

October 2008

Dear Colleagues:

Enclosed please find sample narratives, schedules of completion, and summary budget forms from three successful applications to the Museum Grants for African American History and Culture (AAHC) funding program. This packet contains samples that represent both small and large organizations and respond to one or more of the goals of the AAHC program:

- Developing or strengthening knowledge, skills and other expertise of current staff at African American museums
- Attracting and retaining professionals with the skills needed to strengthen African American museums
- Attracting new staff to African American museum practice and providing them with the expertise needed to sustain them in the museum field

Each of these applications clearly addresses the bullet points and review criteria outlined in the grant program guidelines for the four sections of the narrative.

The **Museum of Contemporary African Diasporian Arts** application is included as an example of a small museum with a modest request to add new staff. The application is clearly written and includes measurable outcomes.

The **African American Historical Museum and Cultural Center of Iowa** application is included as an example of a project that includes the strengthening of knowledge and skills for existing staff as well as the hiring of new staff and the provision of training to assist them in achieving success. The narrative includes a strong Statement of Need and the Project Design includes clearly stated and measurable goals and objectives.

The **Charles H. Wright Museum of African American History** application provides an example of a larger institution hiring a professional with the skills needed by the museum, while also providing training for current staff, involving outside expertise through consultation, and attracting potential new staff through internship activities. The application narrative provides an examples of a strong Statement of Need. The Project Design includes clear project objectives and action steps. The schedule of completion is very specific and well organized. Evaluation methods and project outcomes are clearly articulated.

I hope that these sample narratives will be useful to you as models for structuring a proposal for your professional development needs. Please contact me at (202) 653-4685 or creich@imls.gov; or Twinet Kimbrough at (202) 653-4703 or tkimbrough@imls.gov. We would be happy to assist you and discuss any questions you have as you develop your proposal. Applications for AAHC are available from the Grants.gov Web site (www.grants.gov). We look forward to receiving your application.

Sincerely,

Christopher J. Reich
Senior Program Officer

Project Narrative 2008

STATEMENT OF NEED

New York State is home to the largest population of African Americans within the United States and of the five Boroughs of New York City, Brooklyn, New York is home to the largest population of African Americans. Prior to 1999, there were no museums in Brooklyn catering to the African Diaspora population. Since then, the Museum of Contemporary African Diasporian Arts, Inc. (MoCADA) has filled this important void in the community and is the only institution using art to address crucial cultural, economic and social issues confronting Brooklyn's African-American residents. As a result, MoCADA is frequently asked to produce various educational programs through its *African Diaspora Project (ADP)*. At present, the Museum reaches an audience of 20,000 people, of which 25% are students, teachers and administrators from New York City public schools. *ADP* creates educational programming for schools ranging from elementary to high school, with "at-risk" students of African descent, and in predominately lower economic neighborhoods in Brooklyn.

MoCADA has an established track record of developing programs and relationships with the neighboring community. During the 2006/07 academic year, MoCADA worked with 30+ schools to provide school tours, professional development seminars for teachers and internships for high school students. MoCADA also received two *Cultural After-School Awards* through NYC Council members to provide after school teaching artists programs in Public School 22 and Junior High School 57 and was awarded vendor status with the New York City Department of Education to provide school tours, teaching artist programs, and high school internships to schools throughout New York City.

Despite MoCADA's incredible successes, it is increasingly difficult to supply the needed programs to these schools, due to the limited capacity of the MoCADA education staff and/or resources to reach out further into other Boroughs. The Education Department has ongoing challenges, which include being able to only serving 60% of requests for educational programs in local schools and serving 65% of program requests for public programs offered to general museum visitors. This rather low response rate is due to the lack of institutional capacity within the Education Department. Currently, the Department consists of one staff member, the Director Kimberli Gant, who coordinates all school tours, onsite and in school projects, internships and all general public programs related to each exhibition. While the Museum was able to manage the majority of its programs successfully, the request rate is now too high for only one person to manage and execute effectively. Other challenges include the increased costs and lack of funding to expand the institutional capacity to fulfill the programs requested and to outreach to schools in other Boroughs.

An additional staff member dedicated solely to the development of *ADP* programs related to the New York City Department of Education will help augment the internal structure of MoCADA, by dividing responsibilities and departmentalizing the current education staff. In addition, MoCADA will be able to fulfill a higher number of school requests needing educational programs, increase outreach to new schools, and retain relationships with partner schools. This will enable the Director of Education to concentrate on the Museum's general public programs to increase adult, family and tourist visitor-ship. The staff abilities will also increase through the development of a new Educational Resource Guide, which will be the basis for tours and a historic perspective of the African Diaspora provided to students and groups. The Guide will also be used for professional development for teachers and school administrators, which will be lead by the Director of Education. The project will increase job opportunities for individuals interested in museum education and for teaching artists to work with students.

PROJECT DESIGN

Many children and even some adults believe that people of African descent only live in Africa, the Caribbean and the United States, and are not aware of the African Diaspora experience in Europe, Asia and Latin America. Through the Trans-Atlantic Slave Trade people of African descent have been stripped of their history, culture, religion and resources and this deletion of identity causes a lack of self-esteem in the African American community. Moreover, this situation is compounded as many teachers working in public schools often do not have the necessary educational resources to incorporate the historical contributions of people of African descent into their lesson plans. As Brooklyn's first and only African Diaspora art museum, the Museum of Contemporary African Diasporian Arts, Inc. (MoCADA) has the unique opportunity to connect with urban public schools, through its *African Diaspora Project (ADP)* educational programs.

MoCADA's EDUCATION PROGRAM - THE AFRICAN DIASPORA PROJECT

At the core of MoCADA's mission is its educational outreach to public schools and the general community. With this in mind, MoCADA decided, in 2005, to combine all its educational programs under the umbrella *African Diaspora Project (ADP)* and hire its first Director of Education, Kimberli Gant through the support of a three-year grant from the New York State Council on the Arts and past support from New York Community Trust. The ADP project includes MoCADA's educational tours, Artist-In-Residence, High School & College Internships, and National Black Fine Art Show Educational Series.

Under the Director of Education, *ADP* has grown immensely, making it impossible for one person to solely oversee. With the success of outreach and the organization's move to a new location in Downtown Brooklyn, the Education Program must increase staffing to maintain the programs optimal level of quality and maximize on all opportunities to educate the public through *ADP*. With the addition of an Education Assistant, MoCADA would have the ability to increase capacity by gaining vital partnerships with New York City Public Schools and allow the Director the opportunity to focus, create and implement the Museum's annual educational programs and an innovative educational curriculum to compliment each exhibition.

The Director of Education, Kimberli Gant, currently oversees and handles the Museum's various educational schedules and all aspects of educational programming, from design and implementation to follow-up and outreach, which includes the Artists-In-Schools Program; the Annual KIDflix Outdoor Film Festival of Bed Stuy, and the Annual FAMflix Film Fest of Brownsville; the High School and College Internship Programs; and the National Black Fine Art Show Educational Series. Under Ms. Gant's leadership, *ADP* will continue to strengthen its foundation, versus adding more components.

In order to realize this objective, the institutional capacity must increase. The new Education Assistant will be responsible for the implementation of related programs and fulfilling the NYC Department of Education contract needs and responding to the number of requests for school visits and onsite programming. The Director of Education will manage the Education Assistant to ensure programs are coordinated efficiently and effectively, while continuing her current role of creating and implementing public programs associated with MoCADA's exhibition schedule.

EDUCATION ASSISTANT

POSITION DESCRIPTION and RECRUITMENT PLAN

The Education Assistant is a full-time position, with a minimum of a Bachelors Degree, (preferably in Education/Art Education), and two to three years work experience within the educational field.

Additional roles and qualifications include:

1. Experience working with children in a school setting and leading school and group tours;
2. Possesses proper communication and writing skills, essential to reaching educators, schools and assisting with the development of educational marketing materials;
3. Familiar with reaching out to public school principals, educators, and knowledge on how to work directly with the NYC Department of Education;
4. Knowledge in developing educational materials, such as age-appropriate teaching guides to introduce school groups to the African Diaspora and the geographical and historical definition of the word Diaspora;
5. The ability to balance administrative duties of scheduling and managing tours onsite, teaching artist programs at the schools and interfacing with school children and their teachers.

A search for the proper candidate will be conducted by advertising the position on the MoCADA website, and other art market-related websites including the New York Foundation for the Arts (NYFA) and Idealist.org. MoCADA also has extensive relationships with numerous colleges and universities throughout New York City, including New York University where Laurie Cumbo, Executive Director of MoCADA received her Master's Degree and Pratt Institute where she has taught for the past eight years, increasing the number of qualified applicants for the position.

RESPONSIBILITIES - Below are descriptions of the programs that the Education Assistant will work on in collaboration with the Director of Education. The Educational Assistant will focus primarily on creating awareness of MoCADA's educational opportunities to schools and will assist to ensure the experience with/at MoCADA is of the highest quality.

- 1) **ARTIST-IN-SCHOOLS PROGRAM** - Education is fundamental in generating and cultivating an audience interested in arts and culture. The Artist-In-Schools Program (A-I-S) gives professional Brooklyn artists the opportunity to enter NYC public school classrooms to teach art history and art-making for an eight-week residency. Students are introduced to a myriad of art techniques ranging from painting and drawing to illustration and watercolor. During the program, students venture on a tour of MoCADA with the artist to make a physical and visual connection with the art themes and projects being created in the classroom. At the end of the residency, students work with the teaching artist to curate an exhibition of the work created over the preceding weeks. Students assist in all aspects of organizing their exhibition ranging from label design and writing press releases to photographing their work and planning their opening reception. Learning all the components involved to successfully create an exhibition gives students a greater art appreciation and an opportunity to receive important feedback on their work.

Currently, MoCADA hosts the program at P.S. 22, P.S. 369, P.S. 5, M.S. 57 and M.S. 35. The Education Assistant will be responsible for maintaining the programs at current locations, while also initiating new contacts to incorporate the program at new locations. The A-I-S program is a vital component of MoCADA's educational programs because of the relationship it develops with underserved schools and the earned income it contributes to our operating budget.

Museum of Contemporary African Diasporian Arts, Inc. (MoCADA)

- 2) **NATIONAL BLACK FINE ARTS SHOW EDUCATIONAL SERIES** - The National Black Fine Art Show, which will celebrate its twelfth year in February 2008, is the only venue where collectors, students, and curators can view original art of African Diaspora artists under one roof. The show attracts leading galleries and dealers from across the United States, Canada and the Caribbean to provide a rare opportunity to view works by early African American masters and contemporary emerging artists. It is held each year at the Puck Building in the heart of the SoHo community in New York City. In 2003, MoCADA was selected to organize an Educational Series in collaboration with the National Black Fine Art Show in order to foster a greater appreciation and understanding of the cultural relevance of the diverse works of art on view for attendees.

In 2006, MoCADA incorporated guided tours for elementary and middle school students into the scope of programming for the Educational Series. Through a grant received from the National Endowment for the Arts, MoCADA provided educational tours of the NBFAS to bolster the schools participating in the Artist-In-Residence Program. The Education Assistant is charged with coordinating tours for the schools participating in the A-I-S program, as well as promoting the tours to college students throughout the Tri-State area.

- 3) **SCHOOL TOURS** - Providing tours for school groups is at the core of MoCADA's mission to create a greater understanding of the art and culture of the African Diaspora. The tours are comprehensive discussions about the art on view and how it relates to the studies taught in the classroom. The Education Assistant is responsible for contacting schools to generate interest in MoCADA's tour program. MoCADA currently has a list of thirty schools that continually visit the museum's various exhibitions. The Assistant must maintain that list, in addition to making contacts at new schools to create new relationships to bring in new school groups.

The Education Assistant will also work directly with the Director of Education to update MoCADA's Educational Resource Guidebook. The resource guide gives students and teachers a comprehensive background on the art, history and culture of the African Diaspora. The guide is still currently being developed by Gloria Cones, an expert in the museum education field and professional development. With each new exhibition, the Education Assistant and Director will update the guidebook to create pre- and post educational activities to fortify the museum visit.

- 4) **ASSEMBLY PROGRAM** - MoCADA provides schools with innovative assemblies ranging from 45 to 90 minutes in length. The objective of the Assembly Program is to teach young people about the history of the visual arts as it relates to the African Diaspora. MoCADA specializes in providing programming related to the Trans-Atlantic Slave Trade, the Middle Passage and the Civil Rights Era. MoCADA utilizes the visual arts, film, and slides to enhance the educational experience. The Education Assistant will be responsible for coordinating the program in various public schools.

EDUCATION ASSISTANT'S WORK PLAN

The Education Assistant is charged with the responsibility of strengthening MoCADA's existing educational relationships and expanding new relationships with public schools. Currently, the Director of Education organizes the informational materials about MoCADA's educational programs and exhibition schedules sent to all the schools within the nearby districts.

Museum of Contemporary African Diasporian Arts, Inc. (MoCADA)

As an approved Department of Education vendor, MoCADA's contact information will be published in a cultural organizations guide to be distributed to all New York City public schools, which will dramatically increase the museum's visibility. The Education Assistant will be responsible for taking over the correspondence between the museum and the public schools as well as coordinating a quarterly "meet & greet" for teachers and school administrators on site. The event will familiarize school officials with MoCADA's layout, staff, programming and location.

The Education Assistant will be hired in August 2008 to give the new staff member time to acclimate themselves with the museum, staff, and programming before the school year begins. Throughout the end of August and early fall, the Education Assistant will send out information to schools about the upcoming school year and meet with principals to garner interest in MoCADA's programming.

In order to evaluate the effectiveness of the position, the Education Director has created benchmarks the Assistant should reach. These include reports on audience attendance of monthly and quarterly tours, secured Artist-In-Schools contracts and scheduled Assembly programs. The quantitative benchmarks are set by the revenue the Education Department must reach to sustain itself and the Education staff. The Education Assistant should secure \$5,000 in Department of Education contracts in *Year 1* and \$10,000 in contracts during *Year 2*.

Understanding the Education Assistant will need time to organize his or herself within the museum structure and gain a rapport with school officials, the benchmarks increase in *Year 2*.

Year 1

- Ten student tours per month
- Three camps with five groups per camp during the summer
- Three National Black Fine Art Show student tours (annual event)
- Two Artist-in-Residency Programs per year
- Five Assembly Programs per year

Year 2

- Twenty-five student tours per month
- Five camps with five groups per camp during the summer
- Five National Black Fine Art Show student tours (annual event)
- Four Artist-in-Residency Programs per year
- Ten Assembly Programs per year

PROFESSIONAL DEVELOPMENT – The Executive Director, Education Director and Programs Officer will research professional development opportunities for the Education Assistant. MoCADA has institutional membership with the Brooklyn Arts Council, American Association of Museums, ARTTABLE, NYC Arts Education Roundtable, Arts & Business Council of New York, and the NYC Museum Educators Roundtable. Each of the organizations has ongoing professional development seminars, which the Educational Assistant has the ability to attend. The Education Assistant will also be included in all management meetings and work with the other MoCADA staff to blend efforts in development, public programming, and exhibition planning with the education department to ensure consistency in all areas of the museum.

Museum of Contemporary African Diasporian Arts, Inc. (MoCADA)

PROJECT RESOURCES - The project will begin August 1, 2008 and conclude on July 30, 2010. The search for a candidate will begin in June 2008 to give MoCADA staff time to review resumes and interview prospects.

TIMELINE

August – October 2008

- Orientation in all aspects of MoCADA's Education Department. Working closely with the Education Director, the Assistant will review all of the current and future programming occurring within the public schools.
- Learn to give tours to students, review the museum's exhibitions to familiarize themselves with topics covered during tours, meet with various school administrators, review Department of Education Blueprints, and assist in updating museum education materials.

November – December 2008

- Continue to give tours, meet with public school teachers and administrators to encourage partnership with MoCADA and its educational offerings. The Assistant will take over the "meet and greets" and begin working with the Director of Education on updating curriculum materials for exhibitions and programs in 2009.
- Will work with the Director of Education to set up Artist-in-Residency program in existing and new schools, along with Assembly program.
- An initial review will begin to determine how the Education Assistant is progressing with making their benchmarks.

January – July 2009

- Begin to coordinate the student tours of the annual National Black Fine Art Show, continue to coordinate and give tours to students on site, and continue to coordinate the Artist-in-Residency programs and Assembly programs.
- An additional review will occur at the end of the academic year to determine if benchmarks are being met or surpassed. This will give the organization an opportunity to reevaluate its effectiveness and future educational goals.

August 2009 – July 2010

- The second year will be similar to the first, though the Education Assistant will have higher benchmarks to attain as they have had a year to organize a strategic work system.

KEY STAFF

Kimberli E. Gant is the Education Director for the Museum of Contemporary African Diasporian Arts (MoCADA). In her tenure at MoCADA, Ms. Gant has been responsible for expanding the Artist-in-Residency program, coordinating educational programs to coincide with exhibitions, and expanding the awareness of the museum's projects to larger audiences. She holds a Bachelor of Arts degree in Art History & Economics from Pitzer College and is current pursuing her Master's of Arts Degree at Columbia University. Ms. Gant will work directly with the Education Assistant to train them in the structure of the programs, meet partnering schools and meet MoCADA's teaching artists. During the first two-three month period of the project, Ms. Gant will train the Assistant on museum software, contacting schools, curriculum guides, docent skills, etc. and will then take a more supervisory role in order to accomplish her own responsibilities.

Museum of Contemporary African Diasporian Arts, Inc. (MoCADA)

Laurie Cumbo is the Executive Director and Founder of MoCADA. Ms. Cumbo holds a Master of Arts degree from New York University in Visual Arts Administration and a Bachelor of Arts degree in Art History from Spelman College. Ms. Cumbo's educational career is bolstered by her extensive work experience at the Brooklyn Children's Museum, the Brooklyn Museum of Art, the Metropolitan Museum of Art and the Grey Art Gallery. Ms. Cumbo works directly with the Educational Director and will assist her in supervising the Education Assistant. Ms. Cumbo has an intimate knowledge of MoCADA's educational programs and will serve as the overall supervisor of the Education Department.

Roseann Evans is the Program Officer for the Museum of Contemporary African Diasporian Arts (MoCADA). Ms Evans holds a Bachelor of Fine Arts degree from Parsons - New School of Design, a certificate from Fordham University in Program Marketing and Columbia University, Teacher's College in Non-Profit Management. Ms Evans has 10+ years of non-profit experience with the Bedford Stuyvesant Restoration Corporation, the Brooklyn Arts Council and the Brooklyn Children's Museum. Ms. Evans will assist the Education Assistant in coordinating a database of the partnering public schools and providing hands on training in museum education.

BUDGET – Funds requested from IMLS, will be allocated towards paying the salary and fringe benefits of the Education Assistant and all other directly related costs. Moreover, within the amount requested, a new laptop will be purchased to create schedules, correspond with schools, and maintain an education contact database. A \$20,000 two-year grant from JPMorganChase will cover the remaining cost of the base salary for this position. The Education Assistant will secure \$5,000 in revenue in *Year 1* through Department of Education contracts, and \$10,000 in *Year 2*, which will also be applied to cost-share. In *Year 3*, this position will be sustained by the increased number of contracts received from the Department of Education to our maximum of \$50,000 a year and revenue from other programs. The Museum's general operating funds will cover the salaries of the staff members supervising the Education Assistant and their percentage of time allocated is reflected in the cost-sharing for the project.

IMPACT – A grant from IMLS will enable MoCADA to develop its educational programs with the New York City Department of Education, while also developing more in-depth public programs for a general audience. The Education Assistant position will be solely dedicated to maintaining current relationships with partnering schools, while developing new relationships with schools throughout Brooklyn and other Boroughs. While detailed benchmarks for measuring the project goals are listed in the Education Assistant's work plan on page 5, they include a gradual increase in the number of monthly school tours (during the academic year and for summer camps), Artist-in-Residence programs, National Black Fine Art Show tours, and assembly programs. By creating more school relationships, MoCADA will be able to expose more children to the culture of the African Diaspora, thereby, giving students an accurate understanding of the importance of Africa and the contributions of its descendents all over the globe. The Education Assistant will also work on updating the museum's Educational Resource Guide, which is the basis for all student and group tours. The guide will be given to teachers to provide invaluable background information concerning the African Diaspora, museum exhibitions and activities to complement tours.

BUDGET FORM - PAGE FOUR

Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	46,000.00	48,000.00	94,000.00
2. Fringe Benefits	4,600.00	10,200.00	14,800.00
3. Consultant Fees			0.00
4. Travel		1,824.00	1,824.00
5. Supplies and Materials	1,600.00		1,600.00
6. Services			0.00
7. Student Support			0.00
8. Other Costs		600.00	600.00
TOTAL DIRECT COSTS (1–8)	52,200.00	60,624.00	112,824.00
9. Indirect Costs		7,830.00	7,830.00
TOTAL COSTS (Direct and Indirect)	52,200.00	68,454.00	120,654.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	52,200.00
2. Cost Sharing:	
a. Cash Contribution	62,854.00
b. In-Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	62,854.00
3. TOTAL PROJECT FUNDING (1+2d)	115,054.00
% of Total Costs Requested from IMLS	45.00%

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

African American History and Culture Narrative

1. Statement of Need

In 1846 the Iowa Territory became the state of Iowa, and declared itself to be a free state. Prior to that time Iowa had small pockets of African American settlers who were known to have resided in the territory as early as 1834. These settlers came from the east and south looking for opportunities for a better life. This rich history has long been scattered in old attics, basements, court houses, churches, etc. The State Historical Society of Iowa, located in Des Moines, is the official "statewide" museum of general Iowa history. However, the coverage of African American history by that museum is limited to a small exhibit depicting a small neighborhood in Des Moines. Over the past 20 years various citizen groups have recognized the need for an African American museum and have unsuccessfully attempted to establish facilities in Davenport, Des Moines, and Waterloo. People from across the state have expressed concern about the problem of losing this history as generations pass off the scene. A contributing factor to the problem is that African Americans comprise only 2.3% of the state's population, which in some people's opinion, diminishes the significance of this history. However, a closer examination reveals that Iowa has a rich African American history that permeates all facets of the state's greatness. For instance if one examines agriculture they will find numerous African American settlers who farmed in southern Iowa and the great George Washington Carver, who was educated here, then taught and researched agricultural-related subjects at Iowa State University. If one looks at business, law, sports, Civil War involvement, politics, civil rights, religion, etc. in Iowa, you'll discover African American involvement and influence. In 1868 Alexander Clark, an African American settler and businessman, was successful, through the State Supreme court, in integrating the schools in Muscatine, Iowa. This was 100 years prior to the nation's integration of schools and is of great significance. Clark's son became the first African American to graduate from the Law College at the University of Iowa, and Clark became the second to graduate from that same school. It is inspiring stories such as these that must be preserved and taught to the general public but in particular to young students. This project addresses the need by systematically engaging the African American community, as well as the historical community, and the general public in preserving this history.

In 1994 the African American Heritage Foundation of Iowa was incorporated to plan and build a museum for the expressed purpose of interpreting Iowa's African American history. The Museum's mission statement is "To preserve, publicize and educate the public on the African American heritage and culture of Iowa". In 2003, this organization completed a new museum facility in Cedar Rapids and named it the "African American Historical Museum and Cultural Center of Iowa". Although this 17,000 square foot facility is located in Cedar Rapids, the 18 members of the Board of Directors, who oversee the museum, live in communities throughout the state. Having statewide representation on the board enables the Museum to more accurately assess various communities' needs. Today the Museum has a staff of 10 employees that enable it to provide a full spectrum of preservation and educational services. Also, having one statewide, professionally operated museum that's dedicated to Iowa's African American history provides a very efficient and cost-effective means of preserving and interpreting this subject for the state.

Although the Museum is open six days a week exhibiting, teaching, celebrating, and representing, only one staff member, the Director of Statewide Operations (DSO), is available to travel the state to provide preservation and program services. During 2006 the DSO made significant progress in organizing loosely structured museum community chapters in eight cities. There are plans in place to establish six

African American Historical Museum and Cultural Center of Iowa
"Engaging Iowa in African American History Project"—Narrative

additional chapters during 2007. The purpose of the chapters is to assist the museum in preserving their community's history and helping to conduct programs. The combination of statewide board members and community chapters provides the foundation of a structured statewide organization that needs leadership and expertise. Although the Museum's (DSO) has a relatively strong museum background, he is based in Cedar Rapids and has many development responsibilities. This limitation handicaps the museum from elevating its mission to statewide coverage and restricts the fundraising time of DSO. There is a strong need for two additional museum professionals to support the DSO in working with community groups to provide programming. To address this problem the Museum plans to hire a Coordinator for eastern Iowa and a Coordinator for the central and western part of Iowa. These two will report to the DSO and will have a dotted line responsibility to the Museum's Curator.

Because the African American Historical Museum and Cultural Center of Iowa is the only institution in Iowa that focuses totally on African American history, it's crucial that the staff be both adequate and properly trained. Currently there are areas of training needed to bring the staff to a professional level. The current staff will need training to be able to consult with the new Coordinators and with Museum Chapter members. The Curator has a need for photo preservation, organic and inorganic materials training, and mannequin fabrication to carry out her role in this project. Training needs for the Statewide Coordinators include object collections, shipping and handling, volunteer management, program facilitation, small exhibit fabrication, oral history interviews, and basic museum practices. The Museum's Collections Assistant needs formal training in Collections Storage to reduce supervision time, which will increase the Curator's available time to work on this project and to help with the influx of artifacts.

The Museum's board members and chapters from across Iowa have helped the Museum identify four major audiences that have different needs for this project: 1. The African American community in preserving their own history. 2. African American youth who need a sense of identity and greater self esteem. 3. Students from K-12 due to the lack of African American history classes in public schools. 4. The general public of Iowa that needs exposure to ethnically diverse history and culture, in this case the African American ethnicity. This project will enable the Museum to reach these statewide audiences by providing adequate and well trained staff to work with community Chapters in providing top quality programs.

2. Project Design

The overall purposes of this two year project are to build the Museum's capacity to preserve Iowa's African American history and to expand its audience participation in exhibits and educational programs. The project leader is Joseph Nolte, the Museum's Director of Statewide Operations for the past 1½ years. This project will be community based utilizing two Statewide Coordinators that will work with an existing network of 14 Museum Chapters.

Project goals and objectives are as follows:

- Hire and train two individuals to become museum professionals that will expand the museum's capacity to preserve and educate on a statewide basis.
- Increase the amount of objects and historical accounts preserved to save this endangered history.
- Increase by 50% the number schools that attend the Distance Learning classes over the Iowa Communications Network (ICN) by developing the museum's network of educators throughout Iowa.

African American Historical Museum and Cultural Center of Iowa
"Engaging Iowa in African American History Project"—Narrative

- Plan and conduct at least eight history learning experiences in each community each year, such as exhibitions, celebrations, lectures, and presentations.
- Have African American youth groups research history topics and build exhibits, which will peak interest in their past.
- Travel youth-built exhibits throughout the state to expose the general public to ethnically diverse history while improving African American youths' self esteem.
- Establish College Student Chapters that include African American students for as many Iowa schools as possible, to engage them museum activities and networking with peers.
- Create internship opportunities and a pool of students to fill those positions as a result of the Student Chapters. Gaining exposure to museum operations will inspire students to seek careers in museum related fields and have a better chance of finding employment after graduation.
- Establish an annual Chapters Conference to provide classes on museum practices, as well as provide a venue for chapters to exchange ideas.
- Train existing staff in deficient areas to improve their abilities to provide professional services.

The Museum staff's training needs include:

- Curator training priorities are Photography Preservation, Organic and Inorganic Materials, and Mannequin Fabrication.
- Collections Assistant needs Collections Storage training.
- The two new Statewide Coordinators will need training in Museum Practices, Basic Preservation and Handling of Objects/Manuscripts, Oral History Procedures, Small Exhibit Design, and Public Relations training.

Changes in staff behavior that are expected as a result of the project will greatly enhance the Museum's ability to serve its audiences. The Photography Preservation and the Organic and Inorganic Materials training for the Curator will enable her to apply correct techniques that will ensure better long term preservation. Much of the anticipated objects resulting from this project will be photos. Training in Mannequin Fabrication will allow the Curator to custom-build them to the clothing being exhibited. It will enhance the exhibits, reduce stress on the fabrics and reduce the cost of exhibits. The Collections Assistant position is relatively new, which requires considerable supervision from the Curator. The prescribed training will increase the skill level of the Collections Assistant, enabling her to competently do her work with less direction and supervision. This will increase the Curator's available time to work with the newly hired Statewide Coordinators. It is anticipated that the Statewide Coordinators will be college graduates that have an interest in African American history. The planned training in this project is in addition to in-house training in collection accessioning, our museum policies and practices, and other related topics. The formal training will qualify them to professionally interact with the public as they acquire historical objects. The Coordinators will be able to informally train Museum Chapter members and youth groups in fabricating small exhibits and engage the African American community in family and community preservation activities. Much of the African American story is in the memory of the elderly. The oral history training will equip the Coordinators to competently record these accounts and preserve them. This project will elevate the professionalism of the museum and build public confidence in us reinforcing our brand image as the leading source of information about African American history in Iowa. It meets all of the objectives of building museum capacity to maximize its service to the public.

Action steps to implement this two year project of Engaging Iowa in African American History:

African American Historical Museum and Cultural Center of Iowa
"Engaging Iowa in African American History Project"—Narrative

Obtaining and equipping an office space in Des Moines as a base of operation will occur in October 2007. The Museum has been offered an appropriate space to use in Waterloo and we will seek a similar situation in Des Moines. Communication and computer equipment is built into this project in addition to furniture and supplies. The first four months of the project will be spent recruiting and orienting the Statewide Coordinator (SC) for the Des Moines area, which is the largest African American community in Iowa. Our new hire will be a college grad and will reside in the area in which they will work. The advantage of hiring a person from their own region is that they know the territory and they will be familiar to many of the people. Since this person will have responsibility for Central and Western Iowa, it will also reduce travel time and expenses. The Museum does not plan to establish satellite museum facilities. We have partnered with numerous cultural and educational organizations throughout Iowa that will host exhibits and programs for little or no charge.

Early in the process the DSO and the SC will plan the strategy for implementing the project and get acquainted with Chapter members. Training for the Curator and the Collection's Assistant will also begin early in the first year. The formal training for the staff will be at the Campbell Center in Mt. Carroll, Illinois. The two SC will train at the Campbell Center, as well as attend the conferences of the Iowa Museum Association and the Association of African American Museums for training in Collections and Volunteer Management, and to network with other museum professionals. Training for the SC in the other identified areas will occur during the first year as the classes become available.

One of the main responsibilities of the SC will be to engage the African American community in history preservation. They will work with Chapter members to collect history and to facilitate planning and executing programs. Collecting history will involve donations of objects and manuscripts or scanning manuscripts and recording oral history accounts. All collection activities will be coordinated with Susan Kuecker, Museum Curator, for proper accessioning into the museum's storage. A limited portion of simple exhibit fabrication will be done by the Chapters and youth groups. Programming activities will include exhibits, targeted school classes, youth group involvement, lectures, celebrations and other events that relate to African American history and culture. The SC will make arrangements for museum exhibits to circulate throughout the state. As the SC assumes most of the programs and coordination that was previously done by the DSO, he is then able to supervise and to raise funds that will sustain the project. The more programming that's done in these 14 communities, the more local donors will be willing to support the museum.

In the first month of the second year an additional SC will be hired and trained to service Eastern Iowa. This person will probably operate from the office space in Waterloo, the second largest African American community in Iowa, unless more logical space is obtained. All of the same responsibilities of the first SC will be required of the second SC. Identical training will be given to the second SC. Hiring and training the SC's a year apart enables the DSO to properly orient each one and maintain his level of statewide work. Splitting this in two years also enables the DSO time to develop the ongoing financial support needed for a second SC.

An important function of the SC's will be to develop educator and administrator networks. This networks will allow the Museum to target its publicity of Iowa Communication Network (ICN) classes to maximize attendance and will open avenues for feedback of subject matter for future classes. All school contacts will become part of the museum's computer listserv for notification. This project is designed to build the museum's capacity to meet the challenge of taking African American history into classrooms in all 99 counties of Iowa. The museum develops and produces in-house Distance Learning

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classes that are interactive for up to eight schools at a time. The need for reaching K-12 students with African American history classes will be met through better awareness of the upcoming classes. In addition to the Distance Learning the SC's will promote field trips to the museum by schools close enough to travel into the museum.

The initiative of establishing College Student Chapters will be lead by the DSO and assisted by the SC's in the first year of the project. The museum has facilitated a meeting of college diversity administrators in January 2007 to lay the ground work. All of the major schools were represented and there is great excitement about creating the network. The SC's will help facilitate the activities of these student groups. The exposure to museum activities will provide opportunities for internships and museum careers. It will increase the resources to fill future museum positions.

As the SC's work with the Chapters to increase interest in history they will train chapter members in basic collections practices. At some point in the second year the Museum will host a Chapter Convention to provide additional training and to exchange best practices. The goal is to strengthen the chapters while continuing the fun of participation. This will be an ultimate level of engaging the African American community in their history.

Every two months during the project the DSO and the SC's will meet to assess the progress, adjust the plan, and set short-term goals that will keep the project on schedule.

3. Project Resources: Time, Personnel, Budget

It is anticipated that it will take two years to complete the goals in this project. By the end of the project the Museum's statewide programs will be developed to the point of being self funded in all 15 cities including Cedar Rapids. Two new employees (SC's) will be hired one year apart and will be allocated full time to the project. They will have 14 community Chapters to work with on an ongoing basis. The project allocates 30% of the DSO's time to be spent training and supervising the two SC's. Considerable more time will be spent the first four months each year in training and orientation. The SC's are being hired to replace the programming portion of the DSO's role, which currently is 70% of his time. Two people are needed because even 100% of the DSO's time would not be sufficient to accomplish the Museum's goals. When the project has reached the point where the SC's are fully functioning, the DSO will spend approximately 60% of his time developing funding support, 25% supervising and planning with the SC's, and 15% of his time on Museum programs and relations between the Museum and the Iowa community.

The project allocates 10% of the Curator's time to training and consulting with the new hires during the early stages of the project. Once the training is complete she will continue to spend 10% of her time processing the increase of objects. It is planned that the Collections Assistant will be trained in collections which will result in less supervision by the Curator. In addition the Collections Assistant will be competent to take on a greater workload. This means that the collective effort of the Curator and the Collections Assistant will be sufficient to properly accession the increase in objects. The training given the Curator will also result in greater proficiency.

All artifacts will be properly accessioned into the Museum's collection storage room. They will be entered into a computer that's dedicated to collection items via the software Past Perfect. The computer is less than two years old and the 17,000 square foot facility is four years old. In the storage room and galleries a constant temperature range of 67 to 71 degrees and a constant humidity range of 39 to 43 percent are maintained. There are 3000 square feet of space in the archival storage area and

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approximately 1/3 is occupied. Today there is plenty of room for the influx of objects; however, the museum is in the process of acquiring adjacent property for possible future expansion. The facility has two 2100 square foot galleries. In one gallery is the permanent exhibit and the other is used for changing exhibitions. The objects collected in this project will be used, where appropriate, in various exhibits in the changing exhibit gallery and in exhibits that travel the state.

A small office space will be obtained and equipped for a one person operation in each of two cities. The Museum has been offered in-kind office space in Waterloo, IA and has intentions of securing the same situation in Des Moines. Within the project is provision for essential office equipment and furniture, as well as supplies. Much of the equipment will come from excess at the museum and corporate friends who renovate their offices. Office supplies and printed materials will come through the museum's purchases. These offices will provide a base of operation for the SC's, in which they are expected to spend approximately 40% of their time. They will have access to the internet and email addresses.

Curator Susan Kuecker manages the collection, library, galleries and educational programs. She has been employed in this capacity by the museum for five years. She oversaw the design of these areas during the planning stage of the facility in 2002. Susan has a BS degree in education and has several years' experience teaching. She has museum experience in collections prior to her present employment. During the past three years Susan has taken courses at the Campbell Center in Preservation 101, Mounting Objects, and Textile Handling. She has consulted with several museums on exhibit design and collection procedures.

The Director of Statewide Operations, Joe Nolte, will serve as the Grant Administrator for this project and will directly manage the work of the SC's. With over ten years of professional Museum experience in all aspects of Museum management, he is well qualified to manage the project. Joe has extensive development experience and was the leader of the Museum's successful capital campaign of \$3.3 Million to build the facility. Additionally, he currently develops relationships with African American groups throughout the state, and will continue to bring those relationships to the table for the project.

Erin Thomas, Education Coordinator is responsible for tours, docent training, educational events and Distant Learning Classes via the ICN. She has a BS Degree in Education and is certified to teach in Iowa. She will work with the SC's during this project to network with educators and administrators to expand the K-12 audience for tours and ICN classes. Erin has two years experience at the Museum in her present position.

Preferred qualifications of the SC's will be a four year college degree, strong communications skills, especially writing, self motivated, with a record of community involvement, and a strong interest in history (see the attached job description).

Budget Allocation

This project budget requires a total of \$223,471 for the two year period. The grant request from IMLS for year one is \$37,659 and for year two is \$73,329 for a total of \$110,988 dollars. Most of this request is for salaries, benefits, training, and travel. Budgetary resources committed by the Museum to this project in year one will be \$43,998 and year two will be \$68,485, which totals \$112,483 dollars. Of that total in-kind donations to the project equal \$32,100 dollars. In-kind donations consist of \$15,000 in programs which are funded through other grant sources and provided by the Museum, \$2700 in excess equipment and office furniture, and \$14400 in donated office space. Current staff salaries, benefits, and

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indirect costs equal \$61,013 dollars. The remaining \$19,370 consists of a grant from John Deere for \$15,000 for programs and \$4,370 from the Museum's cash reserve.

4. Impact

The Museum anticipates four major outcomes from this project:

- Iowans will be more engaged with the state's African American history. This will be indicated through increasing average program attendance, increasing memberships in Museum chapters, and increasing attendance at the Museum, particularly from visitors outside of Linn County.
- The Museum will more efficiently deliver its services to the citizens of Iowa. This will be measured through attendance at training sessions and an increase in collection activity.
- Young people, particularly African American youth, will be take pride in the diversity and legacy of our state. This will be measured through the volume of activity in college chapters, an increase in the number of college students seeking internship opportunities with the Museum, an increase in the number of high-school and elementary students served through our on-site field trips and ICN programming, and an increase in the number of youths participating in projects held in conjunction with our youth programming partners.
- The Museum will advance its brand recognition as THE source for information about the black history of Iowa. This will be measured by an increase in the number of local and statewide media inquiries regarding black history and culture, an increase in research requests, and an increase in program partners working with the Museum on relevant projects statewide.

All of the above programs in this project are intended to be seeded by the IMLS grant. The presence of two full-time statewide coordinators will allow the Director of Statewide Operations to focus more time on developing donor relationships in the communities served. This will provide a stable funding stream for the coordinators, that has already grown in the short amount of time the Museum has been working statewide. Approximately \$95,000 annually will be needed to sustain this work after the project. This amount spread over 14 cities is very realistic given the structure that the project will establish. Additionally, once networks with educators, college groups, and members are established, the Museum will be working to maintain those partnerships. Maintenance takes far less time than the initial establishment of a relationship, so the coordinators, after a one-to-two year period, will also be able to focus a portion of their time on resource development. Increasing the brand recognition of the Museum will assist in that resource development, and programming will reinforce it. The training the coordinators and curator will receive will continue to be used on an ongoing basis. Most importantly, youth who have been a part of programs at all levels will be encouraged to continue participation in Museum programming aimed at adults. Thus, the project will live on and continue to impact the organization and the state of Iowa long after the completion of the grant.

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 "Engaging Iowa in African American History"

Schedule of Completion

Activity	Oct/7	November	December	Jan/8	February	March	April	May	June	July	August	September	October	November	December	Jan/9	February	March	April	May	June	August	Sept
Obtain office space in Des Moines	XXXXXXXXXX	XXXXXXXXXX																					
Hire Statewide Coordinator in Des Moines	XXXXXXXXXX	XXXXXXXXXX																					
Initial planning and orientation for SC			XXXXXXXXXX	XXXXXXXXXX																			
Training for SC			XXXXXXXXXX	XXXXXXXXXX																			
Programming in SC's communities			XXXXXXXXXX	XXXXXXXXXX																			
Hire Statewide Coordinator for eastern Iowa			XXXXXXXXXX	XXXXXXXXXX																			
Initial planning and orientation for SC - eastern Iowa			XXXXXXXXXX	XXXXXXXXXX																			
Training for SC - eastern Iowa			XXXXXXXXXX	XXXXXXXXXX																			
Programming in SC - eastern Iowa's communities			XXXXXXXXXX	XXXXXXXXXX																			
Outreach to local educators by SC's			XXXXXXXXXX	XXXXXXXXXX																			
Developing of College Student Chapters			XXXXXXXXXX	XXXXXXXXXX																			
Hold Chapter Conventions			XXXXXXXXXX	XXXXXXXXXX																			
Evaluation Meetings			XXXXXXXXXX	XXXXXXXXXX																			

BUDGET FORM - PAGE FOUR

Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	72,000.00	29,600.00	101,600.00
2. Fringe Benefits	5,508.00	2,264.40	7,772.40
3. Consultant Fees			0.00
4. Travel	12,000.00		12,000.00
5. Supplies and Materials	1,700.00	5,630.00	7,330.00
6. Services			0.00
7. Student Support			0.00
8. Other Costs	19,780.00	45,840.00	65,620.00
TOTAL DIRECT COSTS (1-8)	110,988.00	83,334.40	194,322.40
9. Indirect Costs		29,148.36	29,148.36
TOTAL COSTS (Direct and Indirect)	110,988.00	112,482.76	223,470.76

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	110,988.00
2. Cost Sharing:	
a. Cash Contribution	80,382.76
b. In-Kind Contribution	32,100.00
c. Other Federal Agencies*	
d. TOTAL COST SHARING	112,482.76
3. TOTAL PROJECT FUNDING (1+2d)	223,470.76
% of Total Costs Requested from IMLS	49.67%

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

I. Statement of Need

Forty-one years ago, Dr. Charles H. Wright, a Detroit obstetrician and gynecologist, partnered with 30 other civic-minded Detroiters to impress upon the Detroit Community the importance of preserving their history for future generations. As a result of his efforts, local residents began donating their most precious life stories, personal papers, and manuscripts to what would become the Charles H. Wright Museum of African American History. Over the years the Museum amassed quite a significant collection including the Blanche Coggin Underground Railroad Collection, Harriet Tubman Collection, African American bibles from the late 19th and 20th centuries, and the Hailey and May Bell Family Collection to name a few.

For thirty-eight years the Museum evolved with the needs of the community outgrowing two locations, expanding outreaching programming, and responding to a need for broader impact activities. Exhibitions grew in scope to documenting civilizations of Ancient Africa, African American genealogy, and Black Newspapers from the 19th century. The Museum utilized its' archives to create programming on the Northward Migration, faith based community activism, and urban unrest (Detroit's 1967 Riots).

In 2003 the Museum faced a severe loss of public confidence as it struggled with a lack of long-term financial stability. Due to this challenge, energy was concentrated on day-to-day survival at some cost to the archives, collections, and programming. The Museum could no longer support interns or graduate students, and portions of staff were eliminated. Still today there is a growing frustration that materials documenting African American history, previously accessible to the community, are closed.

In 2004, the Museum underwent an internal assessment resulting in a five-year plan for working from financial frailty to a place of renewed vitality, stabilization, and growth. The plan established a road back to operating at full capacity with the goal of being recognized as a Museum of excellence. Towards this end, the Museum concentrated on earned revenue, facility rentals, and the construction of a long-term exhibition, *And Still We Rise: Our Journey Through African American History and Culture*. However, the core under girding of the Museum, collections and archives, were put on hold. Through various streams of support, the Museum corrected its financial deficiencies by increasing paid attendances and memberships. In 2006, the Museum served 479,000 individuals. The current grant focuses on the Museum archives as a key element in meeting our commitment to the community.

The archives are recognized as containing a major holding of undocumented information positioning the City of Detroit within the national movement of African Americans. Specifically, the archives remain the primary research site for the African American labor movement. The Coleman A. Young and Horace Sheffield Jr. collections compose a blueprint repository on the African American labor movement. Photography from the Atler Studio Collection contain images from Black photographers focusing on Detroit's Black Bottom, a historical area destroyed in 1968, Paradise Valley, Detroit's Black entertainment district, and Hastings Street, considered to be Detroit's Black Wall street.

The Black Bottom, Paradise Valley, and Hastings Street were destroyed following urban renewal and the construction of Chrysler Freeway. The Harvey Russell Collection, Pepsi Cola's first African American Vice President and first African American Vice President of a fortune 500 company, chronicles the integration of Blacks into marketing and advertising. Collections of oral histories, taken by Dr. Wright, document the migration and movement towards middle class status of local Detroiters. Furthermore, the archives have continued to grow because of the community's great sense of hope.

The proposed project will demonstrate a commitment to strengthening the skills of the Museum staff through consultation, training, and a full time Archivist. Moreover, this project will restore community faith in the Museum as an institution for documenting the evolving history of African Americans.

II. Project Design

The goals of the proposed one-year archive professional capacity project are to: (1) hire on staff a full time experienced Archivist; (2) develop expertise of the assistant registrars; (3) utilize consultation to identify a prioritization plan for the archives; and (4) re-instate intern and graduate student programming.

The Director of Exhibitions and Research will be responsible for the recruitment and orientation of a full time Archivist. The Archivist will be experienced in the collection, organization, and maintenance of acquisitions (see attached job description).

Development of the Assistant Registrars expertise will occur immediately through work with the Archivist as well as two opportunities sponsored by the Society of American Archivists (SAA). The first opportunity will be through the SAA annual meeting. This meeting includes an array of education sessions, programming, and repository tours. The second opportunity will be through a SAA workshop detailing the chemical and mechanical risks to record materials, handling, shelving methods, and options for cleaning and copying. Basic cleaning and maintenance, general mechanical and chemical risk, selection and use of storage enclosure, and evaluation of storage materials for composition, utility, and cost will be covered. These opportunities will enhance the capacity of the Assistant Registrars to assist the Archivist in the inventory, handling and shelving of the Museum's collection of manuscripts and personal papers.

The identified consultant, Minoo Larson, will be responsible for creating a long-term plan and prioritization plan for processing, cataloging, and reorganization of spatial configuration. Ms. Larson has worked with the Museum in the past and is in close proximity. She will also work closely with the Archivist to ensure the archives are accessible and in working order as quickly as possible. This collaboration will enhance the institutional capacity for the treatment of archival materials of art on paper, the management and monitoring of overall housing conditions, and monitoring of archival supplies (see attached resume).

The Archivist, newly hired, and Director of Research and Exhibitions will work with Wayne State University to develop an internship partnership for museum studies students. An integral part of the internship involves supervised training in the Museum where students participate in processing archival collections, cataloging, digitization of collections, development of finding aids, and researching persons, events, topics, culture and representatives of the past. Interns will be responsible for assisting the Archivist and Assistant Registrars with implementing the prioritization plan. Because of the cooperative relationship with Wayne State University, student's initial curriculum focuses on African American History and related areas of influence that intersect with this focus. Initiating the internship program will further enhance the institutional capacity of the museum to identify, hire and grow qualified staff.

The project's actions steps are to: (1) utilize a consultant to assess conservation needs; (2) hire a full time Archivist in order to stabilize, preserve, and expand the breadth of the Museum's specialized collection; (3) enhance Assistant Registrars knowledge of conservation needs in order to support the Archivist; (4) organize and catalogue current holdings; (5) initiate internship programming; (6) make readily available historical materials of lasting value to researchers, scholars, and community members; and (7) restore community faith in the Museum's capacity to work as a fully operational institution.

The archive professional capacity project fits within the Institute for Museums and Libraries Services (IMLS) mission by ensuring community-wide access to materials of importance of the African American history, specifically access to a compilation of information on the Detroit labor movement.

III. Project Resources: Time, Personnel, Budget

Beginning August 1, 2007 the archive professional capacity project will begin with the hiring of a consultant and full time Archivist. Next, two part-time Assistant Registrars, currently employed with the Museum, will move to full time status. The archives will reopen for inquiries and utilization on July 1, 2008 with the project concluding July 31, 2008. All employees and consultants will be housed and managed by the Department of Exhibitions and Research (also known as the Curatorial Department). The Department includes: Director of Exhibitions and Research (1), Curator of Exhibitions (1), Assistant Curator (1) Associate Registrar (1), Assistant Registrars (2), and Administrative Assistant (1).

The Department is responsible for:

- Researching, designing, and installing original exhibitions on African American history and culture;
- Hosting exhibitions on African American history and culture;
- Procuring artifacts for the Museum's collection including manuscripts, letters, and photographs;
- Preserving, conserving, and documenting artifacts in the Museum's collection.

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The project will be led by the Archivist under direction of the Director of Exhibitions and Research. The Archivist will be responsible for the immediate reopening, stabilization, preservation, and expansion of archive acquisitions. Additionally the Archivist will prepare staff for the proper handling and documenting of artifacts. The Archivist will be the first point of contact for all inquiries regarding the content and use of the archives. Both Assistant Registrars will directly report to the Archivist (see attached job description).

The addition of two Assistant Registrars will ensure adequate personnel for cataloging the archives. The Assistant Registrars will be responsible for cataloging, maintaining records, data entry, packing, shipping, and artifact inventory. They will also be responsible for artifact descriptions, condition reports, and inventory at both on and off site locations (see attached job description).

The Museum will contract with Ms. Mino Larson, Senior Conservator and Director at the Henry Ford. Ms. Larson will be responsible for assessing the archives, including an examination of the environment quality, and an identification of immediate and long-term preservation needs. Ms. Larson will provide a written assessment of the archives, reorganization of the spatial configuration, and development of a prioritization plan and calendar for archiving artifacts.

Department of Exhibition and Research Personnel

- Bamidele Agbasegbe Demerson, Director of Exhibitions and Research (BGS, Graduate Studies in Anthropology, University of Michigan) bases his curatorial practice upon three decades of field research in Africa and the African Diaspora, social science publications, and collegiate teaching experiences.
- Patrina Chatman, Curator (BA, and MA Candidate English, Wayne State University) has 10 years registrarial experience and 5 years curatorial experience. Ms. Chatman has conducted fieldwork on Afro-Mestizos in Mexico, and African Americans in Midwestern and Southern States.
- Rozenia Johnson, Assistant Curator, (BFA, Wayne State University) builds upon 10 years of curatorial experience. Her publications records include articles in the area of African American art. She has conducted fieldwork in West Africa and Southern United States.
- Nubia Wardford, Associate Registrar, (BS, Anthropology, Wayne State University) has worked in the museum field for 10 years. She has taught elementary science and math, as well as conducted fieldwork in West Africa and the Caribbean.
- Crystal May, Assistant Registrar, (BA, University of Michigan), has 2 years of experiences as an intern and registrar.
- Adrienne Zeigler, Assistant Registrar, (BA, Eastern Michigan University), has combined experience of 2 years as an intern and registrar.
- Roseann Whittenburg, Administrative Assistant, (Associate Degree, Wayne State University) has five years of experience in the Museum's Department of Human Resources and Department of Exhibitions and Research.

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As the Archivist and two Assistant Registrars will dedicate one hundred percent of their time to the project, and the initial time intensive assessment will be through a consultant, only minimal time will be necessary from other Department staff. The Associate Registrar will continue to work in artifact collections ensuring the movement of the Assistant Registrars will not cause lapses in inventory. Thus, we do not anticipate challenges to ongoing duties and project responsibilities.

The Charles H. Wright Museum of African American History will match the requested \$106,318.04 dollars of support through a grant from the Whitney Fund and contributions from the Ford Foundation grant for capacity building.

IV. Impact

The project will have a substantial impact in reestablishing a solid foundation for the Museum to organize the archives as well as execute programs and exhibitions. With the addition of full time staff dedicated solely to the archives, the Research and Exhibition Department will be able to better allocate resources and meet community need. The Museum is prepared to continue the Archivist position by applying to the Whitney fund for second year support, and absorb the costs at the end of that period.

The outcomes for the proposed one-year archive professional capacity project will be: (1) a qualified and knowledgeable Archivist; (2) maximization of staff capacity and skills to work in both archival and artifact collection; (3) organized, user-friendly, and readily accessible archives; (4) re-establishment of intern partnership with Wayne State University; and (5) continued collection of materials of significant to the African American experience.

We will complete a three-fold project evaluation to identify project strengths and weaknesses as a guide beyond the grant period. Specifically, the three-fold project outcome evaluation will include an internal and external assessment of: (1) archive staff; (2) schedule compliance; and (3) community feedback.

Evaluation of archive staff will occur through various internal focus groups, surveys of pre and post-test knowledge, and quantitative evidence. Evaluation will include:

- Self-reported quality of capacity and development opportunities
- Increase in self-reported knowledge and lessons learned
- Increase in the number of artifact successfully catalogued

Evaluation of schedule compliance will occur through quantitative evidence assessing:

- Achievement of project goals
- Achievement of project outcomes
- Achievement of project results and impact

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Evaluation of community feedback will occur through focus groups, member surveys in the Museum's quarterly newsletter, and with various organizations that utilize the archive such as the Shrine of the Black Madonna. Evaluation will include:

- Impact of project on archives
- Satisfaction of researchers, scholars, and community members with the archives
- Satisfaction of researchers, scholars, and community members with project impacts
- Increase in the quantity of artifacts donated to the Museum

The successful completion of the project's accomplishments lay the foundation for the Museum's long-term goals of: (1) digitizing museum archives; (2) development of electronic research database for internal and external use; (3) hiring of a full time librarian for rare book collection; (4) applying for museum accreditation; (5) raising of capital dollars for additional archive space; and (6) expansion of collection for the Detroit community.

Schedule of Completion

Activities	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul
Hire Archivist	■											
Part time Registrars move to Full time status	■											
Finalize Wayne State Cooperative Internship Plan	■	■										
Assistant Registrars attend Society of American Archivist Annual Meeting		■										
Archival Consultant On-site		■	■									
Review Prioritization Plan			■									
Supervise Interns						■	■	■	■	■	■	
Archives reopen for general use												■
Evaluation of project												■

BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$80,200.48	\$52,437.02	\$132,637.50
2. Fringe Benefits	\$0.00	\$33,778.50	\$33,778.50
3. Consultant Fees	\$6,832.00	\$0.00	\$6,832.00
4. Travel	\$4,150.00	\$0.00	\$4,150.00
5. Supplies and Materials	\$0.00	\$6,234.95	\$6,234.95
6. Services	\$0.00	\$0.00	\$0.00
7. Student Support			
8. Other Costs	\$1,268.00	\$0.00	\$1,268.00
TOTAL DIRECT COSTS (1-8)	\$92,450.48	\$92,450.47	\$184,900.95
9. Indirect Costs	\$13,867.57	\$13,867.57	\$27,735.14
TOTAL COSTS (Direct and Indirect)	\$106,318.05	\$106,318.04	\$212,636.09

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$106,318.05
2. Cost Sharing:	
a. Applicant's Contribution	\$106,318.04
b. Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	\$106,318.04
3. TOTAL PROJECT FUNDING (1+2d)	\$212,636.09
Percentage of total project costs requested from IMLS	50 %

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