

## 1. Statement of Need

### *Introduction*

The Collections Inventory Project at the Washington County Museum of Fine Arts (WCMFA) represents a **paramount priority** of the Museum's **mission**, "to collect, to preserve, to interpret, and to exhibit art of lasting quality for the citizens of Hagerstown and the surrounding region." In its effort to serve its public more effectively, and to responsibly manage its important collection, the WCMFA seeks support from the IMLS-MFA to assist with this Collections Stewardship Project. By completing the collections inventory, the WCMFA staff will be better able to manage collections care, and prioritize conservation. With a complete inventory and the resulting accurate information, information about the collections will become more accessible to the public. The Collections Inventory Project will fulfill IMLS-MFA goals by helping WCMFA maintain and improve the management of its collections in order to accomplish the Museum's public service mission. Through the inventory, the WCMFA will gain **intellectual control over its collections** by systematically and completely recording information about each of the roughly 7,000 works of art in its collection. The process will verify the identity, precise location and condition of all collections; currently inconsistency in labeling and object records prevents the WCMFA from having an accurate understanding of the collection, which hinders its ability to fully serve the public. Accession numbers, artist names, dates and nationalities, titles and dates of works of art, inscriptions, media, and size of works will be checked for accuracy and formatting. The inventory will include database improvement, photography, and online access.

The Collections Inventory Project is a vital part of the Museum's public service mission, its **strategic plan** to enhance the community's understanding of fine art through access to its collections, and its service of art education and enrichment to its audiences. The inventory will enable the curatorial staff and the Collections and Exhibitions Committee to better understand the depth and breadth of the Museum's collections, their condition, and their art historical value, and will assist with setting future collecting directions, while greatly enhancing the Museum's capacity to reach its audiences with complete and accurate information. The Collections and Exhibitions Committee is a vital link between the Museum and its public. It is co-chaired by Museum Trustees, Professor Emerita of Art History, University of Pennsylvania, Elizabeth Johns and art collector and attorney, Spence Perry, and includes WCMFA staff and Trustees.

Through the inventory, the Committee and staff will have a complete understanding of the full scope of the collections, which will help to inform decisions regarding collections planning, policy and development. This will improve efficiency in exhibitions and publications development. Staff will have better access to information to expedite questions from the public and to respond to scholarly inquiries. They will be able to better articulate the importance of the collections, its strengths and needs, all of which will benefit the public. Staff will develop ideas for exhibitions, public accessibility, and interpretive projects resulting from their close acquaintance with the works of art through the Collections Inventory. The WCMFA will provide citizens of the region, museum members, volunteers, artists, area collectors, educators, students, and scholars worldwide improved access to its remarkable collections.

WCMFA requests \$144,578.00 from the IMLS to support the Museum's Collections Inventory project.

### *Background and Holdings*

Dedicated to collecting, preserving and interpreting works of art for the people of Washington County and citizens from the quad-state (MD, PA, VA, WV) region, for over seventy-nine years, the WCMFA has been recognized as one of the finest small museums in the United States. Since 1976, it has been accredited by the American Association of Museums (AAM) and its collection includes 7,000 works of art. The museum has offered free admission since its doors opened on September 16, 1931. The WCMFA has an enduring commitment to arts education and to the support of regional artists. The Museum offers studio art courses, lectures, concerts, and exhibitions from its permanent collection and traveling exhibitions.

Hagerstown native, Anna Brugh Singer and her husband, noted American Impressionist painter, William Henry Singer, established an art museum and gave it to the community with the proviso that the Museum adhere to the highest standards in art collecting, that admission be free in perpetuity, that local government

provide annual support of the Museum, and that the Museum provide an active program of public art education. The founders assisted with establishing the Museum's art collection by giving from their own collections, and purchasing American, European, and Asian works of art from the 18th to early 20th centuries. Their generosity and that of subsequent collectors established a remarkable art collection. The art collections include strengths in American art, 19<sup>th</sup> century European, international collections that reflect the founders' cosmopolitan world view, and collections of world cultures. Notable American works include paintings from the Peale family, Benjamin West, Frederick Church, Thomas Moran, Paul Weyland Bartlett, Anna Hyatt Huntington, Gustav Borglund, the artists of "The Eight", Childe Hassam, Arthur B. Davies, Milton Avery, Norman Rockwell, Dorothy Dehner, and Philip Guston. The European collection includes paintings by Timoteo Viti, Godfried Schalcken, Charles Daubigny, and Gustav Courbet. The scope of collections is attached to this proposal.

*How the project relates to the mission and strategic plan and represents an investment in institutional capacity*

The WCMFA Board has emphasized collections development and scholarship as a high priority since its founding, in furtherance of its **mission** and **strategic goals**. With the adoption of a **strategic plan**, the Trustees expressed their wish to "continue to achieve regional and national recognition for the collection, emphasizing the highly-acclaimed nineteenth and early twentieth century American Art in its holdings." Developed from committee discussions, meetings with regional leaders, and Board, volunteer, and staff planning meetings, the strategic plan established goals for the art collections; educational programming, regional audience development; efficient and economical management; capital programs, facilities, and lifetime and testamentary endowment programs for operational and capital needs.

The WCMFA's commitment to collections stewardship has been demonstrated by the Museum's participation in an IMLS General Conservation Survey, and subsequent efforts to care for collections through the "Adopt a Painting" program. The WCMFA established consultative relationships with art conservators Sian Jones (paintings) and Connie Stromburg (sculpture). The importance of collections scholarship was realized through the Museum's sponsorship of two Kress Fellows. Between 2004-2007, the Museum mounted a series of significant events to commemorate its 75<sup>th</sup> year, including the addition of 250 works to the collection. During FY 2008-09, the WCMFA published a collections catalogue, *One Hundred Stories: Highlights of the Washington County Museum of Fine Arts*, edited by Elizabeth Johns, Ph.D. With a team of seven scholars, Professor Johns selected objects, chosen for their national and international significance, and described them in the 232-page book. These activities focusing on the Museum's collections developed from the **strategic plan**.

With rapid collections growth, overcrowding and outdated systems in the art storage vaults, outdated collections database software, a backlog of objects photography and object locations, the WCMFA needs to address collections management and care. The Board and staff, through their participation in the 2009 **AAM's Institutional Assessment Program** (IMAP) and the subsequent 2010 **Collections MAP** Program, identified an urgent need for a complete collections inventory, a written collections plan, written collections management policy and procedures, and improved collections housing and art conservation.

The Collections Inventory Project will greatly enhance **institutional capacity**; it will enable the staff, Collections and Exhibitions Committee, and Board, to develop comprehensive knowledge of the collection in order to better develop, nurture and care for it. The MAP peer reviewer described the Museum as a "unique resource in its community, both within the town and the surrounding tri-state area (Maryland, West Virginia, and Pennsylvania). The Museum is well-cared-for and looked-after... Its operations are solid and the collections are suitable for the only art Museum in the area." The MAP reviewers' prioritized recommendations included:

1. Plan and implement a complete inventory of the collections to inform the collections documents, curatorial needs, and collections plan. *The collections plan was reviewed and approved by the Collections and Exhibitions Committee and full Board at the June 2010 meeting.*
2. Apply for Institute of Museum and Library Services funds for ... cataloguing the collections. *With this application, the Museum presents its need for assistance to fund a complete collections inventory.*
3. Write a comprehensive collections management policy and procedures manual and obtain necessary staff training to accomplish this goal. *Through curatorial staff participation in both MAP reviews,*

*participation in the AAM's webinar series which included collections stewardship, and enrollment in online courses "Collections Management Policies for Museums and Other Related Institutions" and "Collections Inventories" through the Northern State Conservation Center, the Museum has completed a **first draft of a collections policy** which will go to the Collections and Exhibitions Committee and the full Board during 2011.*

Goals relating to the Art Collections integrate the MAP self-studies and development of Board planning documents explained in the **strategic plan summary**, include: to completely review and update the Museum's collections management policies, procedures, and documents; to determine the Museum's collecting plan; and to **undertake a complete collections inventory**.

#### *Intended Audience*

The WCMFA maintains a connection to creative, civic, educational and research communities and serves artists, collectors, educators, students, retirees, the health and human services sector, the disabled community, and the general public. The WCMFA has active civic, service, and business partnerships in the region. The Museum provides barrier-free access to a nationally recognized art collection and exhibitions through its policy of free admission to the public. To visit a Museum of comparable stature, local residents would travel 1.5 hours to either Baltimore, MD or Washington, DC. The WCMFA leadership recognizes the unique value and importance of its collections to the region. Through its collections, exhibitions, and programs, WCMFA fulfills its mission and its strategic goal of bringing the arts to the four-state region.

Educational programming includes studio art workshops and support for special audiences including the mentally and physically challenged, the hearing impaired, and the economically disadvantaged. The WCMFA offers annual special events including the Autumn Arts Festival and the Spring Festival, as well as an active docent program. These programs are part of a larger **mission-driven commitment** at WCMFA to provide broad based arts education. The Museum is open to the public six days a week, 1,828 hours a year and schedules 1,008 hours of educational programs and events each year or 55% of the time the Museum's doors are open to the public. Lectures, concerts, films, classes, and docent tours are central to the programming for adult audiences, while programs for young people include the free Saturday morning art class for children ages 6 to 12, fee-based art classes, free summer workshops, and family special events. During the past year, the Museum offered 85 art education classes and workshops, 19 concerts, 13 lectures and gallery talks. Five large seasonal arts festivals are presented annually. Over 80 tours are offered annually, including an arts literacy program for 3<sup>rd</sup>-5<sup>th</sup> graders in Washington County Public Schools. All of the WCMFA's educational programs are rooted in its commitment to engage audiences with the art collections.

The WCMFA has served as the regional art museum for more than 79 years and is a recognized asset in the inventory of features making the area a **liveable community**. The vast majority of regional visitors to the WCMFA live in counties that are part of the Federal Appalachian Regional Commission. A recent IMLS-funded study in which the WCMFA participated, "Museums in the Neighborhood," revealed that one-third of the Museum's visitors reside outside its region, illustrating the importance of the Museum in tourism and as a partner for regional economic development.

Traditionally a working class area, the region's leading employer is the retail and service industry, while transportation and light industry, health care, and education are also important employers. The median household income in 2007 was \$50,257 as compared with \$67,989 statewide. The area's demographic data, estimated in 2008 from a census projection, includes a racial breakdown of: 87.2 % White, 9.8% Black, 2.7% Hispanic or Latino origin, and 3.2% of the population speaking a language other than English at home.

In Washington County, MD, 14.6 % of persons aged 25 and older have attained a bachelor's degree, as compared to 31.4% statewide. As a **strategic goal**, the Museum will continue to expand upon its relationships with the Washington County Public Schools, regional private schools and Home School groups, and area higher education institutions including the University System of Maryland, Hagerstown Community College, Hood College, Shepherd University (WV), Shenandoah University (VA), Dickinson College (PA), Wilson College (PA), and Shippensburg University (PA). The Museum partners with the Barbara Ingram School for the Arts, a

4-year public high school. For students and educators alike, the Museum's art collections are primary resources for research and creative endeavors.

## 2. Project Design

### *Project activities and overall goals*

The Collections Inventory Project is part of a multi-year plan for **improving access to the Museum's collections**. In response to the goals set in WCMFA's Strategic Plan, the curatorial staff, with the Director and the Collections and Exhibitions Committee, has set the **goal** to undertake a complete collections inventory. The inventory will include works in the art storage vaults as well as in the galleries. It will encompass 1600 paintings, 1400 prints, 650 sculptures, 1860 decorative arts, 300 drawings, and 840 miscellaneous or not classified. The work will be accomplished by museum staff guided by collections management specialists, Mary Case of QM2, formerly Director, Office of the Registrar, Smithsonian Institution, and Darick Allan of ARTEX, both of whom have extensive experience with inventories. Professor emerita in Art History from the University of Pennsylvania, Elizabeth Johns, PhD, will serve as voluntary curatorial consultant. Currently the Museum's Senior Curator position is vacant. The Director and Assistant Curator, with consulting curators and the assistance of the Collections & Exhibition Committee are responsible for all aspects of collections development, stewardship, and planning and mounting exhibitions. The inventory project leader will be Assistant Curator, Jennifer Smith, assisted by staff of the **Objects Team** and the **Database Team**.

The **project design** for the Collections Inventory Project is an object-by-object physical assessment, updating of accessions records, and documentary photography of the collections. IMLS support is requested to acquire computers for use in the inventory. Working with volunteer database consultant, Judith Wheeler, the WCMFA will acquire PastPerfect Museum Collections Software and Training materials in advance of the grant cycle, in order to migrate accessions data from Microsoft ACCESS to PastPerfect. Currently object photographs are not consistent in size, format, or quality and a large number of objects have not been photographed. The project includes photographing objects, importing photographs into PastPerfect, and providing online access in years 2 and 3. To create standard photographic images for the collections database, IMLS support is requested for needed photographic equipment. This work will be accomplished by the **Objects Team**.

The Collections Inventory Project will begin on August 1, 2011, when members of both the Database and Objects Teams will convene in a **planning session** with consultant Mary Case to assess the inventory project goals and develop a detailed plan which will be tested by staff. This will be followed by a three day workshop when Mary Case will work with staff to test the workflow plan and goals, revise on site, and provide additional training as needed. Museum staff will provide **feedback** and information on any problems.

Both Teams will order equipment and set up the work station for digitization in the Museum inventory staging area. They will participate in the Art Handling and Staging workshop led by Darick Allan, and will develop a plan for moving works of art to the nearby photography station. Using the work flow plan designed with Mary Case, they will test objects from different areas of the Museum's collection, such as a Northern Baroque painting, a 20<sup>th</sup> Century American etching, a 19<sup>th</sup> Century ivory miniature painting, an example of Bavarian glass, a 19<sup>th</sup> Century European bronze. The works of art will be removed from their location in art storage to the nearby photography and inventory station where they will be photographed, condition reported, and where the inventory information form will be completed. Two team members will complete the work while the third member will observe the process and make notations on needed corrections and improvements.

During the three-day workshop, both Teams will establish a list of desired outcomes, expected timetables, and projected goals for numbers of objects to have been completed; these will be **reviewed** at 30-days with Mary Case, when the first **evaluation** will take place, and necessary **adjustments** will be made to the work plans and goals. Once the Inventory Team has begun to process works of art, both teams will meet weekly. The work will continue rack by rack and shelf by shelf in art storage vaults, followed by in-gallery inventories. **Suggestions and corrections at mid-term** will be addressed by the WCMFA project staff. Reports on progress of the Collections Inventory, including on-site tours, will be given by WCMFA staff to the Director, and members of the Collections and Exhibitions Committee at their regularly scheduled bi-monthly meetings.

There will be weekly telephone consultations with Mary Case throughout the project and she will return to assist staff with final project **evaluations**.

### 3. Project Resources: Time, Personnel, Budget

#### *Timetables, work plans*

Curatorial staff has begun test objects, to estimate the overall timeframe for the project. The database conversion will be overseen and supported by volunteer consultant, Judith Wheeler, working closely with the **Database Team**, including the Museum's Registrar, Linda Dodson and Curatorial Assistant, Lauren Ippolito. In advance of the Collections Inventory Project, the WCMFA will acquire and train staff in Pastperfect Software, and the Database Team will participate in the conversion from Microsoft ACCESS into PastPerfect. After the Collections Inventory Project launch, they will address inconsistencies or omissions in accessions numbers and providing all works of art, even those which arrived as gifts in batches, with unique numbers. Mary Case will advise on nomenclature. Working methodically by media and locations, the **Objects Team** will physically identify, examine, measure, photograph, mark, and condition report every object. Using standard nomenclature of the *Getty Union List of Artist Names and Art and Architecture Thesaurus*, the group will use a laptop and record information on standard inventory data sheets; these will correspond to fields in the PastPerfect database for easy transfer of information. Printed inventory sheets (a sample is attached) will be added to object files for archival reference. Locations of works of art will be verified as part of the inventory, and an improved standard for naming racks and storage bins will be developed. This work will be accomplished by the **Objects Team**, led by Curatorial Assistant Lauren Ippolito and the Collections Inventory Technical Assistant.

Parts of the inventory will proceed quickly, such as works of uniform size, and will require a standard photography set-up. Other objects requiring special handling, will take longer. Based on test objects, WCMFA curatorial staff estimates an average rate of 30-60 minutes per object to accomplish the inventory. Initial project set-up, database improvements, training and sample inventory objects will consume the first four weeks of the proposed 126-week project, and the project final reports and wrap-up will take the last two weeks. The remaining 120 weeks will be spent inventorying; with the project occurring between August 2011 and July 2014. The Inventory and Database Teams will work 79 person-hours/week, inventorying 58 objects/week.

#### *Personnel*

The Collections Inventory Project Director, Rebecca Massie Lane, WCMFA Director, will provide **management** and guidance in keeping the team activities focused on the long-term strategic goals, integrating the work of the staff with the inventory consultants, and reporting to the Collections and Exhibitions Committee, and the Board. She has served art museums as a curator and director for more than thirty years, and began her post at the WCMFA in August 2008. She will participate in weekly inventory meetings.

Consultant Mary Case will provide expertise for start-up of the project, as well as mid-term and final evaluations. Her proposal and resume is attached to this proposal. Mary Case has a distinguished record of service to the museum field, with extensive experience in collections management in her role as Director, Office of the Registrar, Smithsonian Institution, when she oversaw management and inventory of 140 million objects.

Professor emerita in Art History from the University of Pennsylvania, Elizabeth Johns, PhD, Chair of Collections and Exhibitions, has researched and written about the WCMFA collections, has edited the collections catalog, and has assisted with exhibition curation. She will assist the Collections Inventory Project through prioritization of collections, consultations with conservators as needed, answering staff questions about specific objects, and assisting with examination of unidentified objects. Dr. Johns' time is estimated at approximately 60 hours in Year 1 and 35 hours in Years 2 and 3.

Assistant Curator, Jennifer Smith, will serve as inventory leader, with Curatorial Assistant, Lauren Ippolito, as second in charge. Ms. Smith will ensure that work is conducted in a standard, regulated and efficient manner, complying with safe handling procedures and effective and timely outcomes. She will review progress toward goals on a weekly basis and will ensure that the two teams work together smoothly. Ms. Smith took a lead role in the CMAP self-study, completed two online courses directly pertaining to collections stewardship,

including “Collections Management Policies for Museums and Related Institutions” and “Collection Inventories”, through Northern State Conservation Center, and she participated in the AAM’s recent “Museum Essentials” webinars. During the course of the Collections Inventory, the WCMFA will reduce the number of exhibitions, in order to free Ms. Smith’s time so that she can devote 51% of her time to the inventory.

Curatorial Assistant, Lauren Ippolito, will lead the Objects Team, working with Collections Technical Assistant and trained volunteers, and will devote 100% of her time to this project. Currently a part-time employee of WCMFA, Ms. Ippolito has assisted with exhibitions activities, condition reporting, art handling, photography, and database entries. She has gained extensive collections management and inventory experience through her recent internship at the C & O Canal National Park. To accomplish the inventory, Ms Ippolito will move to full-time employment, and will work on inventory and digitization activities, ensure that all work stations are equipped and cleaned daily, and that works of art are scrupulously cared for, identified, and returned to secure housing during inventory and digitization. The Collections Technical Assistant (CTI), as yet to be hired, will provide needed extra assistance for the inventory and photography and will devote 100% of time to this project; job description is attached. Facility Manager Michael Churchey will assist with setting up and maintaining the inventory work station, handling difficult objects, with the inventory of the permanent collection galleries, and will operate the museum’s lift.

Database consultant Judy Wheeler will have assisted with the advance work of conversion from ACCESS to PastPerfect and will serve the inventory project as trouble-shooting database problems. Her time is estimated at 60 hours in Year 1 and 35 hours in Years 2 and 3. Registrar Linda Dodson will lead the Database Team, working with Judith Wheeler to define fields, access, and reports in PastPerfect, to set up standard nomenclature and fields of work. She will assist with training the members of the Inventory Team, and will assure quality control on a weekly basis as data are entered. Ms. Dodson has served the Museum for 19 years and is highly skilled in the use of the databases. She will coordinate with the Objects Team to assure accuracy and timely entry of information; she is estimated to spend 25% of her time on this project. Volunteers from the community and student interns will also be engaged in the inventory project as they become available, trained and committed to the project.

### *Budget*

The WCMFA’s contribution will be \$183,326.00, or 57% cost share. In addition to staff salaries, the WCMFA will contribute art handling equipment, a computer server, the space, the volunteer time of Elizabeth Johns, Judith Wheeler, and inventory volunteers, and furnishing for the photography workstation. The WCMFA requests \$144,578.00 from the IMLS to assist with salaries, fees and expenses of consultants Mary Case and Darick Allan, and costs of photography and computer equipment and art handling supplies. The budget is explained in detail in the Budget Narrative.

## **4. Impact**

### *Tangible and Measureable Outcomes*

The Collections Inventory Project will result in the production of a complete and smoothly functioning collections access system, which will be the combination of a greatly improved database with photographs, and the identified, tagged and located objects. PastPerfect users manuals will be acquired for database users, and another will be created to provide standard processes for the inventory and photography of any new collections. In addition, the Museum will have created uniform inventory forms that will become part of the permanent object files and will be used for all future acquisitions. At the conclusion of the project, All WCFMA collections database users will be able to open the database, search for an object, and locate it in the art storage vaults; all objects in the collections database will have been accounted for, 100% of the object datasheets will have been verified against a physical object by a staff member, and 100% of collections database users will report satisfaction with entering data, searching for information, and generating reports using the collections database. Less tangible, but of great impact, will be the improved knowledge the staff will have of the Museum’s collections, as well as their improved understanding and practice of collections stewardship. The

project will contribute to the professional development of the staff providing them with hands-on experience in best practices of the Museum field.

### *Improved Collections Stewardship*

The Collections Inventory Project will result in improved collections stewardship, including a staff with detailed knowledge of the Museum's holdings, a well-organized collection, with every object identified, catalogued, entered into the database, condition reported, and photographed, and accessible to the public. The well-designed database, complete with photographs of every object, will enormously improve the staff's ability to retrieve information, understand and analyze the content of the collection, and utilize the collection for the enjoyment and education of the public. The inventory and the condition reports that will be completed will help staff determine future priorities for art conservation. The manuals will enable staff to trouble shoot and solve problems, self-train, and train new users. The standardization of the database, as well as the digital photographs will enable the Museum to efficiently update its collections records as new works of art enter the collection.

### *Service to the Public*

The standardized collections management system will significantly improve the staff's ability to serve the public through improved capability in planning and implementing exhibitions, educational and interpretive programs and materials; improved communications with the public, including providing answers to inquiries; facilitating outgoing loans to other Museums, and answering requests for reproductions for scholarly publications. The addition of standardized photographic data will dramatically improve the Museum's ability to share images of its collection and will enable the Museum to more smoothly generate a future searchable website of its collection in the next phases of the collections management plan.

### *Long Term Impact*

The long term positive ramifications of this Collections Inventory project will be manifested through its impact on the Museum's improved care of its collections, as well as its ability to retrieve and provide information to the public. The WCMFA will have accomplished a 100% inventory of the collection resulting in accurate collections information. Members of both the Inventory Team and the Database Team will have developed professionally. The IMLS, through its support, will thereby have contributed to the continuing education and professional training of members of the national community of Museum professionals. The curatorial staff, through its increased knowledge of the collections, and through access to the improved database, will more freely create exhibitions, electronic and printed publications, and will be able to offer more complete and timely information to the public, including scholars, educators, students, and artists. In addition, the collections inventory, with its complete condition reports, will provide needed information for curatorial staff to plan for future art storage and housing, as well as art conservation projects. The improved database will provide the Museum with the platform from which to develop a full public access, searchable online database of its collection, greatly improving collections accessibility.

Once the inventory is underway and initial outcomes have been reported, WCMFA will seek a Re-CAP grant from Heritage Preservation to assess and prioritize its art conservation needs including collections storage and housing systems. Sources of funding will be sought to continue the art conservation effort begun by the "Adopt a Painting" program. Once the Collections Inventory is underway, the WCMFA can begin making its collections available to a broad public through a searchable on-line database through PastPerfect. The WCMFA will secure necessary rights to reproduce, permissions, and agreements with artists as pertains to intellectual property rights and dissemination over the Internet. The collections inventory project will enhance the WCMFA's capacity to host a more robust and interactive website. The Collections Inventory Project will support the Museum's public service mission, its **strategic plan** to enhance the community's understanding of fine art, and its service of art education and enrichment by providing citizens of the region, museum members, volunteers, artists, area collectors, educators, students, and scholars worldwide improved access to its remarkable collections.

Schedule of Completion, August 2011-July 2012

Activities	A	S	O	N	D	J	F	M	A	M	J	J
Team Orientation, Training, & Planning												
Equipment Purchase, Installation, Testing												
Develp Wk Flow Plan and Goals (wkshp)												
Test Pilot Objects, Asses, Revise												
Establish Outcomes, Goals for Object (wkshp)												
Assess, Revise, Launch												
Inventory												
Weekly Meetings, Conference Calls w/ QM2												

Schedule of Completion, August 2012-July 2013

Activities	A	S	O	N	D	J	F	M	A	M	J	J
Inventory												
Weekly Meetings, Conference Calls w/ QM2												
Mid-Term Outcome Assessment, Adjustments												

Schedule of Completion, August 2013-July 2014

Activities	A	S	O	N	D	J	F	M	A	M	J	J
Inventory												
Weekly Meetings, Conference Calls w/ QM2												
Final Assessment, Reporting												
Inventory Concludes												

## BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$92,994.00	\$128,005.00	\$220,999.00
2. Fringe Benefits	\$16,712.00	\$35,841.00	\$52,553.00
3. Consultant Fees	\$22,915.00	\$13,000.00	\$35,915.00
4. Travel	\$0.00	\$0.00	\$0.00
5. Supplies and Materials	\$11,957.00	\$6,398.00	\$18,355.00
6. Services	\$0.00	\$0.00	\$0.00
7. Student Support	\$0.00	\$0.00	\$0.00
8. Other Costs	\$0.00	\$82.00	\$82.00
<b>TOTAL DIRECT COSTS (1-8)</b>	<b>\$144,578.00</b>	<b>\$183,326.00</b>	<b>\$327,904.00</b>
9. Indirect Costs	\$0.00	\$0.00	\$0.00
<b>TOTAL COSTS (Direct and Indirect)</b>	<b>\$144,578.00</b>	<b>\$183,326.00</b>	<b>\$327,904.00</b>

### Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	<b>\$144,578.00</b>
2. Cost Sharing:	
a. Applicant's Contribution	<b>\$168,428.00</b>
b. Kind Contribution	<b>\$14,898.00</b>
c. Other Federal Agencies*	<b>\$0.00</b>
d. TOTAL COST SHARING	<b>\$183,326.00</b>
3. TOTAL PROJECT FUNDING (1+2d)	\$327,904.00
Percentage of total project costs requested from IMLS	<b>44 %</b>

\*If funding has been requested from another federal agency, indicate the agency's name:  
 Funding has not been requested from another federal agency