



Proposal Packet  
MCCA 2008-2010

November 2008



## Proposal Checklist

### **For US museums without a preexisting non-US partner:**

- Find a partner using the MCCA website or
- Find a partner using other resources and follow the nomination steps below.

### **For US museums with a preexisting non-US partner:**

- Confirm that the non-US partner museum has been nominated into the 2008-2010 MCCA proposal cycle by the nearest US Embassy or consulate or
- Nominate the non-US partner museum into the 2008-2010 MCCA proposal cycle.
  - By **January 30, 2009**, the US partner submits the nomination forms to the US Embassy and requests endorsement. The US partner also submits the form to MCCA staff at [mcca@aam-us.org](mailto:mcca@aam-us.org).
  - By **February 10, 2009**, the US partner confirms that the Embassy staff has submitted the endorsement to MCCA staff at [mcca@aam-us.org](mailto:mcca@aam-us.org).

### **All US museums:**

- Identify a community-based project topic in collaboration with your partner.
- Submit a Statement of Intent to Propose (SIP) to the MCCA staff at [mcca@aam-us.org](mailto:mcca@aam-us.org) by **January 30, 2009**. Think of the SIP as an extended executive summary (no more than 5 pages).
- Schedule a conference call to discuss MCCA staff's feedback on the SIP. (*optional*)
- Submit a Final Proposal to MCCA staff at [mcca@aam-us.org](mailto:mcca@aam-us.org) by **March 16, 2009**. Full Proposals include the following required components:
  - Lead Museum Face Sheet
  - Partner Museum(s) Face Sheet(s)
  - Executive Summary (one page)
  - The Project Narrative (fifteen pages maximum)
  - Project Timeline
  - Project Budget
  - Budget Narrative
  - Attachments
    - Letters of Support from the Directors of participating museums
    - One-page biographies or brief CVs for all primary participants
    - Up to 5 letters of recommendation and/or support (*optional*)

## Submitting the Proposal

MCCA strongly encourages applicants to submit proposal materials via email as attachments to [mcca@aam-us.org](mailto:mcca@aam-us.org). Please include the phrase **MCCA Statement of Intent to Propose** or **MCCA Final Proposal** in the Subject line of the email as appropriate. MCCA staff will confirm receipt within 24 hours of submission.



## Proposal Packet, MCCA 2008-2010

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## **1. MCCA Proposal Information**

### **1.1 Program Goals**

The Museums and Community Collaborations Abroad (MCCA) program has two primary goals:

- **For Communities:** Through innovative museum exchanges, participants will identify stakeholders in the communities they serve and work to meet their communities' needs. In so doing, the projects will broaden knowledge about and understanding of diverse cultures in communities in the US and abroad
- **For Museums and Related Arts Organizations:** Participants will develop replicable models for international collaborations that reach beyond museum walls to the public.

### **1.2 Community Outreach as the Central Focus**

MCCA grants strengthen connections between the people of the US and people abroad through innovative, museum-based exchanges. MCCA projects can and do draw on museums' traditional strengths—exhibit design and in-gallery interpretation. However, the central focus of an MCCA project should be *community outreach*, including non-traditional activities which may take place outside the museums' walls.

Examples of community outreach activity from prior successful MCCA programs include:

#### **“Inside/Outside/North & South”: Using Technology to Facilitate Dialogs Between Majority and Minority Youth**

Museums in Colorado, Bolivia, and Mexico created a youth dialog to explore issues of stereotyping and prejudice experienced by indigenous and immigrant young people. Specifically, the program examined the collision of cultures as indigenous Aymara adolescents moved into El Alto and La Paz, Bolivia; indigenous youths from 21 small villages moved into Zacatlan, Mexico; and Latino youths settled in Denver, Colorado. Each museum enlisted high school students from local majority and minority ethnic groups to engage in mediated dialogs with one another and with their peers from other nations via Skype videoconferencing.

The teenagers explored the causes of prejudice, the ways in which knowledge affects prejudice, and the meaning of acceptance. Each group then created an art piece expressing their feelings and experiences. The pieces traveled between the three sites with participants responding and adding to the exhibition. The collaboration culminated in a final joint exhibition that explored the commonalities and the differences of experiences among marginalized youth in the three cultures. Each participating museum hosted the piece and held a youth-driven public forum comparing the struggles faced by the youth in their communities.

### **“Dear Mr. Mandela, Dear Mrs. Parks” : Bringing Collections to the Community**

In early 2007, Gregory Reed, the personal lawyer of the late Mrs. Rosa Parks, announced a planned gift to the Michigan State University Museum of a collection of letters written by children to Mrs. Parks. A similar collection of letters to another civil rights hero, former South African President and Nobel Peace Prize laureate Nelson Mandela, exists at a young museum in rural South Africa, the Nelson Mandela Museum in Eastern Cape Province. The MSU Museum and the Nelson Mandela Museum used these letters to develop a portable touring exhibition targeted at school-age children. Local schoolchildren were encouraged to write new letters to their own heroes who embody the values of Mr. Mandela and Ms. Parks. These letters were added to the exhibition at each venue.

Through this participatory project, teachers in both nations had a rare chance to work with primary materials from museum collections to build learning experiences in their own schools. Students in both nations gain increased awareness of the contributions of these two champions of human rights and are able to identify leaders in contemporary society who embody their values.

### **“Promoting Volunteerism in Dushanbe and Indiana” : Engaging Youth in Building Community**

The Black Pine Animal Park, The Dushanbe Zoo, and schoolchildren in both nations worked together to promote community involvement in the zoos through volunteerism and to develop educational materials for visitors.

The project centered on the development of a volunteer corps to work to improve zoo safety and to provide signage and other outreach materials for visitors. Unlike in the US, Tajikistan does not have a culture of volunteerism. Student pen pals coordinated with experts in volunteerism in the US and with the extensive volunteer network at Black Pine to create a plan for building a similar network in Tajikistan. In addition to translating materials on volunteerism into Tajik, the group also worked to

create a volunteer center, complete with computers, for use by the Tajik group.

Once this corps was formed, they worked with zoo staff at both locations and the student pen pals, who researched the various animals present, to produce educational materials and signage in the native Tajik language for the Dushanbe Zoo. Since the dissolution of the Soviet Union in 1991, little funding has been available to invest in the Dushanbe Zoo. Educational materials and signage are scarce and are mainly in Russian rather than Tajik. The project also used Black Pine's extensive programming for schoolchildren as a starting point to develop new educational resources in both Tajik and Russian for Dushanbe.

While working with Tajik participants to adapt the materials, US students not only learned about Tajik cultural norms but also gained appreciation for the power of volunteering in their own community. Tajik participants have expanded their outreach efforts and have created volunteer activities at the zoo including a Clean the Zoo day during which the zoo visitor who picks up the most trash at the zoo wins a year's membership. They have taken the idea of volunteering to improve the zoo beyond the corps and out to the day-to-day visitors.

As demonstrated by these three examples, a strong focus on community *must* be clearly reflected in the project design. Projects can springboard from existing strengths—for example, the collections in the Mandela/Parks project or the volunteer corps and educational materials in the Black Pine/Dushanbe project—but they must take those strengths and employ them to directly reach communities in new ways by creating new dialogs or new opportunities for civic engagement.

*The purpose of the project should be to help citizens engage with one another, both within their community and across borders, rather than simply to help them engage with the museum in traditional ways.*

In placing the community at the core of the program, MCCA leverages AAM's experience helping museums connect with their audiences in new and vital ways. In 1998, AAM began "Museums and Community", a major strategic initiative that gathered data and documented best practices of museum-community partnerships. *Mastering Civic Engagement: A Challenge to Museums* was published as a call to action for museums to partner with their communities, expand their civic engagement, and involve new and diverse audiences in their work. AAM also developed the *Museums & Community Toolkit* as a resource for museums to achieve these ends; it includes helpful hints, logistical tips, and sample documents for organizing a structured and creative

conversation among people involved in the day-to-day business of building community. Both of the above publications can be useful tools in developing proposals.

Building on the experience gained through both “Museums and Community”, MCCA seeks to create new models for community-focused international collaborations. To that end:

- MCCA allows applicants to propose project formats that reflect their exchange goals, unique collections, capabilities, audiences, and expertise rather than dictating a fixed exchange schedule or specific budget line items.
- MCCA offers increased flexibility for travel allowing for multiple museum staff members, or staff from multiple museums, with complimentary areas of expertise to collaborate. By including more staff in the process, the program will support richer and deeper cooperative projects.

In conclusion, MCCA projects can follow many different formats, but they must extend beyond museum walls to directly involve members of the community in the US and abroad in the work or the fruits of the project.

### **1.3 Institutional Eligibility**

Museums that have previously been awarded grants under the International Partnerships Among Museums (IPAM) program and under previous cycles of MCCA are eligible to apply for MCCA grants. However, any museum that was awarded a grant in previous cycle of MCCA will not be eligible for the current cycle.

**US Museums:** Only a US museum, with the support of its director, may submit a proposal. Proposals will not be accepted from individuals or from organizations that are not directly involved in administering a museum. The US museum applies on behalf of itself as well the proposed non-US participant museum; non-US museums submit necessary documents to the lead US museum but do not apply directly to the program.

Museums of any size and discipline are eligible to apply. However, the proposing museum must have the institutional capacity to complete the activities and create the outputs described in the proposal. Participating museum staff members may come from any field of specialization; because of the importance of community building to the MCCA program, proposals that include outreach staff as project team members are encouraged.

**Non-US Museums:** Using its worldwide network of Public Affairs Sections (PAS) at US Embassies and Consulates, the Bureau of Educational and Cultural Affairs (ECA)

coordinates with MCCA staff to develop a roster of non-US museums that have the potential to collaborate in thematic areas designated for each cycle of MCCA (see Section 1.4 below). Embassy nominees are institutions that have been pre-identified as being eager to participate in the program and as having the institutional capability to contribute to a proposal around one or more of the MCCA 2008-2010 sub-themes.

US applicants are welcome to nominate non-US partner museums not included on the roster of Embassy nominees. However, non-US partners nominated directly by the US museum must still be endorsed by the PAS at the nearest US Embassy or Consulate (see Section 2.1: Nomination of Non-US Partner).

#### **1.4 2008-2010 Project Themes**

Each MCCA cycle has specific themes. Applicants are welcome to propose projects outside these themes; however, projects directly addressing the themes may receive additional consideration by the MCCA selection committee.

The following themes, under the rubric of **Sustaining Cultural Heritage**, have been selected for the 2008-2010 MCCA cycle:

- **Relevance and Reciprocity: Engaging New Audiences** – Projects that explore how museums can make themselves relevant to new and/or underserved audiences by focusing on what these new audiences can teach the museum and how they themselves can benefit from the museum.
- **Sustainable Tourism** – Projects that explore how museums can contribute to tourism and local economies by sustaining, rather than degrading, natural and cultural resources. An example might be a historic site working with the local community to develop sustainable tourism resources.
- **Intangible Cultural Heritage** – Projects that involve documenting, preserving, or sustaining non-material culture such as songs, folklore, and traditional knowledge.
- **Volunteerism** – Projects that involve promoting a culture of volunteerism in the surrounding community.
- **Biodiversity and Cultural Diversity** – Projects that explore preservation of natural environments as a prerequisite to sustaining culture.

Proposals relating to these themes might include:

- New or improved educational programs for under-served populations in each community

- Exploration of the potential role of volunteers in managing museums, including community curation of exhibits and community-based interpretation
- Museums as agents for cultural preservation and propagation
- Museums as drivers of cultural tourism and sustainable development
- Traveling exhibitions that seek to raise awareness of a people or foster the protection of a cultural resource

The roster of Embassy nominees, along with concepts for potential projects from each museum, is available on the MCCA program website at [www.aam-us.org/mcca/apply.cfm](http://www.aam-us.org/mcca/apply.cfm).

### 1.5 Grant Conditions

***Change in Partner:*** Partners are not considered official until the grant is finalized by completing a signed Implementation Agreement. Any changes in partner prior to signing of the Implementation Agreement are at the discretion of the lead US museum.

After a grant is awarded and the Implementation Agreement is signed, changes in circumstances beyond the grantee's control do occasionally require a change in partners for the good of the project. Partner change requests can only be made by the US museum acting as lead participant. Non-US museums cannot request a change of their US partner. Change requests will be granted only in response to external circumstances that would prevent the project from achieving its stated goals: for example, museum administrators or senior members of the non-US partner museum's governing authority withdrawing all support from the project.

Partner change requests must be submitted to the MCCA office by the lead US participant in writing. All partner change requests will be reviewed by the MCCA staff, who will prepare a recommendation to the MCCA program officer at the State Department's Bureau of Educational and Cultural Affairs (ECA). MCCA staff may recommend approving the partner change request, continuing the grant with the original partner, or cancelling the entire grant. The request and MCCA staff recommendation will then be transmitted to the Bureau of Educational and Cultural Affairs program officer, who will make the final decision.

***Duration:*** MCCA projects must be completed within fifteen months from the time funding is awarded. However, museums are encouraged to continue related project activities with the partners using their own or private-sector funds.

**Amount:** MCCA grants are offered in amounts between \$60,000 and \$120,000. No more than seven grants will be made in this cycle. The selection committee will seek to make at least one award at each of three levels—\$100,000-\$120,000; \$80,000-\$90,000; and \$60,000--but final decisions will be based on the proposals received.

**Cost Sharing:** Grants require a 50% cost share by the US and non-US museums together. This cost share can be made up of any combination of direct expenses (salaries and benefits of participants, materials, supplies) and indirect expenses (rent, telephone, postage, printing and other expenses which benefit all programs and functions) contributed by the participating museums along with any matching grants received from non-Federal funders.

**Use of Funds:**

- Grant funds may not be used for permanent construction, contributions to endowments, or pre-grant costs.
- MCCA funds may not be used to support acquisition of collections by purchase.
- Airline tickets purchased with grant money must comply with the Fly America Act.
- All MCCA-funded expenses must be incurred during the grant period.
- Other terms and conditions may apply and will be provided at the time of the award.

**Payment, Accounting, and Reporting:** The lead US museum acts as fiscal agent for the MCCA project and designates a staff member to serve as the project manager, who is in charge of insuring that all reports are submitted to the MCCA office in a timely manner. Failure to submit reports by deadlines may result in the cancellation of the award and a request to return funding.

MCCA requires the fiscal agent to maintain a restricted account for funds received during the project period. The recipient does not have to maintain a separate bank account; however, it must establish and maintain a separate accounting category within an internal accounting system to show that the funds have been used for project costs only. This restricted accounting record must be adequate to satisfy normal auditing procedures.

Funding will be disbursed to the lead US museum quarterly as projected necessary with one advance payment at the start of the grant. The project manager disburses funds to other participants as called for in the project budget and is responsible for filing quarterly narrative and financial progress reports as well as a final narrative and financial report.

**Project Evaluation:** MCCA projects must have measurable results, and grantees must report on these results. The MCCA program encourages the use of outcomes-based evaluation. Grantees will be required to define specific outputs for their project (exhibits, programs, curricula). MCCA Program staff will assist successful applicants in developing an outcomes-based assessment plan for their project. This plan will include three outcomes on which the project's success will be evaluated; each project must include the required outcome of creating increased understanding between the US community and the community abroad as well as at least two other measurable outcomes.

**Copyright/Work Products:** AAM and the Bureau of Educational and Cultural Affairs require acknowledgement of MCCA assistance in all publications, exhibits, and other products resulting from the project. Products should be distributed free or at cost unless the recipient has received written approval for another arrangement. Awardees must provide three copies of any products produced with MCCA funds with their final reports.

## **1.6 Selection, Notification, and Implementation**

MCCA staff works with interested museums to determine whether the museum is eligible to apply and may contact applicants if additional information is needed to make an eligibility determination. If an applicant is determined to be ineligible, the proposal will be rejected without evaluation (see Section 1.3, Institutional Eligibility). Incomplete proposals are also subject to rejection without evaluation. If a proposal is rejected, the applicant will be notified by MCCA staff. All eligible and complete proposals will be competitively reviewed.

### **Selection**

A three-person selection committee will review qualified proposals and select provisional awardees. To insure that the needs of all stakeholders are met, the MCCA Selection Committee will be comprised of three participants including national and international members of AAM and the International Council of Museums (ICOM) and notable past recipients of AAM awards through the IPAM or MCCA program. A representative from the Bureau of Educational and Cultural Affairs, the program's primary funder, will observe the selection process.

Selection criteria include:

#### **1. Project Structure: Outputs and Communications/Public Outreach**

- The proposal should exhibit originality, substance, and precision while defining specific outputs that will excite and engage audience members in each community.

- The project design should include dynamic public outreach and public programming, both in the US and overseas.

## **2. Outcomes**

- The proposal should clearly identify how the project will address MCCA's primary goals: to broaden knowledge about and understanding of diverse cultures in communities in the US and abroad and to foster replicable models for international collaborations that reach beyond museum walls.
- The proposal must incorporate a required outcome of creating increased understanding between the US community and the community abroad as well as at least two other measurable outcomes.

## **3. Institutional Capacity**

- The proposal should be in alignment with the institution's mission and should reflect the institution's expertise in the subject area as well as its expertise in planning programs that strengthen connections between museums and communities.

## **4. Sustainability**

- Proposals should include realistic ideas for sustaining the activities of the project beyond the MCCA grant period.

Additional consideration will be given to projects that involve one of the specific themes or an embassy-nominated non-US museum (see Section 1.4, 2008-2010 Project Themes).

### ***Notification of Provisional Award Status***

No award information will be released until all proposals have been reviewed and all deliberations are concluded. MCCA in conjunction with ECA will notify provisional awardees in early April 2009. Unsuccessful applicants will be notified at the same time.

### ***Implementation Agreement***

Immediately after selection, provisional award status is announced; the awards become final only upon completion of Implementation Agreements, which are drafted with the assistance of MCCA staff.

The Implementation Agreement serves as a contract between the museums and the MCCA office. It clarifies the terms and conditions of the award and also refines the project activities. MCCA staff work with the museums to fine tune the proposed budget and create an evaluation schema. In collaboration with the US Embassy nearest the

non-US partner, the team creates a communications plan for sharing the project activities with their local communities.

Until the Implementation Agreement is signed, the award offer may be rescinded if the project design changes considerably from that which was reviewed by the Selection Committee. Any proposed change in partner or significant change in project content during the negotiation of the agreement must be approved by MCCA staff. Upon receipt of the signed implementation agreement, the award is considered official, and funds are released for project activities.

## **2. MCCA Proposal Instructions**

### **2.1 Nomination of Non-US Partner**

US museums can locate a non-US partner through one of two methods: selecting a partner from the roster of embassy nominees listed on the MCCA website or by nominating a partner of their own choice.

Embassy nominees are institutions which have been pre-identified by staff at US Embassies and Consulates around the world as being eager to participate in the program and having the institutional capability to contribute to a proposal around one or more of the MCCA 2008-2010 sub-themes. Embassy nominees have already filed all the necessary nomination forms and are ready to cooperate on proposals.

Museums interested in contacting an embassy-nominated non-US museum must contact the museum in the manner noted on the Public Affairs Information Sheet (either by contacting the museum directly and copying the embassy staff or by contacting the embassy directly, rather than the museum). MCCA staff ([mcca@aam-us.org](mailto:mcca@aam-us.org)) must also be copied on initial communications with potential partners.

US applicants are also welcome to propose projects with museums not included on the roster of embassy nominees. The US museum may nominate such a partner by submitting a non-US nomination packet directly to MCCA staff. In order for the nomination to be accepted, it must be endorsed by the staff at the nearest US Embassy or Consulate using the Public Affairs Endorsement sheet (<http://www.aam-us.org/mcca/08uspartner.cfm>).

By January 30, 2009, museums must contact the embassy to request endorsement of the nomination; completed nomination forms must accompany the request. Embassy

staffers are strongly encouraged to endorse these requests as these projects arise from a pre-existing relationship between the institutions and are usually well considered. However, endorsements are at the discretion of the staff based on the availability of embassy staff to actively assist the partnership. If a request for endorsement for a nomination by a US museum is denied, the partners will not be allowed to proceed to the final proposal phase.

## **2.2 *Statement of Intent to Propose*** (due January 30, 2009)

Potential US applicants are required to file a brief, non-binding Statement of Intent to Propose. This short statement will allow museums to share initial ideas with MCCA staff regarding US and non-US participants, requested funding amounts, outcomes, outputs, timelines, budgets, and plans for community collaborations. The statement should be no more than 5 pages and will act as a first draft for the Final Proposal Executive Summary. Initial Statements of Intent to Propose are due by January 30, 2009. On a case by case basis, staff will review Statements of Intent to Propose after the deadline; contact MCCA staff for details.

MCCA staff will provide constructive feedback in response to Statements of Intent to Propose. Where initial ideas show promise but need refinement, staff will provide advice on technical or methodological considerations such as incorporating community involvement or crafting effective outreach strategies. MCCA staff may actively recruit additional US museums to propose in response to themes that generate few or no Statements of Intent.

## **2.3 *Final Proposal***

Once a project is agreed upon in principle, the US and non-US museums collaborate to design a project proposal. The final proposal is submitted by the lead US museum on behalf of all participants using the MCCA proposal package. If a final proposal is received from a US museum that has not submitted a Statement of Intent to Propose or that includes a non-US museum partner that has not been nominated (see Section 2.1 Nomination of Non-US Partner), it will be rejected as an incomplete proposal.

Therefore, interested US museums that miss the January 30 deadline for the Statement or for the Request for Endorsement should contact MCCA staff immediately to inquire about eligibility.

## ***Executive Summary***

Prepare a project abstract not exceeding one single-spaced page, 500 word maximum.

List the names of the participating museums, the proposed funding amount, and briefly describe the specific project. Use clear language that can be understood readily by readers who may not be familiar with the discipline or subject area. Clearly indicate the target audience of the project and how that audience will be involved in the work of the project.

### ***Project Narrative***

The project narrative is the heart of the MCCA proposal. Successful proposals will result from careful planning. They will demonstrate a clear sense of how the project will pioneer a new form of international museum collaboration that reaches beyond museum walls to involve host communities. They should also indicate how the project can serve as a replicable model that could be emulated by museums and other service organizations.

Project narratives should be no more than 15 pages in length, including the timeline, and should include the following sections:

- ***Background:*** Describe the central thesis, or purpose, of the project and the role each participant will play in addressing the issue or seizing the opportunity.
- ***Structure:*** Outputs and Communications: Describe structure of the project's activities. The proposal's design should exhibit originality, substance, and precision. Strategies for involving communities in the work of the project should be clearly detailed. Dynamic public outreach and public programming, both in the US and overseas, are important components of successful proposals. Examples of public outreach activities include: public festivals, concerts, demonstrations, film series, public lectures, etc.; cooperation with local press outlets (print, television, and radio); joint activities with and for local school systems; partnerships with community groups and/or local, regional, or tribal government. If the museums have professional outreach (public relations and/or marketing, education, etc) staff, the proposal should indicate how that capability will be used to support the goals and activities of the project.

This section should also indicate who will travel from each institution, the duration of travel, and the purpose for their visit in relation to other project activities. It should also denote the roles of and contributions by participants from each institution who will be involved in the work but will not be traveling.

Specific outputs (exhibits, programs, curricula) that will excite and engage audience members in each community are defined under Project Structure. These outputs

should be achievable with the resources requested and within the grant performance period.

- **Outcomes:** The proposal must incorporate a required outcome of creating increased understanding between the US community and the community abroad as well as at least two other measurable outcomes (changes in attitudes and/or behaviors). MCCA staff will help successful awardees refine their outcomes and create a plan for measuring project impact. At the end of the grant period, participants will be required to evaluate their projects in terms of their success in meeting these outcomes as well as creating the required outputs.
- **Institutional Capacity:** Describe the unique capabilities, resources, and contacts of each of the museum participants. The proposed project should be in alignment with the institutions' missions and should reflect the institutions' expertise in the subject area as well as their expertise in planning programs that strengthen connections between museums and communities.
- **Sustainability:** Describe how the collaboration will continue and/or the new model will be shared beyond the grant period. Proposals should include realistic ideas for ensuring the long-term impact of the project, including use of internal resources and/or the identification of additional outside funding.
- **Timeline:** Provide a timeline of project activities, maximum length two pages. The timeline should show when each major project task will be undertaken and when it will be completed. The timeline entries should correspond to the activities described in the narrative and budget. A graph or chart listing project activities by month may be used; this document may also be created as a narrative or spreadsheet.

### **Project Budget**

Budgets include two components: a three column budget and a narrative budget justification. Applicants for MCCA grants must provide cost-sharing equal to at least one half the MCCA funds requested. Further information regarding allowable cost share expenditures is provided below.

- **Three Column Budget:** Applicants provide a three column budget (MCCA Funds, Cost Share, and Total Cost) with the proposal. Costs, including salary costs, incurred to prepare the proposal are not allowable; only costs incurred after award of the grant may be listed. Line items must include the expenditures below. Additional line items may be included.

## 1. Travel

- a. Overseas travel for US participants: All airline tickets purchased must comply with the [Fly America Act](#). Tickets purchased that are not in compliance with this Act cannot be covered by MCCA funds will have to be paid for by the museums. The lowest available commercial fares for coach or equivalent accommodations must be used; first class tickets may not be covered by grant funds.
- b. Per diem for US participants: Per diem costs may not exceed the rates set forth by the Federal Government (see [Department of State's Foreign Per Diem Rates](#)). Museums are encouraged to make arrangements for lower cost lodging, including home stays, whenever possible. Home stays enhance participant's exposure to a different culture and to allow project funds to support longer stays. Where home stays or other reduced-cost lodging are made available the value of the donated services can be included in the Cost Share column.
- c. Overseas travel for non-US participants: All airline tickets purchased must comply with the [Fly America Act](#). First class tickets may not be covered by grant funds.
- d. Per diem for non-US participants: Per diem costs may not exceed the rates set forth by the Federal Government (see [US General Services Administration Domestic Per Diem Rates](#)). Museums are encouraged to make arrangements for lower cost lodging, including home stays, whenever possible.
- e. Ground transportation: When necessary, funds may be used to cover such expenses. Any use of personal vehicles for project-related travel can be included in the Cost Share column at the current IRS approved mileage rate (currently \$0.485/mile).

**2. Supplies and Materials:** List the cost of materials purchased specifically for the proposed project. In general, project funds should not be used to purchase permanent or capital equipment. Grant funds may not be used for permanent construction, contributions to endowments, or pre-grant costs. Grant funds may not be used to support acquisition of collections by purchase.

**3. Communications:** Communication via the internet is encouraged to limit expenses.

- a. Postage including express shipments
- b. Long distance phone calls and/or videoconferences

4. **Partial Salaries and Benefits:** Both US Museums and their counterparts are expected to continue to pay participating employees' salaries and benefits during the project but may claim these expenses as cost share. Record salaries and benefits for each employee (US and non-US) working directly on the project as an expense pro-rated to include only the time spent working on related activities. Be sure to include the time of all museum staff working on the project, whether traveling or not.
5. **Other Costs:** List costs not covered by any other category here. Most costs will be covered by other categories; consult with MCCA staff for clarification.
6. **Indirect Costs:** MCCA does not allow indirect costs to be charged directly to the grant. However, applicants are allowed to record an administrative fee of up to 15% of all grant-paid direct costs as an indirect contribution listed in the Cost Share column. If the applicant takes advantage of this provision, it must be careful to exclude all indirect-cost-type items from the MCCA-funded column of the budget.

Indirect costs include project costs that an organization incurs that cannot be easily assigned to an individual project. They are also called "overhead" or "administrative costs." Examples of indirect costs are charges for utilities, insurance, use of office space and equipment owned by the applicant, and local telephone service.

- **Budget Narrative:** Submit with the budget a separate narrative explaining how costs in each line of the budget are calculated (for example: four round-trip coach fares @ \$1200; ground transportation for four travelers @ \$100/traveler, four person-weeks of salary @ \$52,000/year, benefits at 33% of salary, professional-grade tape recorder @ \$550).

### ***Accompanying Materials***

Proposals should include the following required additional information:

- Letters of Support from the Directors of participating museums
- Biographies or brief CVs for all primary participants (one page only per participant)

Proposals may also include:

- Letters of recommendation and/or support (no more than 5)



## MCCA Lead Museum Face Sheet

### I. Project Information

Project Title

Partner Museum/s

MCCA Requested Fund Amount

Cost Share Amount

### II. Lead Museum Information

Name of Museum

Mailing Address

Street Address (for overnight express mail)

Telephone

Fax

Institution Web Address

Name of Director (Surname, First Name)

### III. Project Manager This is the lead coordinator to whom all program materials will be sent.

Female  Male

Name

Title

Specialty

E-mail

Telephone

Fax

Foreign Languages

Proficiency: Excellent  Good  Fair

#### **IV. Signatures**

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Museum Director

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Project Manager



## MCCA Partner Museum Face Sheet

Include a sheet for each additional participating group/museum

### I. Project Information

\_\_\_\_\_

Project Title

\_\_\_\_\_

Lead US Museum

### II. Museum Information

\_\_\_\_\_

Name of Museum

\_\_\_\_\_

Mailing Address

\_\_\_\_\_

Street Address (for overnight express mail)

\_\_\_\_\_

Telephone

\_\_\_\_\_

Fax

\_\_\_\_\_

Institution Web Address

\_\_\_\_\_

Name of Director (Surname, First Name)

### III. Lead Participant This is the museum coordinator to whom all program materials will be sent.

Female  Male

\_\_\_\_\_

Name

\_\_\_\_\_

Title

\_\_\_\_\_

Specialty

\_\_\_\_\_

E-mail

\_\_\_\_\_

Telephone

\_\_\_\_\_

Fax

\_\_\_\_\_

Foreign Languages

Proficiency: Excellent  Good  Fair

#### **IV. Signatures**

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Museum Director

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Project Manager