

1. Statement of Need

Re-interpreting and re-making the Mercer Museum experience for contemporary visitors is one of the biggest challenges and priorities we face. Opened to the public originally in 1916, the Museum's remarkable preserved interior offers a visually stunning and evocative experience for visitors. Its towering Central Court, rising four stories and surrounded by mezzanine-like walkways, offers dramatic displays of the material culture of pre-industrial America. Large objects are suspended from walls and ceilings, while small rooms around the perimeter feature – in true late Victorian fashion – typological arrays of artifacts related to early crafts and trades. To contemporary audiences, however, accustomed to and expecting more interactive and discovery-oriented experiences, there are few opportunities to truly engage with the collection actively, creatively, or directly. In addition, the Mercer's traditional, static exhibit format offers few occasions to explore objects in alternative contexts or in more open-ended experiences.

The Museum also attracts relatively few return visitors. Perceiving it as an environment that rarely changes, visitors often come once to appreciate the eccentricity of the building or the encyclopedic nature of the collection, but do not often return. It is our goal to augment the visual excitement of the original museum with more multi-sensory and inter-disciplinary experiences, to be installed in a series of new exhibit centers or platforms (dubbed "oasis spaces") thoughtfully located in underutilized rooms on several floors of the museum. The phased introduction of these centers will begin to transform the museum experience for contemporary audiences, making it more active, personal and participatory. Further, since each interpretive center will be designed to accommodate change (through regular change outs of both artifacts and interactives), the exhibits will remain fresh and offer something different for repeat visitors. By supporting the proposed project, IMLS will enable the Museum to transcend some of the constraints and limitations imposed by the historic architecture (while not substantively altering it), and help us to better serve a new generation of visitors.

The project is one component of a multi-year effort to re-imagine and transform the Mercer Museum, a process which has been referred to as *The New Century Initiative* (NCI). Under this heading, a wide variety of enhancements, improvements and upgrades to the original Museum are planned, including the introduction of new lighting systems and the construction of a new wing to house more contemporary exhibit and program facilities. The project proposed here – the design of three themed exhibit centers intended to complement the traditional museum experience – represents a piece of the larger initiative. The project anticipates that the funds necessary to implement (i.e. fabricate and install) the three exhibit platforms will be raised through a \$10 million capital campaign, now at its half-way point.

The proposed project relates directly to our mission, which urges us to use the power of objects to cultivate among our audiences a stronger awareness of the past, and to help people find meanings and stories relevant to their lives. The project is integral also to our vision statement, which commits us to engaging our visitors, and the communities they represent, by using "innovative, participatory and changing experiences" that effectively utilize our buildings and historical collections.

The *New Century Initiative* is a critical component of the organization's current (2006-2009), board-approved strategic plan. The Board of Trustees' Strategic Planning Committee, chaired by the Vice President, led the planning process. The development of the Plan involved a variety of stakeholders, including segments of the community, museum visitors, Board of Trustees and staff. Member and non-member focus groups, teacher, board and staff interviews were conducted. The Strategic Planning Committee then worked with Board Committees such as Finance, Collections, Development, Marketing, and Building and Grounds, and professional staff, to develop objectives, strategies and quantifiable measures of success. The Plan was finalized and adopted by the Board in December 2005.

Our current strategic plan follows the successful completion of several previous long-range plans. The Plan carries on our role as an outward-focused, audience-driven organization that continues to build upon its strengths and achievements. As part of the planning process, Mission and Vision statements were reviewed, discussed and revised to reflect the values and direction embraced by the *New Century Initiative*.

Audience is at the forefront of the *New Century Initiative* in general, and this project in particular. Regional demographics are dominated by a rapidly growing suburban population of families with children. The local school district is the third largest in Pennsylvania. The regional family audience, and related audience of schoolchildren and teachers, is a key constituency for new exhibits and experiences. These groups must be cultivated as regular return visitors. Indeed, a survey of visitors to our current *Animals on the Loose* exhibit suggested that other experiences tailored to a family audience are in demand.

The Museum is situated at the county seat in the geographic center of Bucks County in southeastern Pennsylvania. Doylestown is a one-hour drive from Philadelphia, Trenton and Princeton. The population of rural and suburban Bucks County is 610,564 (2000 census #s). The county's population is 95% white and 3% African-American with 1.5 % of Latino ethnicity. The central Bucks County area has experienced significant growth since 1990. By servicing both urban and rural school children of many ethnicities and religions, the museum reaches beyond the limited diversity of the surrounding community.

The Mercer Museum is one of Bucks County's primary tourist attractions due to its unique architecture and renowned collections. The museum was named 'Best Local Tourist Attraction' for 2007 in a newspaper readership poll. Forty-five percent of the museum's visitation is adults over 17 years of age, 35% is children, and 20% is seniors (results of an extensive visitor survey). Nearly 8,000 schoolchildren from 200 area and regional schools visit annually. In 2006, visitors came from all 50 states plus 37 foreign countries for a total of 64,000 visitors; 30% of the visitors in 2006 were from Bucks County; 65% of the visitors are first time visitors to the museum (data from Vista front desk tracking software).

The proposed project will help us to develop new points of engagement for all of these audiences and communities. The first of the specific exhibition or interpretive centers we wish to develop, one titled "Making Music Together," is focused especially on an early childhood and elementary school audience, providing opportunities for children to experiment with instruments, learn about the acoustic science that underpins them, and discover some of the social and cultural meanings hidden within. A second center, "Points of View," is intended primarily for older students considering the role of multiple perspectives in history, as well as for adults who seek deeper explorations of some of the most intriguing and powerful objects in the collection. The third center, "When Objects Speak," is a playful take on the various meanings of artifacts as revealed through "personal" storytelling by the objects themselves, and is expected to have strong intergenerational appeal. Overall, the hands-on, participatory character of the various centers will appeal to the needs and interests of the region's growing numbers of young families with children.

The ideas for the proposed centers – and other interpretive enhancements that form the collective New Century Vision – were developed through a series of steps which included identifying the shortcomings of the present museum experience, conceptualizing the elements of a vastly transformed experience, and testing our ideas and concepts with prospective audiences. Over the past several years, this process has involved architects, program planners, exhibit designers, scholars, audience advocates, trustees, staff members and visitors. It has also involved significant travel to, and study of, innovative exhibits and programs at a range of museums, including science centers and children's museums as well as history museums. These studies and collaborations resulted initially in a comprehensive *New Century Plan*, and more recently in the document, *The Mercer Museum for a New Century – Re-Visioning the Original Core*, which focuses particularly on enhancements to the original museum, including the proposed exhibit centers.

This latter document – and the work that it summarizes – forms the basis for the proposed project. It incorporates the work of an exhibits firm (Quatrefoil Associates), which produced the preliminary conceptual designs for several "oases" or exhibit centers; an audience consultant (Lois Silverman), who helped us to design methods and instruments to begin testing the exhibit center concepts with visitors and prospective users; museum staff (who implemented the evaluation strategies and who also produced accompanying program plans); and a cross-section of our community and prospective audience members that included teachers, parents, students, and museum visitors (who participated in focus groups, surveys and testing sessions). Armed with a growing understanding of both institutional needs and audience interests, we are now ready to advance the project, through the detailed processes of design development and final design.

2. Project Design

With funds provided by IMLS, the Mercer Museum will develop the final design package for the three previously-referenced themed exhibit platforms or interpretive centers to be housed within the original Mercer Museum. Continuing to work with Quatrefoil Associates, we will proceed through the process of design development and final design, building on conceptual work, expert consultations, and front-end and formative evaluation conducted over the past few years. The project will result in final elevations, case layouts, prototypes, scripts, graphics proofs, multi-media formatting, and a detailed budget and schedule for the fabrication and installation phase to follow.

When ready for final implementation, the proposed exhibit platforms will be inserted into presently vacant or underutilized rooms in the existing museum, effectively re-programming these spaces to create distinctive new experiences for visitors. Informally dubbed “oasis spaces,” these rooms are intended to be very different in design, and distinct in content, from the signature experience of touring the original core of the “preserved,” 1916 Mercer Museum. They will offer alternative, focused experiences in more comfortable climates than is typical of the rest of the museum. Like most Museum rooms, the spaces are not large, each ranging from about 400 to 650 sq. ft.

The experiences to be developed include: (1) *Making Music Together*, a combination exhibit platform and hands-on space that encourages visitors to explore and experiment with a variety of instruments used to make musical sounds, and to consider some of the ways people have used sound and music in their everyday lives, throughout time and across cultures; (2) *Points of View*, an exhibit platform where visitors can engage and manipulate a single object from a variety of perspectives and disciplines as a counterpoint to the density of artifacts found elsewhere in the museum; and (3) *When Objects Speak*, a provocative encounter with objects that describe their history and relationships from the artifacts’ own unique points of view, via creative scripting and audio messaging. Each of these exhibits emphasizes engaging objects more closely and directly, thus retaining the artifact-centered approach of the Museum’s founder, Henry Mercer.

A portion of *Making Music Together* will feature original objects from the Museum’s collection – e.g. banjos, zithers and drums – interspersed with interactive elements that help visitors explore the science of acoustics. Opportunities for visitors to make and play simple instruments will be included. A second segment of the exhibit will consider the social and cultural meanings of some of these instruments, and also provide an environment for audiences to listen to examples of music played originally on the instruments in different times and contexts. *Making Music* will unite two adjoining museum rooms to maximize space.

Points of View will feature the multiple perspectives of historians, scientists, craftspeople, artists, community leaders and others, as they expose the many layers of meanings a single object holds. The first object to be considered is a firearm that, in the hands of its original owner, played a role in the opening of Pennsylvania’s frontier to European settlement. Visitors will be able to add and leave behind their own thoughts on the object via an interactive video kiosk.

In *When Objects Speak*, a group of shoes are given their own distinctive voices to reveal insightful details about their origins, useful life and historical associations. Taking a creative, fun and somewhat playful approach, *When Objects Speak* invites visitors to consider the many ways artifacts can “speak” to us, and the stories they can tell. An accompanying interactive will encourage visitors to create and tell stories about their own shoes. Subsequent change-outs of the exhibit will feature other artifacts from the collection telling their own stories.

As noted above, the proposed project is an extension of conceptual and consultative work that has been ongoing for several years. Most recently, the museum completed a concept plan for the “re-visioning” of the original core of the Mercer that included the development of these and several other “oasis space” interpretive centers, and a “toolkit” for re-designing and re-installing certain core exhibits that reference Henry Mercer’s original exhibit style and design aesthetics. (A copy of the pertinent pages of the “concept book” from this project is appended to the application.) These two elements – juxtaposing a “re-antiquated” design in the museum’s original core with a set of more contemporary interactive/exhibit centers located in

rooms just beyond the core – are essential to the Museum’s revitalization and its ability to re-engage contemporary audiences.

The “Re-visioning” planning process also incorporated a series of evaluation strategies focused on our target audiences, developed in-house and/or under the direction of consultant Lois Silverman. These included (1) focus groups with both school teachers and parents of young children to garner feedback on the different oasis space concepts, (2) front-end testing with museum visitors of these same concepts, and (3) crude formative testing of certain preliminary elements or conceptual versions of *Making Music Together*, *Points of View* and *When Objects Speak*, utilizing either formal surveys or more informal conversational strategies. (A portion of the report on the formative testing of concepts/elements is appended as a sample.)

Although broad conceptual plans for each of the three exhibit centers have been developed, much work remains to be done to develop the various design details and content to the point that the exhibits are ready to be fabricated and installed. In addition, we must address the interpretive and design issues identified in the preliminary formative testing described above. These tests, conducted toward the close of the “Re-visioning” project utilizing crude prototypes and facsimiles to simulate exhibit or interpretive concepts, were extraordinarily instructive and helpful in understanding the prospective visitor experience. While they revealed some flaws in our preliminary ideas and design strategies, we believe that the exhibit center/oasis space concepts remain strong and that all such issues can be effectively addressed in design development. Armed with this information, we are prepared to work with the design firm to confidently and aggressively advance the project.

We will contract with Quatrefoil Associates, the same firm that worked with us through the previous phase of conceptualization, to lead the design development and final design process. In order to proceed with design development, Mercer Museum curatorial and interpretive staff will deliver to Quatrefoil the near-final scripts, graphic choices, and object selections by the end of 2008. This work will be undertaken by an in-house team that includes the Coordinator of Exhibits and Public Programs, Coordinator of Education and Outreach, and Assistant Curator, augmented by an experienced exhibit developer/script writer with whom we will contract (and whose work is supported by a secondary grant). These activities will be led and coordinated by the Vice President for Collections and Interpretation.

It should be noted that some of the raw content for the inaugural versions of each of the exhibit centers has already been provided. As part of a previous collections documentation project, for example, two music scholars helped us to assess the historical and technological content of our musical instruments collection – information that will be tapped by staff and the script writer in the design development process. The content for *Points of View* will largely be developed through the statements of the various experts, informants and community members whose perspectives will be gathered, quoted and explored in the exhibit. However, we are fully prepared – either through Quatrefoil or via separate contracting – to bring in additional content experts as needed to develop or vet the exhibit content.

Community input and involvement in the proposed project will occur through additional formative evaluation conducted in the course of design development (see below), and – in the case of the *Points of View* exhibit platform – through the gathering of the stories and perspectives of specific community experts and informants. This exhibit center particularly will place community voices at its core.

Once the draft scripts have been delivered to Quatrefoil, the Design Development phase will begin with the development of interactive elements of the exhibits. In addition to sketches and written descriptions Quatrefoil will create prototypes to test for functionality, visitor comprehension, entertainment value, safety, accessibility, maintenance issues and reliability. In concert with museum education staff, Quatrefoil will assist with visitor testing and summarize the results for incorporation into the evolving exhibit design. We will utilize relationships built previously with representative audiences and communities (teachers, parent groups, schools) to reach out to those who can participate in the testing process. We will also ask our regular visitors to respond to prototypes and content samples temporarily installed in the museum by the design firm for testing purposes. Alternatively, Quatrefoil may perform some of this testing in-house, calling on their relationships with local schools and other groups to test prototypes in their own workshops.

Quatrefoil will also create detailed floor plans, elevations, cross-sections, 3-D models, sample graphics and fabrication budgets to aid in decision-making. By the end of the design development phase the visual look and feel of all elements will be established, all content will be reviewed and incorporated, the storylines and visitor flow will be firm, and the placement of all images, artifacts, media and interactives will be determined. Design ideas will be vetted via various methods commonly employed by the designer, including internal charrettes, regular client communication, milestone opportunities for revisions and regular meetings with internal and external team members. The design development phase is envisioned as a six-month process.

In the Final Design phase, Quatrefoil will complete the details of all design elements, and produce shop drawings, production-ready graphics files and media descriptions. The designers will also specify the color palette, finishes, materials, laminates, paints, typography and other visual elements. Final graphic images and photographs will be integrated with the label text. All casework and artifact mounts will be designed and detailed in compliance with conservation requirements. Media and interactive hardware, including kiosks, A/V delivery systems, computers and mechanical interactives, will be specified. As necessary, the designer will select stock and script any original media segments and images for A/V and multimedia exhibits. In addition, the exhibit scripts, including labels, interactive content and instructions, and audio-visual components, will be finalized and approved. The designers will produce all pre-production specifications and recommend any modifications to the existing building, such as installation of power and data lines, necessary for the interactives. Revisions to the preliminary fabrication and installation budget will also be provided. The final design phase is expected to require about three months, following which all exhibits will be ready for fabrication.

While this process is described in linear fashion, we understand the necessity of iterative, back-and-forth communication between museum staff and the design firm, and the need for adjustments and course corrections. Instructional text or scripting for the interactive elements, for example, will need to respond to changes in design that may derive from prototyping. Indeed, the process of prototyping and evaluating interactive and multi-media elements will also enable us to refine these elements prior to final design and eventual fabrication. Management of the project, including ensuring that adjustments to schedule and product are made when and as needed, will be the responsibility of the Museum's Vice-President for Collections and Interpretation.

3. Project Resources: Time, Personnel and Budget

With the extension of this project over a two-year time frame and much of the work outsourced to the design firm, we believe that all goals and objectives can be accomplished. Further, based on many past IMLS and other grant initiatives, the museum has a long track record of efficiently completing projects such as this one on time and on budget. All costs are reasonable and appropriate, and will achieve the intended results. Please see the budget justification page for additional detail.

A specific project timeline has been developed for the period 8/1/08-7/31/10, in consultation with Quatrefoil Associates. This timeline takes into account the regular responsibilities of museum education and curatorial staff, and other tasks associated with *New Century* activities and the museum's planned physical expansion. The first six to eight months of the project will involve intensive work by museum staff and exhibit developer/script writer in order to complete drafts of exhibit scripts and finalize object and graphic choices. This will relieve the same staff of some of this work later in the project as other capital expansion activities intensify. Further, this emphasis will help streamline Quatrefoil's work, and make it more efficient.

The project team will feature the creative staff of Quatrefoil Associates, led by design director and founding partner Abbie Chessler. Ms. Chessler and her associates will provide important continuity with prior *New Century* planning, as they were influential and deeply involved in developing the interpretive and design concepts we now seek to carry forward. Located in Laurel, MD, Quatrefoil is a creative firm with extensive experience in all areas of exhibition planning, development, design, engineering and execution. The firm has designed and built numerous interactive exhibits, including elements of the Experience Music

Project (Seattle) and International Spy Museum (Washington, D.C.). They have also performed more comprehensive exhibit planning and design work, e.g. in projects for the US Bureau of Engraving and Printing in Ft. Worth, TX, and for the Fredericksburg Area Museum and Cultural Center. A letter of intent, committing the firm to the project, resumes, and a representative client list are appended to the application.

For the museum, several key members of the curatorial and education staff will be involved in the project. Cory Amsler, Vice-President for Collections and Interpretation, will lead and coordinate the effort. Mr. Amsler holds a Master's Degree in History Museum Studies from the Cooperstown Graduate Program, and has been with the museum for 19 years. In that time, and in his previous capacity as curator, he has directed and implemented numerous exhibit projects and managed many significant grant-funded projects. Moreover, Mr. Amsler has been directly involved in the development of the New Century Plan since its inception.

The Assistant Curator of the Mercer Museum is Sara Good. Ms. Good possesses professional experience in curatorship and collections management, and an educational background in history and American Studies. Before joining the museum's staff in 2005, she served as curator at Wheatland, the historic home of President James Buchanan in Lancaster County. Currently she oversees all accessioning, cataloging, loan processing, object movement, pest management and housekeeping functions for the museum. Her work on this project will be limited so as to ensure continuity of all of these functions.

Sarah Schmidt is the Coordinator of Exhibits and Public Programs. She is a graduate of the University of Missouri/St. Louis, where she received her M.A. degree in history with a certificate in Museum Studies. She has worked in a variety of positions in the museum field, and has experience both in museum education and material culture studies. At the Mercer Museum she develops and coordinates all informal learning programs, from exhibits to youth and family programs.

Melissa Jay serves as the Coordinator of Education and Outreach. She holds a graduate degree in Museum Education from the University of the Arts in Philadelphia, and an undergraduate degree in Elementary Education. She also has extensive experience in social and family services. At the Mercer Museum Ms. Jay develops and coordinates on- and off-site group programs, including school and other youth structured learning programs, adult classes and summer camps.

Ms. Schmidt and Ms. Jay are senior members of the museum's education staff, and will ensure that the new interpretive centers are well integrated into public and school programming plans and objectives. In addition, both are young, creative professionals who bring an enormous amount of energy and enthusiasm to the project. As recent graduates of museum studies master's programs, they are well acquainted with the latest creative thinking and best practices in the field. This project is a priority for the institution, and their schedules will be managed and altered to ensure that they have adequate time to devote to this project. For example, some of Ms. Schmidt's and Ms. Jay's regular program responsibilities during the project will be assumed by an education assistant, recently hired to augment the work of the Education Department.

All members of the team are committed to the goals and innovative concepts of the New Century Plan, which itself is a "fresh approach" to the problem of attracting a larger, more diverse audience to the museum. Further, they are familiar with contemporary trends in museum exhibition, interpretation, and educational theory. Through our previous work with Lois Silverman, for example, we have fully embraced the move beyond traditional concepts of learning in favor of a more open-ended "meaning making" model.

The budget for this project was established primarily through detailed design cost projections, developed by Quatrefoil Associates at the close of the previous "Re-visioning" planning project. These are also included in the budget justification. The firm has extensive experience in exhibition design, fabrication and project management, and these costs are typical for exhibits of the type and scope proposed – including those with significant interactive and media components. The added complexities of creating exhibits that can be installed within the idiosyncratic architecture of the Mercer Museum are also factored into Quatrefoil's proposal. Matching funds for this project will be provided out of a secondary state grant (already received), from the operating budget (chiefly salary support), and from capital campaign revenues.

4. Impact

The central purpose of the proposed project is to advance a portion of the *New Century* agenda, which envisions a significant transformation in community and audience perceptions of the museum. All of the proposed exhibit platforms are intended to provide alternative experiences for visitors, characterized by open-ended and multi-disciplinary approaches to artifacts and content; new opportunities for interactivity, participation, and social interaction; a “delta” approach that emphasizes simpler and more regular change-out of artifacts, components and programs; and more visitor-friendly micro-climates. Although objects will remain central to the experience, the proposed exhibit platforms will feature more creative and provocative ways of engaging visitors with those objects, and help them make connections between things and people, now and in the past.

Indeed, the proposed interpretive centers represent a fundamental investment in our capacity to reach, serve and engage contemporary audiences. The insertion of long-term, audience-centered, interactive and meaning-making exhibits will provide our visitors with more to see and (especially) do at the museum. The various centers will also offer inspiration for new programs, provide new program venues, and encourage us to link our programs to newly developed and revitalized content. Further, we believe these three new and innovative exhibits will demonstrate to our audiences and stakeholders the depth of our commitment to a changed museum, and represent a successful model on which to build. Thus, they will pave the way for the implementation of additional interactive exhibits and experiences also in the planning stages.

The New Century vision posits a different type of history museum, characterized by the use of collections not only to relate historical themes and stories, but also to help visitors explore many disciplines, from literature to science. It moves us away from a traditional “history telling” model and toward a more experiential one that exposes visitors to various stories and meanings, and encourages them to make their own discoveries about the links between people and things. We seek to implement this model in a museum that – at its founding – offered a new way of looking at history. It is the broad mission and original mandate of the institution, with collections ranging across time, place and culture that inspire this approach. As we move from planning to final design and – ultimately – to implementation we believe this model will have applicability across the history museum field.

Because this is a planning project, the specific deliverables or outputs are intended to be the detailed floor plans, elevations, component drawings, digital files, production specifications, etc. necessary to fabricate and install the infrastructure and inaugural exhibits in each of the new interpretive centers. This comprehensive design package, complete with realistic and acceptable budget projections for implementation, will be delivered by Quatrefoil Associates at the close of the project. On the most basic level, the project will be deemed successful if we are positioned at its close to move directly into implementation.

The design package will be supplemented by a report describing audience and visitor responses to the formative testing and prototyping of exhibit components and mock-ups during design development. It is expected that the feedback resulting from this well-designed formative testing will document the potential for realizing our ultimate goals and ambitions (outcomes). With this in mind, the project will also be considered successful if, in audience interviews and surveys conducted during formative testing, the majority of visitors are able to successfully grasp the exhibit centers’ intended interpretive themes and core messages, and the majority of visitors respond favorably to the centers’ design concepts and interpretive methods.

In short, we believe that audience reactions and responses to prototyped and preliminary exhibit center designs should be reliable predictors of the project’s long-term impact, and that positive responses will anticipate the realization of our goals of (1) increasing return visitation and (2) eliciting from our audiences a new and consistent description of the Mercer as a very active, participatory, comfortable and family-friendly destination.

BUDGET FORM - PAGE FOUR

Section B: Summary Budget

| | \$ IMLS | \$ Cost Share | \$ TOTAL COSTS |
|-----------------------------------|------------|---------------|----------------|
| 1. Salaries and Wages | | 44,030.00 | 44,030.00 |
| 2. Fringe Benefits | | 10,456.40 | 10,456.40 |
| 3. Consultant Fees | | | 0.00 |
| 4. Travel | | 1,125.20 | 1,125.20 |
| 5. Supplies and Materials | | | 0.00 |
| 6. Services | 130,000.00 | 74,783.00 | 204,783.00 |
| 7. Student Support | | | 0.00 |
| 8. Other Costs | | | 0.00 |
| TOTAL DIRECT COSTS (1–8) | 130,000.00 | 130,394.60 | 260,394.60 |
| 9. Indirect Costs | | | 0.00 |
| TOTAL COSTS (Direct and Indirect) | 130,000.00 | 130,394.60 | 260,394.60 |

Project Funding for the Entire Grant Period

| | |
|--------------------------------------|------------|
| 1. Grant Funds Requested from IMLS | 130,000.00 |
| 2. Cost Sharing: | |
| a. Cash Contribution | 75,908.20 |
| b. In-Kind Contribution | 54,486.00 |
| c. Other Federal Agencies* | |
| d. TOTAL COST SHARING | 130,394.20 |
| 3. TOTAL PROJECT FUNDING (1+2d) | 260,394.20 |
| % of Total Costs Requested from IMLS | 5,000.00% |

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

Schedule of Completion

Mercer Museum/Bucks County Historical Society - Museums for American Application, 2008

SCHEDULE OF COMPLETION (2008-2010)

| Activity | 8/08-9/08 | 10/08-12/08 | 1/09-3/09 | 4/09-6/09 | 7/09-9/09 | 10/09-12/09 | 1/10-3/10 | 4/10-6/10 | 7/10 | End |
|--|-----------|-------------|-----------|-----------|-----------|-------------|-----------|-----------|------|-----|
| Project Startup; contract signed w/Quatrefoil | | | | | | | | | | |
| Staff finalizes scripts, graphics/objects choices | | | | | | | | | | |
| Design Development Phase | | | | | | | | | | |
| Prototypes developed and tested | | | | | | | | | | |
| Design Development presentation & critique | | | | | | | | | | |
| Final Design Phase | | | | | | | | | | |
| Final Design presentation | | | | | | | | | | |
| Final design package, budget estimates delivered to museum | | | | | | | | | | |
| Project wrap-up; reporting | | | | | | | | | | |