquerque, NM \$400 + \$75 round trip shuttle to/from Santa Fe, NM. Accommodations and per diem at \$175 per day x 4 days each = \$700; \$1,175.
- C) Lecturing Scholar Anne Wilkes Tucker flight from Houston, TX to Albuquerque, NM \$400 + \$75 round trip shuttle to/from Santa Fe, NM. Accommodations and per diem at \$175 per day x 4 days each = \$1,175.
- D) Lecturing Scholar Shawn Michelle Smith flight from Chicago, IL to Albuquerque, NM \$400 + \$75 round trip shuttle to/from Santa Fe, NM. Accommodations and per diem at \$175 per day x 4 days each = \$1,175.
- E) Lecturing Scholar, Dr. Gregory Sholette flight from New York, NY to Albuquerque, NM \$400 + \$75 round trip shuttle to/from Santa Fe, NM. Accommodations and per diem at \$175 per day x 4 days each = \$700; \$1,175.

F) Lecturing Scholar TBD flight from New York to Albuquerque, NM \$400 + \$75 round trip shuttle to/from Santa Fe, NM. Accommodations and per diem at \$175 per day x 4 days each = \$1,175.

\$7,800

Foreign Travel Costs:

Curator of Public Engagement, Matthew Contos travel from Brussels to Albuquerque, NM \$1500 + \$75 round trip shuttle Accommodations and per diem at \$175 per day x 3 days each. Total per trip = \$2,100 x 2 trips for October 2021 Symposium and second flight to the October 2022 Symposium = \$4,200

Scholar Advisory Council member, Dr. Alexander Ashton flight from London, England to Albuquerque, NM \$1,025 + \$75 round trip shuttle to/from Santa Fe, NM. Accommodations and per diem at \$175 per day x 4 days each = \$700; \$1,775. Two trips in October 2021 and October 2022, total cost \$3,600.

F. OTHER DIRECT COSTS:

\$5,125

Materials and Supplies

A) Four (4) large scale outdoor signs, 6'x9' x \$350 each = \$1,400

B) Two (2) iPads for registration check-in \$300 each = \$600

C) Folders for attendees packets 500 count x 2 = \$800

D) Printed agendas and materials 10 count x 1,000 = \$700

E) High contrast LCD projector = \$1,625

\$15,000

Printing of 15,000 count 44-page 8.5x11 inch program guides - \$9,520

Estimated nonprofit postage and mailing of program guides - \$5,000

Digital guide - \$480

\$11,500

Consultant services:

\$6,000 = Commissioned essays (6) @ \$1,000 each

\$3,000 = Lectures (6) at \$500 honorarium

\$1,800 = Podcasts (9) \$200 honorarium

\$700 = Panel discussion: Moderator @ \$400 + Panelists (2) honorarium @ \$150 each

\$5,000

Subawards/contractual costs:

Advisory Council member stipend at \$1,000 each x 5

\$4,000

Equipment/Facility rental

AV tech at Review Santa Fe 2021, set up, strike and event duration @ 4 hours = \$1,000

AV tech at Review Santa Fe 2022 set up, strike and event duration @ 4 hours = \$1,000

AV tech at lecture 1 set up, strike and event duration @ 2 hours = \$500

AV tech at lecture 1 set up, strike and event duration @ 2 hours = \$500

AV tech at lecture 1 set up, strike and event duration @ 2 hours = \$500

AV tech at lecture 1 set up, strike and event duration @ 2 hours = \$500

OTHER

\$6000

Website developer at 40 hours @ \$85/hour = \$3,400

Website hosting at \$500 x 2 years = \$1,000

Creative agency branding package (discounted) = \$1,600

TOTAL = \$162,500