

Building Institutional Capacity to Engage Audiences Through The All About Families Initiative

1. Statement of Need

The Crocker Art Museum Association requests \$148,441 over three years to build institutional capacity across all levels of the organization. Specifically, funds will support strengthening the Museum’s ability to maximize effectiveness of its “All About Families” initiative, which has been launched to coincide with the opening of a major building expansion. While we are requesting funding to support internal first order change in improving the organization’s capacity to support audience development, our ultimate goal is to affect external second order change by improving the quality of life in our region through better engaging family audiences.

We launched the multi-year “All About Families” initiative in 2010 (See Supporting Document 1) to broaden the Museum’s audience by developing and implementing dynamic family-centered programming rooted in understanding family needs. Our ORGANIZATIONAL CAPACITY BUILDING EFFORTS in support of the “All About Families” initiative FULFILL MUSEUMS FOR AMERICA GOALS by capitalizing on a critical moment of transition in the Crocker’s history to advance the Museum’s mission and core strategies by deeply embedding within the organization an understanding of family audiences, developing staff knowledge and skills to better serve those audiences, and ensuring that the Museum’s exhibit and program development processes respect multiple voices and diverse perspectives. Although family audiences traditionally have not been a major focus for the Crocker, we recognize that engaging families with young children is critical to our mission, our value to the people of the region, our financial health, and to building a stronger institution that better contributes to creating a more vital community. While the Museum’s recently reopened, expanded facility is designed to provide a welcoming environment for family interaction, we recognize that we can make best use of our physical resources by increasing our understanding of target audiences and enhancing our skills and abilities to enable effective cross-functional exhibit and program development teams. In addition, we recognize that the evolving concept of family includes non-traditional and multi-generational constructs and are committed to ensuring that the Crocker is a vital resource for the full range of families in our community.

On October 10, 2010, the Crocker Art Museum opened a 125,000 sq. ft. addition that tripled the size of the facility (see Supporting Document 2). The public grand opening was attended by more than 18,000 visitors and was lauded in the local press for attracting a broad and diverse audience reflecting the Sacramento area (Supporting Document 3). The opening of the “new” Crocker marked a major milestone in the Museum’s vision “*to be a dynamic center of culture in the region.*” With 40,000 sq. ft. of permanent-collection galleries and 13,000 sq. ft. of temporary exhibition space, a dedicated 6,500 sq. ft. Education Center, a 260-seat auditorium, meeting spaces, cafe, and other public amenities, the Museum’s potential to engage audiences of all ages and interests has increased significantly. The expansion brings about a dramatic change, both in terms of opportunities for public engagement with the arts and of the resources, knowledge, skills, and activities required for staff, volunteers, and board members to fulfill the Crocker’s mission to *promote an awareness of and enthusiasm for human experience through art.*

Previously, the museum was housed in the former mansion and original 1871 art gallery built by Judge Edwin Bryant and Margaret Rhodes Crocker to house their personal art collection. Although the gallery building, one of the first purpose-built art museum buildings in the United States, was wonderful for its day, the Crocker Art Museum had long-since outgrown the space and struggled daily with the lack of facilities ranging from no loading dock and minimal on-site collections storage to limited exhibit and education spaces. Over the years, organizational programmatic functioning had become highly specialized and contained, as curatorial staff focused on presenting exhibitions within the confined space of the Museum and education staff increasingly reached outside the building to present a range of hands-on programming for its audiences. In the years leading up to opening the “new” Crocker, the magnitude of the change and substantial workload also tended to promote continued independent operation of the staff disciplines through museum design and construction, and through development and installation of opening exhibits and public programs. As a result, the first iteration of exhibits

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serves adult audiences primarily and education programs have not yet been thoroughly integrated into exhibition design.

THE PROJECT RELATES TO THE MUSEUM’S MISSION STATEMENT AND STRATEGIC PLAN on multiple levels. The Strategic Plan Summary included with this request contains a wave diagram that depicts the Crocker Art Museum Strategic Direction. The second wave, “Expand the Museum” crested with the opening of the Crocker building expansion. “All About Families” and this “Museums for America” capacity building project are core components of activity related to the third and final wave of the current strategic plan, “Solidify New Position,” in which the Museum is recognized as a dynamic center of culture in the region. In addition, they directly address two Core Strategies of the Strategic Direction: to *present an engaging and lively schedule of permanent collection installations, temporary exhibits and educational programs that contribute to the awareness, understanding, and appreciation of the visual arts for a diverse audience;* and to *create a highly effective organization that is personally and professionally rewarding.* In addition, the initiative is central to the Crocker Education Department’s Strategic Planning document, *The Framework for Museum Education* (see Supporting Document 4). The *Framework* identifies five key focus areas for museum education at the Crocker, and “All About Families” has been created in response to three of the five – Leadership, Interpretive Offerings, and Audience Development. The inclusion of audience development as a focus area signifies that “All About Families,” in the *Framework’s* terms, takes an *intentional approach to audience development building upon areas of intersection between the Museum and its current and potential audiences.*

THIS PROJECT IS AN INVESTMENT IN INSTITUTIONAL CAPACITY because it takes an intentional approach to using a critical audience-development focus area to develop broader institutional skills. Like many traditional art museums, the Crocker has been able to offer programming for families, but has tended to attract larger numbers of adult audiences. Given the formality and limitations of the historic building, a lack of program spaces, and strength in art history and academic programming, it is natural that the Museum would have greater appeal to adult learners than to families seeking quality time together for exploration and discovery. To fully utilize the Museum’s resources in a way that best serves the community, the Museum must broaden its reach with family audiences. It is critical to working successfully with this audience to invest in increasing the staff’s capacity to strengthen connections with potential audiences, raise awareness of the Museum among families who have not yet been reached, remove barriers to participation, and continue to improve offerings by increasing our understanding of this audience, refining existing installations and activities and designing new programs/exhibits to better meet family audience needs and interests.

THE CROCKER’S STRATEGIC PLAN WAS DEVELOPED WITH INPUT FROM THE BOARD, STAFF, AND MEMBERS OF THE COMMUNITY. Development of the current strategic plan, particularly with its strong focus on expansion, began with Museum staff discussions in 2000 followed by reviews with the Board of Directors. In 2003, the Museum director held a series of “town hall” meetings to elicit community response to the plans for expansion. The input collected at these meetings was incorporated into discussions at a Board retreat at which the Crocker Art Museum Strategic Direction document was drafted. The Board approved that document in October 2003 and has reconfirmed its commitment to the Strategic Direction at annual planning retreats. The *Framework for Museum Education*, an outgrowth of the Strategic Direction, includes input from Museum leadership staff, Museum Educators, and community advisory groups. In addition it integrates visitor research findings, knowledge of best practices in museum education and regional school-readiness efforts.

THE INTENDED AUDIENCE for this capacity building project has both internal and external dimensions. While for the reasons stated above the capacity building component is focused on staff and board development primarily, ultimately the goal is to broaden the Crocker’s reach to families in the region who are current or potential Museum visitors. The results of audience-research initiatives implemented by the Crocker beginning in 2004 reveal that there is great potential for building family audiences, and for doing so in a way that reflects the diversity found in the Sacramento area. A 2007 survey of visitors found that just 16 percent of the visiting

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households included children; that number dropped to 12 percent for members. Expanding our reach to the 33 percent of Sacramento households including children builds on momentum created by visibility of the Museum’s new space, strengthens internal technical capacity in this key audience area, and positions the institution for a strong future by laying a foundation for the next generation of museum visitors.

Typically, the Museum has drawn its attendance from the six-county greater Sacramento region. Historically rich in agriculture, the area has grown nearly 40 percent since 1990, with expansion across a wide range of traditional and high-tech industries. In 2002 *Time* magazine hailed Sacramento as “America’s Most Diverse City” for being a melting pot of people, cultures, and languages. Over 50% of Sacramento’s population is non-white with significant groups of African American (15.5%), Asian (16.6%), and Hispanic (21.6%) residents (US Census data). The past decade has seen a large increase in immigrants from former Soviet Union countries, adding to the mix. Museum attendance averaged 150,000 in the years before museum expansion, with roughly half living in Sacramento County; attendance is expected to double with the opening of the new Crocker. Although it is too soon to predict accurately, early indications have been promising, with more than 30,000 individuals visiting over the first two weeks. The challenge now is to demonstrate that the Crocker has changed along with its building, and to encourage these newly interested audiences to become regular program participants.

2. Project Design

The capacity building component of the “All About Families” initiative has 4 primary goals designed to ensure that the project delivers lasting organizational culture change:

- A. Conduct research to better understand best practices in engaging and serving family audiences, community needs related to this audience segment, and family use of and motivations for becoming involved with the Museum’s programs and exhibits, and use this information for organizational planning and for demonstrating value to community stakeholders;
- B. Expand staff capacity to work in cross-functional teams to develop and offer successful programs and exhibits that serve family audiences;
- C. Form the Family Audience Strategy team (FAST) to design, implement, and assess family focused revisions to designated programs and exhibits using best practice information and other research findings;
- D. Document capacity building process and outcomes and share practice experience with colleagues across the field through articles and conference presentations.

A. Research on Best Practices in the Museum Field, Community Needs, and Family Audiences

Over the years, the Crocker Art Museum’s Education Department has developed and presented a range of family-centered public programs. Through knowledge of best practices in museum education, an understanding of developmental stages of learning, and informal observation of current family participants, education staff members have an understanding of the needs and interests of families currently participating in our programs. We believe, however, it would be beneficial to have a more robust understanding of family audiences and to have that understanding permeate throughout all levels of the organization including Curators, Exhibit Designers, Marketing and Development staff, Security Officers, and Visitor Services Representatives. In addition, as the organization evaluates its progress towards reaching its vision and begins to prepare for developing the next iteration of the Strategic Plan, we believe that the Board of Directors will better be able to set a course for future success by developing a thorough understanding of changing community needs particularly for those audiences that will become the next generation of museum goers. We can use the momentum of the “All About Families” initiative to build this understanding.

Best Practices Understanding. For the IMLS capacity building project, the Crocker will begin by exposing staff members and Board leaders to best practices in the museum field. We plan to send small delegations of staff members to visit up to three art museums that have demonstrated exemplary practice in planning for and

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serving family audiences, and then to bring staff from each of those organizations to the Crocker to share their experiences with a larger group. Although the final selection may change, organizations currently being considered include: Denver Art Museum, Walker Art Center, and Seattle Art Museum. The Museum will contract with consultant Daryl Fischer, principal of Musynergy, to facilitate this exploration. Fischer, who has extensive experience in strategy development, organizational transition, museum education, and audience development will join staff on visits and will help to guide observation, dialogue, and reflection. She will coordinate with the Museum delegation and others to plan follow up Board and staff sessions at the Crocker and will facilitate those sessions using interactive techniques. In addition, Fischer will prepare a document summarizing discussions and will offer recommendations for next steps.

Further exposure to best practices in serving audiences through exhibits and programs will be provided through a Museum Best-Practice Discussion Series. This four-part series covering topics in museum trends, public value, audience development, and co-creation with communities will feature leaders who will each present a session on best-practice to Board and Staff, followed by a public lecture that will be open to Museum members, local museum and arts colleagues, and the general public. Presenters in this Museum Best-Practice series will be chosen by the Museum's leadership staff in consultation with Fischer and other colleagues.

Environmental Scan. The Crocker Art Museum was established as a public/private partnership, with the City of Sacramento owning the collections and structures and a non-profit Board of Directors overseeing daily activity. This relationship puts the Museum in a unique position to work with city leaders to conduct an environmental scan that will enable the Museum to better understand issues affecting families within the community and to use this information to develop family-based programming that maximizes public value. This, in turn, will build long-term sustainability by ensuring that programming presented by the Crocker meets community needs. Members of the Family Audiences Strategy Team (FAST) (see below) and other Museum leadership staff will work closely with Barbara E. Bonebrake, Director of Sacramento's Convention, Culture, and Leisure Department, to set up a series of interviews with City Agencies, public officials, and community groups to better understand how the Crocker might best align its programming to deliver the most public value. The findings from these interviews will be documented in a report to be discussed at staff and board meetings and incorporated into strategic planning discussions.

Audience Research. The Crocker recognizes the importance of having a data driven understanding of what existing practical barriers are keeping more families from visiting the Museum and participating in programs. We recognize the need to test assumptions about the motivations of family audiences, better understand what learning modes are most engaging to families, and gather information about what channels of information and types of messages are most effective. We seek ways to ensure broader appeal and both cognitive and affective outcomes and are committed to testing our current approaches (program design, outreach strategies, schedules, pricing, locations, etc.) to determine what changes are likely to increase our effectiveness in attracting and serving family audiences. Through funding recently secured from the James Irvine Foundation (those funds are being used, in part, as match to this IMLS project), we will hire consultant(s) with expertise in art museum visitor research to design and implement a study using a range of techniques (direct observation, tracking and timing, focus groups, etc.) to address these questions. The study will include current family participants and those who attend other arts programs in the region, but who have not yet participated in Crocker Art Museum offerings. Our Visitor Services Manager, who has a background in museum studies, will be trained by the audience research consultants to lead ongoing data collection and analysis following the grant period.

B. Expand Staff Capacity to work in cross-functional teams

At this time of transition for the Museum, internal alignment and teamwork within and across departments is essential to building an effective and sustainable organization. Much of the organization's success to this point has been built through a culture of entrepreneurship, which well served the purpose of raising funds, expanding the collection, and building a new structure. Now the staff is called upon to learn and change in response to the

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environment and to work together to best use resources to serve the community and the region. This requires a shift in organizational culture that will come only with an introduction to new ways of thinking and working. To this end, we plan to contract with Greg Robinson of Challenge Quest, LLC, to help develop a plan for building highly functional, cross-departmental exhibit and program development teams and to conduct workshops to help staff develop the skills needed to work collaboratively. Authors of several books including “Teams for a New Generation: A Facilitator’s Field Guide,” (2007) Robinson and colleague Mark Rose approach team building with an understanding that teams are called upon to solve complex problems, using many different skills from many parts of the organization. This can result in “multiple voices of authority providing their own sets of expectations, priorities and values,” *Robinson, G. and Rose, M., “Teams of a New Generation: Defining the 21st Century Experiential Training Agenda,” John Wiley & Sons, 2006* (See Supporting Document 5). We recognize a need to develop a shared language and shared vision for our work and seek support to develop the knowledge and skills needed to do this work effectively.

C. Improving the Design and Delivery of Existing Family Programs and Exhibits

Major components of the “All About Families” initiative, much of which has been funded through a combination of operating funds and other grants, include: new and expanded family program offerings in the Museum’s galleries and Education Center; in-gallery interactives that create opportunities for children and families to connect with real works of art; “mobile moments” that include a range of activities for families to use while exploring the galleries; on-line art-related programming for teen and tween audiences; studio art classes; and Art Spot, an artist-designed interactive exhibit for children and adults that will encourage collaborative learning, imagination, and creativity. These components are being launched to coincide with the opening year of the “new” Crocker, from October 2010 to September 2011. As a result, during the IMLS grant period, we will have much to test, redesign, and revisit. To maximize the learning potential from this activity, we have established an external advisory panel to support program planning under the “All About Families” initiative. In addition, we plan to follow our “best practice” visits and discussion series with staff development sessions focusing on a review of several of our current installations and public programs. These sessions will be facilitated by a combination of consultants/speakers and staff members. In year two of the grant period, the Family Audiences Strategy Team (FAST) including staff members from across the Museum will be formed and will lead efforts to assess and revise family focused elements in existing exhibits and programs. Further, with the expansion of systematic, outcome-based evaluation through our ongoing audience research efforts, along with the environmental scan to be conducted in year two of the grant period we will be afforded increased opportunities to hear from current and potential family participants so their feedback can be integrated into program and exhibit revisions. IMLS funds will be used to create and prototype family-oriented components including in-gallery interactives, labels and print materials that will be used for testing. Specific components will be determined as part of the review and refinement process. This effort will be matched with similar prototyped changes to educational programs that are being underwritten by the Irvine Foundation.

D. Document capacity building process and outcomes and share practice experience

In this changing environment, Museums are called on to be ever more flexible and responsive to their visitors and their communities. Through the Crocker’s capacity building project in support of the “All About Families” initiative, the Museum will be well positioned to serve as a resource to other museums undergoing similar change. To maximize the impact of our learning, we will disseminate the lessons learned through our organizational change process to colleagues and institutions across the museum field through writing for publications and presenting sessions and workshops at regional and national meetings of such organizations as the American Association of Museums, the Visitor Studies Association, and the California Association of Museums.

As described above, EVALUATION, BEST PRACTICES APPROACHES, AND STAKEHOLDER INVOLVEMENT ARE KEYS TO THE SUCCESS of the “All About Families” initiative and, in fact are a large component of this capacity building project. The “All About Families” project design includes ongoing

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audience research including prototype testing of exhibit and program elements and the involvement of an advisory panel and museum consultants. In addition, this capacity building initiative requests funding to support best practice research, staff and Board education, and community assessments including an environmental scan. By the end of the project, the Crocker will be able to draw deeply on a data driven knowledge of the interests and responses of family audiences, and will be able to chart a future course based on documentation of community desires and interests. Further, it will benefit from the scholarship and experiences of peer institutions, who have tackled similar challenges.

As a capacity building project, intended outcomes focus on changes in organizational practice that will ultimately position the Museum to better serve all visitors and the broader community. The project is structured to include all levels of the organization, from line staff to Board of Trustees to ensure that learning and skill development are firmly embedded within the organization upon project completion. To assess the effectiveness of capacity building efforts, we will contract with a local program evaluator (to be determined) and will work with that evaluator and staff members in year one to develop a logic model that will include intended outputs, outcomes, and impact as well as appropriate indicators of progress. Deputy Director Randy Roberts, who has a background in visitor studies and evaluation, will lead this process. Using a multi-level evaluation approach, the Museum will monitor designated indicators over the course of the grant period. Because this project is designed to build staff capacity, we have intentionally included development of the logic model and evaluation plan as part of the grant activity.

3. Project Resources: Time, Personnel, Budget

The schedule of completion demonstrates how this project will be completed over a three-year timeframe, starting in August 2011 and ending in July 2014. From 2010 to 2014, the Crocker Art Museum is committing just over \$1 million to the “All About Families” initiative, including this capacity building component. Funds are already in hand for development of programmatic components for “All About Families” from the First 5 Sacramento Commission and the James Irvine Foundation. For the capacity building component, the total project cost is \$398,440. Of this amount, the Crocker has allocated a total of \$249,999 in a combination of operating and grant funds to match the \$148,441 request to IMLS, more than meeting the 1:1 cost share requirement.

For the 36-month grant period, the Crocker has committed a total of 632 staff hours to manage and execute the project. The staff project team is highly qualified with expertise in museum and arts education, art history, visitor and community engagement, audience research and evaluation, exhibit development, interpretive planning, and project management. Deputy Director, **Randy Roberts**, who will lead the project, has over thirty years of museum experience. Prior to coming to the Crocker in 2009, she was the manager of the Visitor Studies Association and a museum consultant specializing in strategy development, audience development, organizational change management and positioning organizations to achieve public value. She holds an M.A. degree in Public Administration from Ohio University and is pursuing a Ph.D. in Leadership and Change from Antioch University. **Scott Shields**, Chief Curator and Associate Director, will lead curatorial involvement in the project. He oversees the curatorial and exhibit development functions of the Crocker and holds an M.A. and Ph.D. in Art History from the University of Kansas. **Stacey Shelnut-Hendrick**, Director of Education will oversee education department involvement. A long-time museum educator, Shelnut-Hendrick previously held museum education positions at the Studio Museum of Harlem, Brooklyn Children’s Museum, and Baltimore Museum of Art. She holds an M.A. in museum education from New York’s Bank Street College of Education. Other staff participating include: museum educators Brenda Brinkous-Hatch, who is responsible for programming for children ages five and under and their caregivers, and Emma Moore, Manager of Experiential Learning; curator William Breazeale, Ph.D., and Associate Curator Diana Daniels, who are responsible for key collecting areas including works on paper, European art, ceramics, and Asmat and African art; Michelle Maghari, Visitor Services Manager, who will work closely with the audience research consultant and will be trained to implement and report on annual data collection; and Matt Isble, Exhibition Designer and Lead

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Preparator, who will be involved in exhibit and program review and will help to facilitate development and implementation of remediation plans for exhibit installations. Project Consultants include: **Rachel Tooker**, Project Coordinator, who will support the Project Director and handle all administrative activities related to project management; **Daryl Fischer**, principal of Musynergy, who will facilitate benchmarking activities, lead staff education efforts, and help to guide the design and development of internal structural changes to support cross-functional teamwork; **Greg Robinson**, team development trainer, who will provide team building workshops and staff education; audience research consultants (tbd) who will design and conduct research on the effectiveness of “All About Families” and program evaluator (tbd) who will design and help to implement an assessment of the effectiveness of the capacity building project; and four presenters (tbd) for the Museum Best-Practice Discussion Series who will participate in workshops and presentations with Board, staff, and visitors.

4. Impact

As a capacity building project, much of the change supported through this grant will be demonstrated through shifts in processes and organizational structures. The most important intended outcome is a collaborative work environment, supported by increased understanding of and commitment to team practices across various museum functions, which will ultimately result in the development and implementation of exhibits and programs that better serve family audiences. By shifting our organizational functioning from an entrepreneurial to a collaborative model, we believe that our public engagement will be richer and the Museum will be more highly valued across our community. The tangible products and outputs directly related to efforts to increase capacity are:

- the development of a logic model that will be used to guide evaluation and assessment and serve as a tool to increase organizational alignment;
- design of evaluation instruments and ongoing assessment and refinement of capacity building efforts;
- the formation of a high functioning Family Audience Strategy Team;
- implementation of 5 facilitated sessions to integrate into standard practice the knowledge gathered through best practice research;
- two successful and well attended team building workshops that will have improve intra- and inter-departmental team functioning;
- a results document for dissemination to the field through articles and conference sessions about lessons learned that will help support other museums in similar communities to develop internal practices that support better service to their communities;
- family oriented revisions to at least two exhibits and two programs that will be pilot tested, refined, and implemented.

Ultimately, the impact of this investment in strengthening internal capacity will be realized through the Museum’s increased ability to better serve family audiences through its “All About Families” initiative. Through audience research conducted in year three of the project the Crocker will look for measurable results indicating increases in the percentage of visitors with children in the household, non-Caucasian visitors, and families with an annual income less than \$75,000. The Crocker will also look for an increase in the number of family memberships and in families that identify the Crocker as a key resource for family entertainment and education. The long-term impact of the “All About Families” initiative is that the new Crocker will become part of the fabric of options that regional families think of when looking to educate and entertain their children. Through “All About Families” the Crocker will be using its unique resources to create positive interactions between adults and children that will contribute to a strong foundation for academic success and overall well-being. The Museum views its new facility as a place to meet and exchange ideas, one that both builds community and enhances the cultural life of Sacramento. When children become familiar with the Crocker at an early age, it will become the place to be as they continue to grow and have families of their own.

BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$11,034.00	\$103,057.00	\$114,091.00
2. Fringe Benefits	\$2,206.80	\$23,936.20	\$26,143.00
3. Consultant Fees	\$76,600.00	\$50,000.00	\$126,600.00
4. Travel	\$19,601.00	\$6,840.00	\$26,441.00
5. Supplies and Materials	\$29,325.00	\$40,000.00	\$69,325.00
6. Services	\$0.00	\$0.00	\$0.00
7. Student Support	\$0.00	\$0.00	\$0.00
8. Other Costs	\$0.00	\$0.00	\$0.00
TOTAL DIRECT COSTS (1-8)	\$138,766.80	\$223,833.20	\$362,600.00
9. Indirect Costs	\$9,673.76	\$26,165.93	\$35,839.69
TOTAL COSTS (Direct and Indirect)	\$148,440.56	\$249,999.13	\$398,439.69

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$148,440.56
2. Cost Sharing:	
a. Applicant's Contribution	\$121,762.43
b. Kind Contribution	\$128,236.70
c. Other Federal Agencies*	\$0.00
d. TOTAL COST SHARING	\$249,999.13
3. TOTAL PROJECT FUNDING (1+2d)	\$398,439.69
Percentage of total project costs requested from IMLS	37 %

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