University Museum, Southern Illinois University Carbondale
21st Century Collection Management Initiative: Collection Portfolios

1.   Statement of Need

We envision the University Museum celebrating the diversity of world cultures through exhibits and programming highlighting collections of the Museum…

We envision the University Museum using increased technology to better present our world to an ever more sophisticated audience...

These two Vision Statements from our 2007-2011 Strategic Plan are the driving force behind the University Museum, Southern Illinois University Carbondale, seeking a 2010 MFA Collection Stewardship grant to digitize selections from our extensive humanities collection and place these selections on-line through researched, multicultural collection portfolios. This project is the fourth and final phase of our ongoing "21st Century Collection Management Initiative" that began in 2005. The project's purpose is directly related to our Mission Statement's focus on *"…serving the Southern Illinois University Carbondale (SIUC) and our many constituencies, near and far, as a steward of the past and a gateway to the future"* as we offer these constituencies on-line access to selections from our collection. **Through two previous IMLS grants, we have been able to fund the three completed phases: Phase I--**we have computerized manual records (2005-2007), **Phase 2--**we have assessed computerized records for accuracy (2007) and **Phase 3--**we have standardized computerized records (2008-2010 grant). **We are now eager to begin our digitization phase.**

To create digitized images and access to the over 60,000 objects in our diverse collection, the Museum sees this final Phase, "Collection Portfolio Project," as occurring in three parts mirroring the divisions of our collection into the **humanities** (41,200 artifacts, 69% of the collection), **arts** (4,100+ objects, 6% of the collection) and **sciences** (15,260+ specimens, 25% of the collection). (For a detailed look at our collection, please see Appendix I: Detailed Collection Summary.) This Project will focus on our largest and most diverse collection, the humanities.[1]The ideal would be to digitize all artifacts in this collection; however, it is unrealistic to accomplish this feat in a two-year project for a collection of this scope. What we can realistically digitize, research and place on-line are 3,797 objects from Africa, Asia, the Americas and Melanesia organized in 26 thematic collection portfolios. (For a detailed look at the 26 collection portfolios, the themes represented, the types of artifacts chosen and resources available, please see Appendix II: Humanities Collection Portfolios.)This systematic approach provides a diverse cross-section of our humanities collection including ethnographic, archaeological and historic artifacts. The digitization of these selections will allow us to have consistent quality of images for computerized object records that in turn will be used for the on-line collection portfolios accessed through our Museum Website using the Web Kiosk software program from Gallery Systems that integrates with our Collection Manager software.

The 26 humanities portfolios chosen were based on our documented audience needs and interests and collection use: 1. University faculty, students and our virtual audience are from over 108 countries; our humanities collection illustrates the heritage of over 50 of these countries. **2.** University faculty use our humanities exhibits through student assignments that initiate critical thinking and writing skills from a variety of departments including anthropology, art, design, English, history and photography. Providing computer access to additional selections from our collection via the portfolios will enhance faculty and student experiences. **3.** The Illinois State Board of Education funded the "Museum Explorer's Project" (1995-2000), which allowed K-12 students to use the Museum's collections to create on-line projects; these were the most visited pages of our previous Website by visitors who sought information on various subjects from the American Civil War to the

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[1] The Museum has photographs for about 4,000 artifacts from our total collection. These digital images are of low quality unsuitable for use outside the Museum. When images are needed of collections for publicity needs, our Educator photographs them/

Federal Art Project. **4.** Based on collection use and visitor preferences, humanities exhibits are important as our audiences want to see material culture from past and present societies, and understand our historic past. In addition to our audience needs, the project helps fulfill our own collection management needs. By adding a visual component to the selected artifacts' computerized records and extending the information about an object beyond basic descriptors, we will have a more useful humanities collection. Object records with digital images will be a more efficient way to use our collection, as we minimize the need to physically view and handle the objects. Extended object research will make the use of these objects in exhibits, educational programs and outreach more effective, as there will be information on the object's use and cultural association. Our project supports professional management practices, is the foundation for good stewardship, and is a sound investment in our ability to attain institutional goals and to provide a successful means to share our collections with our audience.

The attainment of several of our 2007-2011 Strategic Plan goals, listed below, relies on the use of efficient and effective collection records, which is at the heart of our "Collection Portfolio Project." Our plan was built upon the previous 2001-2005 plan, through information from a 2007 visitor survey, a staff retreat and subsequent discussions, meetings with constituency groups, and the External and Internal Reviewer's Assessment Report for the Illinois Board of Higher Education's Academic Program Review, which assessed our Museum Studies Program in 2006.

<u>Personnel Goal</u>: **There is a need for supplementary staff.** Although the use of grant-funded project staff is short-term (two years), they can accomplish the digitization of 3,797 humanities artifacts during this time, a feat that would take existing staff **<u>at least</u>** 10 years to complete, if then. Without grant staff, we will be unable to digitize, research and present these artifacts in the 26 thematic portfolios. At the maximum, we might be able to do one collection portfolio a year, which is not enough to effectively serve our audience or do justice to our collection.

<u>Audience Development: Museum and Virtual Visitors Goal</u>: **Use the collection for in-house and virtual audiences.** Through the on-line portfolios, we offer our University, regional and virtual audiences a systematic look at a significant part of our humanities collection. This offering will give these audiences a means to explore artifacts augmenting an on-site visit through computers in the galleries and providing a richer experience for our virtual visitor.**[2]**

<u>Collection Management Primary Goal</u>: **Continue to database and digitize the collection and provide public access to significant collection items.** The "Collection Portfolio Project" meets this goal for our humanities collection. We will be able to add photographs to our collection records and through research provide information on an object's use and cultural association adding context and meaning. In turn, these objects form the basis of the humanities portfolios. Through keyword searching, alphabetical searching or collection portfolio listings, the user will be able to not just view a collection portfolio, but s/he will be able to search between portfolios for cross-cultural comparison.

<u>Education Goal</u>: **Enhance the educational use of our collection.** Through the proposed project, we will continue our on-line educational initiatives that began in 1995, and expand these initiatives to include the researched, thematic on-line collection portfolios that provide public access to our collections. The "21st Century Collection Management Initiative" has been guided by our effort to develop both a virtual learning and marketing museum as discussed by Jamie MacKenzie in her article, *Building a Virtual Museum Community*, "A virtual museum is an organized collection of electronic artifacts and information resources--virtually anything which can be digitized…we divide electronic museums into two main categories: Learning Museums--Websites which offer substantial on-line resources which invite many repeat visits and enable substantial investigations and exploration. Marketing Museums--Websites which are mainly intended as marketing vehicles and

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[2] January 1, 2011, we will introduce three collection portfolios

communication media to increase the number of visitors to the original physical museum…"[3]

Exhibitions Goal: Create state-of-the-art, dynamic exhibits using technology. This goal is furthered by offering visitors computer access in the galleries so that they will have the means to view our collection portfolios enhancing their experience by viewing additional artifacts from our collection that are related to exhibits.

Physical Facilities Goal: Develop and maintain Museum quality exhibits. Computer use in our galleries will lead us towards rethinking how our facilities can accommodate this need to make sure any computers used look like they are an integral part of the space not an add-on.

Governance and Finance Goal: Seek external funds to augment state monies. The Museum has an excellent record of attaining external funds. Our virtual educational strategy has received over $1.1 million dollars in funding since 1995. Our manual records were computerized and descriptive object information completed or updated through two MFA Collection Stewardship grants for $149,000+ each (2005, 2008). The Museum constantly seeks avenues to accomplish short and long-term initiatives through external funds and the proposed MFA "Collection Portfolio" project furthers this goal.

The Museum's audience is as diverse as its collection and the proposed, multicultural "Collection Portfolio Project" will serve them well. The Museum serves--25,934 SIUC students, faculty and staff, who represent 108 countries, the 508,128 residents of Illinois' lower 22 counties designated as the SIUC service area,[4] and a virtual audience of unique visitors from over 32 countries (March-October 2010 server statistics). **Select Casual Visitor Demographics** (sampling of 25,000 on-site visitors)**:** 80% of visitors are from the primary service area, 17% are from the underserved and secondary areas, 60% are male, 87% White, 5% Black, 5% Hispanic, average age is 18-35 (40%), 52% have a college degree, 58% are SIUC students, 75% are from an urban area, and 61% have an income of less than $10,000. **Select SIUC Demographics** (20,350 students, 5,584 staff). **Students--**55% are male, 69% White, 19% Black, 5% Hispanic. **Staff--**42% are male, 80% White, 5% Black, 4% Hispanic. **Select Regional Demographics--Lower 22 Counties** (508,128): 50% are male, 93% White, 5% Black, 79% are high school graduates and 13% have a college degree, 65% live in rural areas, average income is $16,065 and 16% live below the poverty level.[5]

2.   Project Design
Our proposed project will make accessible selections from the largest humanities collection in the area (the nearest city with comprehensive museums is St. Louis 100 miles from Carbondale, 160 miles from our furthest service area). The project will begin the fourth and final Phase of our "21st Century Collection Management Initiative" as we focus on **Stage 1** of this Phase, the digitizing of selections from our humanities collection to create 26 thematic on-line collection portfolios**.**

Project Goal: Digitization and the Sharing of Select Humanities Collections

Our aggressive 24-month plan to digitize and research 3,797 ethnographic, archaeological and historical objects and create 26 on-line thematic collection portfolios is feasible (project dates: August 1, 2011 through July 31, 2013)**.** Our previous MFA Collection Stewardship grants helped us

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[3] MacKenzie, Jamie. "Building a Virtual Museum Community," www.bham.wednet.edu/museweb.htm (1997)
[4] To serve our extensive region (the furthest point from SIUC is 110 miles), the regional population is divided into service audiences: **primary** includes the SIUC community and residents of 6 counties (55% of population), **underserved** resides in the 6 most rural, economically deprived counties in the state (11% of population), and **secondary** lives in the remaining 10 counties that have access to small, specialized museums in their area (34% of population).
[5] University statistics are from *Southern Illinois University Carbondale Factbook, 2009-20010,* Institutional Research and Studies. Casual visitor statistics are from Christopher Walls *Public Perception of the University Museum,* MPA Research Paper results May 2006-February 2007. Regional statistics are from the 2000 U.S. Census.

move forward with our "21st Century Collection Management Initiative" and these projects were equally aggressive. Our proposed project is also part of this initiative that is comprised of four phases. **We seek funding for Phase IV, Stage 1.**

Phase I	**Phase II**	**Phase III**	**Phase IV**
Computerization of Manual Records with Keywords for Searching **(completed)** 8/1/2005-12/31/2006	Assessment of Computerized Records **(completed)** 1/1/2005-8/31/2007	Standardization of Records **(completed)** 8/1/2008-12/31/2010	Digitization, On-Line Portfolios **Stage 1: Humanities (current MFA Proposal)** Stage 2:Arts Stage 3:Sciences

Phase I allowed us to computerize over 41,700 active manual records using EmbARK software[6]. **Phase II** involved an assessment of computerized records with results showing the need to standardize information in our records (dimensions, medium, color, signature, description, etc.), integrate significant information from inactive collection records associated with previous numbering systems, and review art collection acquisition source records prior to 1975, when the art collection was housed in the School of Art and integrate these sources into EmbARK. **Phase III** allowed us to accomplish the needs identified in **Phase II**. We are now ready for our final phase, digitization. We approach this extensive process in stages, with the current grant proposal focusing on **Stage 1**, selections from our humanities collection.

Project Actions. To attain the project goal of digitization and the sharing of our humanities collection on-line, the following actions will occur:

Action 1--Order Equipment and Software: 1. Two Dell MiniTowers with Adobe PhotoShop CS5 and Office (free through the University) and printers are needed to use with four existing collection computers to insure that project staff have access to EmbARK to run collection portfolio lists, research objects and update collection records, download photographs and manipulate images, and to create Web-based collection portfolios. Without grant funded computers, progress will be curtailed and the plan to place the two computers in our galleries for visitor access to our Website and collection portfolios will not occur. Two Brother color laser printers are needed to insure image color quality and the updating of physical object records with sheets that contain images. **2.** Three EmbARK licenses will be needed to add additional users, in addition to the two we currently have, to allow multiple user access to the software. We also need to reinstate the Web Kiosk license of EmbARK. These licenses allow for upgrades, support and recovery of data.

Action 2--Hire Project Coordinator and Student Staff: One 100% time, 23-month Coordinator is needed to oversee the project. S/he will work with the Curator as Project Director on collection portfolio objects. The Coordinator will oversee quality control of photography, and research objects and collectors/donors along with the Curator and Director. The hiring of the Coordinator will follow University hiring procedures in accordance with Equal Employment Opportunity laws and will take 2-4 weeks. Student staff will be hired for photography and image manipulation, preparation of objects for photography, and on-line collection portfolio implementation. Students will be recruited from the University, paying attention to the hiring of students who have photography experience (students in Art and Design, and Cinema and Photography); a Museum Studies Minor would be desirable. Graduate Assistant staff will be the current student who is the Archive Supervisor, and the other who is our student accountant. This focused student recruitment will provide hands-on training for future museum professionals and mirror our Mission statement, *"As a teaching museum, we offer hands-on opportunities in progressive museum practices…"*

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[6] The choice of EmbARK software in 1998 followed a 1-year study to find one that met our criteria: variety of searches and reports, technical support, Web Kiosk and ease of use. EmbARK has proven to be an excellent choice.

Action 3--Train Staff on EmbARK and Photography: Central to the success of the project is the training of all newly hired and supplemental retraining of existing staff in EmbARK, use of photographic equipment, image requirements and their use and quality, and the handling of museum objects. Training will be over-seen by the Curator (EmbARK and handling procedures) and the Educator (imaging and manipulation). **Year 2** of the project, the student Webmaster will receive training in EmbARK and its requirements for the Web Kiosk by the Project Coordinator.

Action 4--Digitization: Year 1--The Curator and Coordinator will create work teams that address the digitization of the 3,797 artifacts. There will be 3 student photographers working 60 hours per week for 11 months to photograph and manipulate the images; there will be two photography studio stations. The Coordinator will devote 10 hours per week to assisting in photography and image manipulation. Student assistants will work on preparing artifacts for photography and returning them to storage. This focused use of staff effort will allow us to photograph the number of objects in the desired time. Digitization will be done by portfolio, so we can complete them systematically. **Year 2--**One student will be hired for 4.5 months at 10 hours per week for any additional photography needs.

Action 5--Research: Year 1 and part of **Year 2** will be devoted to the research of artifacts and collectors/donors using existing Museum resources such as past exhibit research information, collector/donor field notes, summary catalogs and academic research papers for those artifacts for which they are available. This will be done methodically with staff researching objects associated with a portfolio, one portfolio at a time. Those objects with minimal to no research will be researched by the Curator, Coordinator and Director.

Action 6--Design Collection Portfolio Template: In **Year 1,** using the capabilities of the Web Kiosk, the Educator will create a portfolio template to provide a consistent design.

Action 7--Integrate Collection Portfolio Information: When a collection portfolio's images and research are completed, they will be integrated to form the portfolio. Even though the Webmaster will not be hired until **Year 2**, textual information for each portfolio will be created in **Year 1,** edited by the Director, insuring that the Webmaster will have readied information when s/he begins in **Year 2**.

Action 8--Create On-Line Collection Portfolios: Using the collection portfolio information and digital images, the Webmaster will create the on-line collection portfolios.

Evaluation will be ongoing as the Curator and Coordinator assess how the project is progressing related to the Schedule of Completion and Actions. The Curator has managed many large-scale projects and is experienced at problem solving on a timely basis. Success of the project is dependent upon the directed supervision of employees to insure that the photography is completed, images manipulated, research performed and collection portfolios developed and placed on-line. An added evaluation element will occur when the portfolios go on-line. Feedback by users of the portfolios will be encouraged through email contact with the Curator. She will work with project staff to determine if the feedback requires modification of the portfolios and/or their content. This evaluation component will be followed when the funded project ends to make sure we are continually addressing our audiences needs and concerns.

Outreach will occur throughout the project as we keep our audience apprised of our progress through articles in our newsletter (circulation of 1,500), Website and Facebook notices and updates posted on our informational kiosk. Our contact with secondary school teachers and University faculty is ongoing and regular and provides us with opportunities to give updates. When the collection portfolios began to go on-line, a press release will be issued to alert our regional audience and letters will be sent to regional teachers and University faculty to alert them of our new offerings.

3.   Project Resources: Time, Personnel, Budget

The University Museum's 24-month "**Collection Portfolio Project" uses a balance of grant and Museum funded staff and resources to attain and further several institutional goals** (there is a 1:1 match between IMLS and the Museum). During the project, the Museum Director has identified the digitization, research and development of collection portfolios from our humanities collection, as a primary initiative for the Museum and its staff. Large-scale, grant funded projects are not new to the Museum. The Museum has had four federal grants in the last five years that ranged from $10,000 to $149,000+ per grant; all of these drew upon existing Museum staff time, facilities, equipment, materials and supplies to complete.[7] They were completed successfully with positive comments from the granting agencies on grant management.

The **Schedule of Completion** and the project narrative show the specific actions needed to complete the project. Continual assessment will keep the project on schedule.

- **August-October 2011** will focus on ordering equipment/software and hiring project staff. Newly hired project staff will assist in the setup of equipment, learn Archive areas and be trained in project procedures. The Curator and Project Coordinator will select collection objects for inclusion in the 26 humanities-based portfolios. Students receive training in photography from the Educator.
- **September 2011 through December 31, 2012** will mark the beginning of photography and image manipulation. The majority of the work will occur in **Year 1** (September 1, 2011-July 31, 2010) with additional photographic production planned for part of **Year 2** (August 16-December 31, 2012).
- **September 2011 through August 31, 2012** the Curator, Coordinator and Director will research objects and collectors/donors with portfolio content developed as a portfolio is digitized and research completed. The Director edits content for accuracy and readability.
- **May through July 2012,** the Coordinator works with the Educator to design the collection portfolio templates within the parameters of the Web Kiosk and our desired needs.
- **August 2012-July 2013,** the collection portfolios go on-line as the newly hired Webmaster who will work 20 hours per week completes them. Feedback from portfolio users will be monitored by the Curator and adjustments needed if project staff determine it is necessary.

The use of existing facilities, the need for minimal equipment, the use of student staff, and the research of artifacts and collectors/donors by Museum staff who know the collection, allows for an efficient use of resources.[8] A considerable amount of time was spent on the preparation of the project budget to insure that it was cost-effective and would attain the primary project goal through appropriate actions. Management of the budget will be under the Curator with assistance from our Graduate Assistant accountant, both having experience following accounting requirements.

Museum Funded Personnel: The Museum Director has identified digitization, research and portfolio development as a primary initiative for the Museum. She will work with the Curator/Project Director to adjust duties, so that the Curator can devote time to the project (12 mos, 35% time; 12 mos, 26% time). Other full-time Museum staff includes the Museum Director (21 mos, 15% time) and Education Director (12 mos, 12% time; 12 mos, 3.216% time). Time devoted to the Project will not impinge on their normal tasks as it is within the time allowed for other duties.[9]

Project Director/Grants Administrator--Lorilee C. Huffman, curator of collections, has over 33 years experience in collection management and 17 years in writing/administering of grants and has managed the Museum collections since 1979. She is the ideal person to attain the ***Digitization and***

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[7] IMLS General Operating Support in 1995-1997, 1997-1999. Illinois State Board of Education grants 1995-1996, 1996-1997, 1998-1999, 1999-2000. IMLS MFA Collection Stewardship Grant 2005-2006.
[8] Average cost in staff time and fringe for digitizing, researching and creating the 26 collection portfolios of 3,797 objects will be $8,078 per portfolio (IMLS: $3,878, Museum: $4,200).
[9] For project resumes, please see Resumes.pdf

the Sharing of Select Humanities Collections goal as she has overseen all other collection initiatives. She will oversee Collection Portfolio object selection and research. She has an MPA in Museum Administration (SIUC, 1985).

Researcher and Content Editor--Dr. Dona R. Bachman, museum director, has over 26 years experience in museum management with the last 18 years as a director. She has been director of the SIUC Museum since 2002. Her experience with diverse collections, management skills and editorial abilities makes her a valuable asset as researcher and portfolio content editor. She has a Ph.D. in English Literature (Northern Illinois University DeKalb, 1979).

Technical Consultant and Portfolio Designer--Robert DeHoet, education director, has been in his current position for 19 years and serves as the Museum graphics designer. His photographic experience, knowledge of computers, and design abilities will add to Project effectiveness. He has an MFA in sculpture from the University of Iowa.

Other Museum Funded Part-time Staff include two graduate and one student assist to work with preparing objects for photography and accounting.

Grant Funded Personnel: Project Coordinator (100% time, 24 mos). The Coordinator will work with the Curator to oversee the project. S/he will be responsible for the management of photography/ image manipulation, oversees the Webmaster, and assists with object/collector/donor research; **Student Photography Assistants (240/hours/mo, 11 mos, 40/hours/mo, 4.5 mos)** for photography production; **Student Assistant (160 hours/mo, 4.5 mos)** to prepare objects for photography; **Student Webmaster (80 hours/month, 11 mos)** to place collection portfolios on-line.

4.   Impact
The accomplishments of our proposed project have a short and long term impact on the Museum. This project strengthens collection stewardship as we continue our effort to have complete object records to share these records with our constituencies. By adding digital images and research information to selections from our humanities collection and providing on-line educational use of this collection, we are making inroads into the 21st management of our collections and furthering the success of our institution. **Measurable results** will occur through the completion of the 26 portfolios and their 3,797 artifacts and Website use of these portfolios tracked through Google Diagnostics, as well as feedback from users through communications with our Curator.

The Museum has a solid plan for the future in our "21st Century Collection Management Initiative" if IMLS funds this project that allows us to complete Stage 1 of our "Collection Portfolio Project" Phase. Potential funding sources to develop additional on-line collection portfolios in the arts (Stage 2) and sciences (Stage 3) include: the Illinois Board of Higher Education for` University curriculum activities, Illinois Board of Education for K-12 initiatives, federal grants for subject matter specific portfolios, and IMLS for funding to digitize additional collections engage our communities. University monies will continue to support day-to-day collection and Website activities, which will allow us to keep records current and on-line portfolios up and running.

IMLS Museums for America support of our "**Collections Portfolio Project"** will allow us to attain institutional goals and add visual and research information to collection records, assisting us as we enhance the role of technology in the educational use of our collections. Like any museum with over 130 years of existence and a collection of our scope, the University Museum has had many levels of collection management. **However, through collection initiatives funded by the proposed grant, we can continue to move forward with our efforts to improve management for Museum staff and our diverse audiences aiming towards professional standards for the Millennium.**

University Museum, Southern Illinois University Carbondale

Year 1: Schedule of Completion
August 1, 2011 - July 31, 2012

Tasks Performed	2011 Aug	Sep	Oct	Nov	Dec	2012 Jan	Feb	Mar	Apr	May	Jun	Jul
Action 1: Order equipment, software, supplies	▬											
Action 2: Hire project staff	▬											
Action 3: Train project staff	▬▬											
Action 4: Photograph objects		▬▬▬▬▬▬▬▬▬▬▬▬▬▬▬▬										
Actions 5, 7: Coordinator, Curator, Director research collections, collectors/donors, integrate collection portfolio information and edit when a portfolio is digitized and researched		▬▬▬▬▬▬▬▬▬▬▬▬▬▬▬▬										
Action 6: Coordinator works with Educator to design portfolio template										▬▬▬▬		

University Museum, Southern Illinois University Carbondale

Year 2: Schedule of Completion
August 1, 2012 - July 31, 2013

Tasks Performed	2012 Aug	Sep	Oct	Nov	Dec	2013 Jan	Feb	Mar	Apr	May	Jun	Jul

Action 4: Continued

Action 7: Integrate collection portfolio information

Action 8: Collection Portfolios go on-line
Coordinator, Curator, Director check on-line portfolios for accuracy and monitor user feedback making adjustments as needed

BUDGET FORM: Section B, Summary Budget

	$ IMLS	$ Cost Share	$ TOTAL COSTS
1. Salaries and Wages	$83,200.00	$85,115.00	$168,315.00
2. Fringe Benefits	$17,595.00	$24,125.00	$4,172.00
3. Consultant Fees			
4. Travel			
5. Supplies and Materials	$4,975.00	$880.00	$5,855.00
6. Services	$8,700.00	$4,350.00	$13,050.00
7. Student Support			
8. Other Costs			
TOTAL DIRECT COSTS (1-8)	$114,470.00	$114,470.00	$228,940.00
9. Indirect Costs	$35,485.00	$35,485.00	$70,970.00
TOTAL COSTS (Direct and Indirect)	$149,955.00	$149,955.00	$299,910.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS   **$149,955.00**

2. Cost Sharing:

    a. Applicant's Contribution   **$148,680.00**

    b. Kind Contribution   **$1,275.00**

    c. Other Federal Agencies*

    d. TOTAL COST SHARING   **$149,955.00**

3. TOTAL PROJECT FUNDING (1+2d) $299,910.00

Percentage of total project costs requested from IMLS   **50 %**

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