CREATING FUNDABLE GRANT PROPOSALS

Profiles of Innovative Partnerships

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BESS G. de FARBER is the grants manager for the George A. Smathers Libraries at the University of Florida and previously held the same position at the University of Arizona Libraries. She has provided grantsmanship instruction to hundreds of library staff members, nonprofit and academic professionals, artists, and university students over the past thirty years and has led efforts to secure millions in grant funding for individual artists and scholars, nonprofits, and academic libraries. She is the author of *Collaborative Grant-Seeking: A Practical Guide for Librarians* (2016) and the coauthor of *Collaborating with Strangers: Facilitating Workshops in Libraries, Classes, and Nonprofits* (2017).

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Preface

My landing as the grants manager at the George A. Smathers Libraries (henceforth the Libraries) of the University of Florida (UF) after decades of a full-time grants management career was serendipitous. It offered me the opportunity to mentor many librarians who wanted to become successful grantseekers. This challenge required the combined use of all my skills and tools as a former program officer, facilitator, planner, writer, financial manager, collaborator, teacher, mentor, and learner. I must note here that I am not a librarian. Since the first proposal submission by a project team at the Libraries in January 2009 up to December 2019, I have participated in the management of 187 awarded grant proposals by library workers or their partners. The gratification of co-producing and stewarding these grant-funded projects at the University of Florida is the inspiration behind this book.

Few, if any, other professionals have worked exclusively in an academic library performing this role for a period of twelve years—not to mention three years prior at the University of Arizona. When I first began working in this academic environment, most of my conversations with librarians, especially those new to the profession, focused on how to generate ideas for fundable projects that were worthy of development. Essentially, librarians want assistance discovering options for a grant proposal that would match their role in the library and their interests. They want to know everything that is involved

in planning a competitive grant project, as well as all the ambiguities typical to grantseeking. Most academic library personnel, unless they have nonprofit organizational experience, have not participated in submitting fundable grant project proposals.

The large body of grant work performed at the Libraries thus offers a timely collection of awarded projects from which to illustrate how ideas are shaped, how available assets are identified and brought into a project plan, how project titles can position proposals to highlight innovativeness, how partners are selected and approached to join the project, and all of the other strategies that are normally hidden from view. Mining this collection offers a window into what happened after the award was received and how the project team handled problems (and overcame adversities) to complete projects successfully, including changes in personnel, hurricanes, an earthquake, problems with an international vendor's digitization standards, lack of partner communication, and not actually knowing how to execute projects to meet the sponsor's undisclosed standards. For those new to library organizations or grantseeking, this book provides short mental movies of how project teams have navigated the process from proposal to completing awarded projects.

Creating Fundable Grant Proposals could be considered a book of folklore, "the traditional stories and culture of a group of people."[1] The many people who have served as principal investigators (PIs, or project leaders) or on project teams at the Libraries deserve to have these hidden stories shared so that others can learn, imagine, and proceed with confidence to engage in the art of grantseeking. These PIs risked the investment of their limited time to seek funds with which to innovate new services, share primary materials online, perform research, receive or dispense specialized training, and all of the other types of projects that have been supported at the Libraries through grantseeking activities. You, the reader, deserve access to these stories, for they are testimonies to the power of collaborative relationships and partnerships. Grit, perseverance, excellent writing, understanding of budgets, commitment to improving services, and investigative research will only take you so far when it comes to obtaining grant funding. As a grantseeker, regardless of past experience, you may benefit from reading stories about what is possible and how to achieve it.

Creating Fundable Grant Proposals emphasizes the need for and the benefits of forming partnerships with others in the library who are in different departments, as well as those outside of the library who offer the funder the opportunity to invest in more than one organization through a single grant award. Collaborations with external organizations are often a prerequisite for submitting a fundable proposal, whether this is articulated in the sponsor's guidelines or not. There is a significant competitive advantage for proposals that include partnerships.

This book is organized into six chapters. Chapter 1 provides a history of the development of the Smathers Libraries' Grants Management Program,

and chapter 6 offers step-by-step guidance on how to develop viable partnership proposals. Chapters 2 through 5 contain the stories of a variety of awarded project proposals selected for their diversity, and organized by funding amounts from small awards to rather large projects. The smaller projects emphasize internal library partners, including students, since these projects are financially insufficient (and are not expected) to accommodate external partners. These four chapters contain a total of fifty-five grant proposal stories. Each story consists of (1) a prologue about how the grant project idea originated and was developed with project partners, (2) an abstract of the grant proposal submitted, and (3) an epilogue sharing the details of what happened during the grant period. Links to each awarded proposal can be found in the notes at the end of each chapter.

The competition for grant funding is increasing, and many successful grant writers are not inclined to share their how-to strategies with others. It is my belief, however, that the mechanics of grantseeking should not remain a mystery. No one is born knowing how to do this sort of work. Some may have a talent for convincingly conveying an idea in writing, but may not know how to develop a fundable project plan. This is the aspect of grantseeking that is most difficult to teach or mentor. Each grantseeking opportunity is unique. Further complicating this discipline is the length of time between the refinement of a proposal idea and the receipt of the sponsor's notification of award or declination, which can span one full year or more. In the meantime, if the practitioner stands still and waits without continuing in some way to develop their grantseeking practice, then they risk the loss of the practice itself—all of their eggs having been placed in one precarious basket.

Readers of these stories and grant proposals will see that many of the personnel in the Smathers Libraries who participated in grantseeking activities have not stood still. They developed ideas, completed awarded projects, and moved on to participate in numerous grant-funded project teams. They received promotions, changed job titles, retired, or left the Libraries to pursue other opportunities. And each of them managed to participate in a project that had an impact on an audience, a technology, a research question, a collection, or unknown strangers. Essentially, their lives and the lives of project beneficiaries were changed by these grant awards.

NOTE

1. *Cambridge English Dictionary*, s.v. "Folklore," https://dictionary.cambridge.org/us/dictionary/english/folklore.

1

Creating Collaborative Grant Partnerships

This chapter begins with a brief story about an unusual cross-cultural musical partnership that took place in New York City near the end of the nineteenth century and continues to have an impact on American culture. The story offers an illustrative example of the hidden potential of working with others, sometimes strangers, and especially those who have access to unique assets different from our own. After the story, the basic principles used in the successful creation of the Grants Management Program at the George A. Smathers Libraries (henceforth the Libraries) at the University of Florida (UF) will be discussed. A history of the development of the program will offer a possible model for administrators in other libraries who believe that grantseeking activities can be catalysts for supporting a creative and engaging workplace environment.

THE MUSICAL PARTNERSHIP OF ANTONIN DVORAK AND HARRY T. BURLEIGH

The Czech composer Antonin Dvorak (1841–1904) came to America in 1892 to accept the position of director of the National Conservatory of Music in New

York City. He had risen from humble beginnings to become a world-renowned composer of classical music that evoked the roots of his Bohemian (i.e., Czech) heritage. His father, a butcher by trade, played the zither, and also managed a small inn and tavern. It was in this tavern that the young Dvorak was regularly exposed to the folk music and dancing that would influence his later compositions. Encouraged by his village schoolmaster, Dvorak went on to study organ and music in Prague and began composing in his early twenties. When he was in his thirties, his compositions began to attract worldwide attention, particularly his *Slavic Dances* and major choral works, which were performed throughout Europe and in major American cities. Dvorak earned a reputation as the "first Bohemian composer to achieve worldwide recognition, noted for turning folk material into nineteenth-century Romantic music."[1]

The National Conservatory of Music had been founded in 1885 by Jeanette Thurber, a philanthropist who in the same year established the American Opera Company. The mission of the Opera Company was to perform popular European operas translated into English. The National Conservatory was designed as a complete music school for Americans, and to this end Thurber assembled a faculty that included many highly respected musicians of the day. Moreover, the Conservatory offered scholarships for women, minorities, and the disabled. Thurber perceived that classically trained contemporary composers in America had made little effort to create a distinctive American musical voice. In conjunction with the mission of the Opera Company, Thurber's vision for the National Conservatory was to incubate the creation and nurture the development of a musical identity for America that would overcome the dominance of European cultural influences. Believing that this American music would be a reflection of the shared experience of the American people, regardless of rank or status, Thurber zeroed in on Antonin Dvorak, the "Bohemian composer," as the ideal candidate to bring this vision to fruition. She began a persistent and ultimately successful campaign to lure him to New York. It would be Dvorak's charge to discover and expose the genesis of this new and elusive American symphonic music.

Soon after his arrival in America, Dvorak met Harry T. Burleigh, a black American who at the time was a scholarship student at the National Conservatory. As a child growing up in Erie, Pennsylvania, Burleigh (1866–1949) was exposed to the black spirituals sung by his parents and grandparents, and particularly his maternal grandfather, Hamilton Waters, who had been a slave until he purchased his own freedom from a Maryland plantation owner in 1832. He was also exposed to classical music in the home of the family where his mother was employed as a servant. Burleigh exhibited early musical talent and had a particularly strong singing voice. He was sponsored for voice and piano lessons by his Aunt Louise and sang in many church choirs throughout his youth. At the age of twenty-six, he was accepted to matriculate at the National Conservatory. He was given a scholarship to pay his tuition, but to pay his living expenses in New York City he found work as a handyman and

secretary to the Conservatory's registrar, gave music lessons, and sang in and trained church choirs.

Dvorak and Burleigh first came to know each other through an introduction by James Gibbons Huneker, a music, art, theater, and literary critic. After hearing Burleigh sing, Dvorak began inviting the student to his home for meals and to hear his renditions of the black spirituals he had learned as a child. The two men quickly became friends and Dvorak hired Burleigh, who was a trained stenographer, to assist him, particularly with copying the musical scores composed by Dvorak for musicians to perform. Beyond their personal affinity, we can imagine the mutual benefits that each of them might have derived from this relationship with each other. Burleigh, of course, would value his access to the individual attention and tutelage of a celebrated composer. And Dvorak, a foreign visitor to this country, saw in Burleigh the key to accessing the American musical sources he was searching for. In an American culture marked by rigid racial separation, the interracial and intercultural joining of forces between an esteemed classical composer and a black American music student was unexpected, and would prove to be fortuitous.

Dvorak's best-known symphonic composition, his ninth symphony, now known as the *New World Symphony*, was responsive to Thurber's request that Dvorak compose a symphonic work reflective of his American experiences. His new composition was largely influenced by his immersion in the black spiritual songs sung to him by Burleigh. The two men were constant companions while Dvorak was composing the symphony. Just prior to its completion, the *New York Herald* (May 21, 1893) published Dvorak's now famous statement: "The future of this country must be founded upon what are called the black melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States . . . In the Negro melodies of America I discover all that is needed for a great and noble school of music."

In the 1920s, nearly two decades after Antonin Dvorak's death, one of his advanced composition students, William Arms Fisher, set words to the opening melody of the *New World Symphony*'s second movement—a section of the work that is acknowledged to have incorporated musical elements inspired by the black spirituals sung to Dvorak by Burleigh. As a hymn and ballad, Fisher's "Goin' Home" eventually became ubiquitous in church hymnals throughout the country. A widely beloved hymn, "Goin' Home" was performed at the state funerals of Presidents Franklin D. Roosevelt, Gerald Ford, Ronald Reagan, and George H. W. Bush.[2]

THE BUILDING BLOCKS OF SUCCESSFUL PARTNERSHIPS

The Dvorak and Burleigh story provides a compelling example demonstrating many of the basic building blocks that lead to successful collaborative partnerships. First, there is the act of tapping into the potential creative energy

that resides in one's own surroundings, as Dvorak did in America and with his friend Burleigh. This is the foundational element of the practices performed during asset-based community development (ABCD)—methods developed by Kretzmann and McKnight at Northwestern University in the 1990s. Used by nonprofit organizations, these methods identify and access hidden assets in a community, bringing them to life in their current form or in a new configuration to improve people's lives. Information about these assets can come from surveys, interviews, or focus groups that can produce an asset inventory. For libraries, examples of assets include primary and information resources, staff and volunteer time, online and in-person patrons, staff expertise, physical space, partners, equipment, supplies, funding, sponsors, programs, and projects.[3] Grant projects can be planned using this asset-based approach, which emphasizes an organization's assets rather than its needs.

Most people can easily rattle off many of the things, skills, or relationships that they lack and would like to acquire to improve their lives, organizations, or communities. This focus on "needs" supports the standard needs assessment approach to solving a problem or creating a plan. Needs assessments ask questions about what is unavailable or inaccessible to an organization or community that would be required to advance its mission or goals. The answers are often quite specific: new staff positions, new equipment, more space, and so on. These enhancements usually require funding, and if funding isn't available to those trying to make improvements, then efforts are required to access those funds which currently may be beyond their grasp. But this planning model focuses on scarcity—what an individual, organization, or community lacks. It perpetuates a sense of victimhood; it implies that the individual, organization, or community lacks control over its own destiny because it is ultimately dependent on outside or inaccessible resources. Figure 1.1 illustrates the impact on planning grant projects from both the asset-based and needs-based perspectives. Grant sponsors are more likely to invest in proposals that describe a multitude of assets that have already been committed to execute a proposed project.

Enter the facilitation method of appreciative inquiry (AI), which acts in concert with asset-based community development. Facilitators who use AI to solve a problem or improve a situation pose questions that focus on the positive history or experiences of individuals or a community. Taking this approach, with an emphasis on available assets, can completely change the nature of project-planning activities. What happens when one tries to answer these types of AI questions: What (assets) do I have to contribute to this project? What (assets) can I access now (directly or through people I already know)? What assets are available in my proximity (low-hanging fruit)? Answering these questions is much more difficult than answering the questions about need or lack. They require the inquirer to learn more about what they may already have—either by taking an inventory or brainstorming with others to

answer the questions—and coming up with answers that are known, if not by the inquirer, then by a friend or a colleague. The questions themselves initiate the journey to acquire information about what already exists and what can be accessed. Then going a step further to recombine these assets into something new generates the path to innovation. Figure 1.2 illustrates the flow of assets to a project team's planning efforts. When the assets differ widely from each other, as in the case of black spirituals and a symphonic composition, combining these two distinct genres creates something unmistakably new, and in the case of the *New World Symphony*, a sound that takes the listener to a place that is distinctly American in nature.

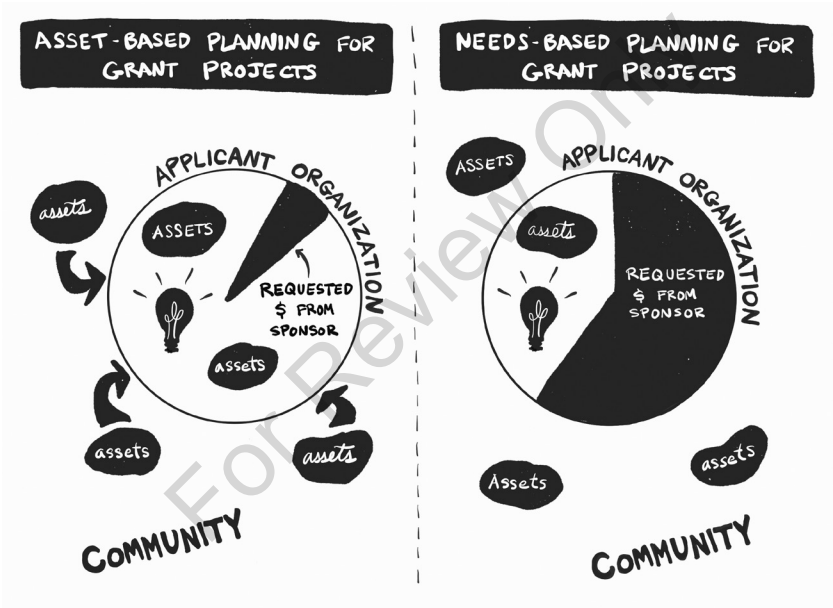

FIGURE 1.1
This infographic illustrates the different focuses of those who are planning grant projects. The image on the left shows abundant resources being contributed to the project, with the sponsor providing the funding to activate these resources to achieve the project goal. The image on the right shows that the project lacks most of the resources needed, and therefore requests a larger proportion of funds in comparison, to compensate for this lack.
Drawing by Morgan Boecher, https://ufdc.ufl.edu//IR00011057/00001

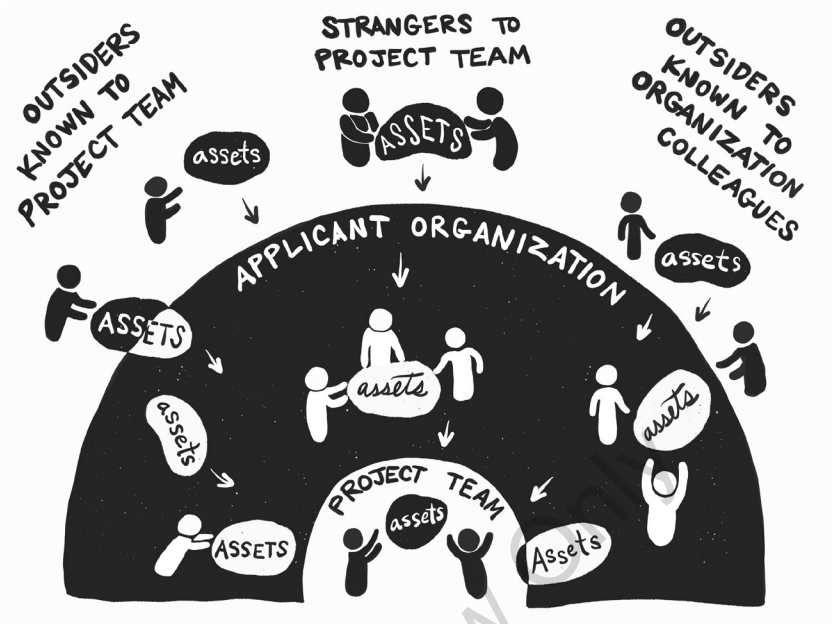

FIGURE 1.2
This infographic illustrates the abundant resources owned by those in the project team's universe that may be available through partnering to contribute to the proposed project.
Drawing by Morgan Boecher, https://ufdc.ufl.edu//IR00011057/00001

The problem here is that not everyone knows an asset when they see one, or, as in the case of Dvorak's assistant's black spirituals, when they hear one. Identifying assets is a skill that requires practice. Stephen Johnson, a historian of human innovation who created the PBS series *Where Good Ideas Come From*, says that the internal world of the brain has a lot in common with the external world in which people live. One must be in contact with others to learn about their assets such as interests, pursuits, and ideas, so that this exposure can enable the generation of new ideas.

Mutual assistance is the third important principle that is applied in successful collaborations. Burleigh and Dvorak shared a passion for music and were both engaged in individual pursuits to develop themselves musically. They were also in close proximity to each other, giving them direct access to each other's assets. Dvorak's offer to hire Burleigh as his assistant triggered the structure in which both musicians were able to provide mutual assistance.

FIGURE 1.3
This infographic illustrates three concepts: (1) the use of appreciative inquiry by the project team (2) to expose community assets (3) that may be contributed to the proposed project through mutual assistance.

Drawing by Morgan Boecher, https://ufdc.ufl.edu//IR00011057/00001

All of the elements necessary for a productive partnership were now in place. This is the act of reciprocity: what I have I am willing to share because "we" will both benefit. At times, the benefit for one partner is greater than for the other. Or one partner may not be able to imagine the future benefit to be gained by contributing to a project, but they understand the importance of their contribution to achieving the end result, and this feeling of satisfaction sustains the relationship, which often reveals a mutual benefit in the end. Regardless, participants who choose to combine forces with a partner often contribute mutual assistance to each other, and this escalates their own enthusiasm for their fellow human beings and the project at hand. Figure 1.3 illustrates how the three elements of asset-based community development, appreciative inquiry, and mutual assistance together contribute to planning fundable grant projects.

HISTORY OF THE CULTURE OF GRANTSMANSHIP IN THE GEORGE A. SMATHERS LIBRARIES

This three-legged stool of asset-based community development, appreciative inquiry, and mutual assistance eventually came to form the foundation of the Grants Management Program at the George A. Smathers Libraries of the University of Florida. In the beginning, the dean of University Libraries set aside funding to support an internal small-grants program initiated by a group of librarians who believed in the importance of training other personnel in the practice of grantseeking. Librarians and staff working at the newly created Digital Library Center at UF in the late 1990s had successfully obtained a series of grant awards to jump-start their operations. There was a sense that if more employees could learn how to navigate the processes of grant project planning, budgeting, and writing, then new external grant funds could lift more boats within the Libraries.

A Grants Management Committee was formalized in 2006 with representatives from a variety of departments within the Libraries—some of whom previously had been awarded external grant funds. Funding for small-grant projects began to be awarded through a Mini Grants Program. In 2008, the dean of University Libraries convinced the University of Florida provost of the need to hire a grants professional to lead the Libraries' grantseeking efforts. The dean's argument for the position was that the Smathers Libraries' assets were sufficiently developed to warrant a commitment to increasing the number of grant applications being submitted by the faculty and staff. And to do this well, especially because of the service nature of the organization, experienced leadership would be required. Once more applications were generated, the dean anticipated that the Libraries would garner more grant awards. This idea grounded her case for support during her successful meeting with the provost.

In the fall of 2008, the author was hired as the grants manager to serve seven libraries at the University of Florida. Her two-decade career in the nonprofit sector, along with three years at the University of Arizona Libraries, had prepared her for this challenge.[4] The author already had an excellent starting point, the Mini Grants Program (now known as the Strategic Opportunities Program), which continues to provide a maximum of $5,000 per application. An Emerging Technologies grants program was added in 2009 to incentivize pilot projects that increase the Libraries' innovative technologies offerings, products, or services, up to a maximum of $10,000 per project. The primary intent of both programs has remained the same: to professionalize the grantseeking activities, management, and skills of the Libraries' full-time employees, who number approximately 250.

To build the Grants Management Program, the new grants manager initiated multiple approaches:

- Reading past awarded and declined proposals submitted over the past ten years;

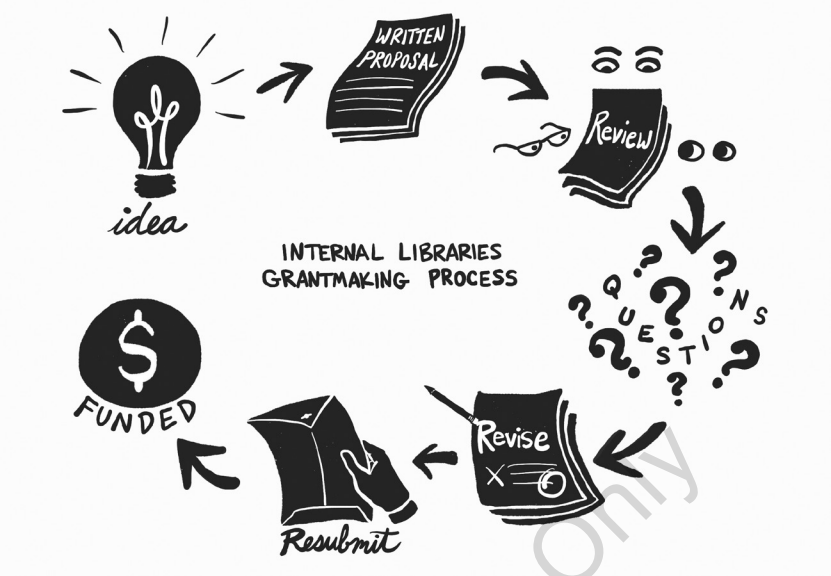

FIGURE 1.4
This infographic illustrates the process of developing a fundable proposal within the Libraries' internal grantmaking program.
Drawing by Morgan Boecher, https://ufdc.ufl.edu//IR00011057/00001

- Learning about the careers and interests of the Libraries' personnel;
- Compiling information to distribute to all staff members about funding opportunities and upcoming grant deadlines related to staff interests (not just those intended exclusively for library applicants);
- Establishing a database to capture all of the funding opportunities and grant deadlines identified;
- Understanding how UF's Division of Sponsored Programs supported campus grantseeking activities; and becoming familiar with its oversight policies and procedures related to applying for and managing awarded grant-funded projects;
- Revising the two internal grant program review processes so that Grants Management Committee members would create lists of questions to be posed to grant applicants about the gaps in information in their submitted applications. By answering the committee's questions, applicants could clarify their applications prior to the latter being evaluated by reviewers—thus offering a positive way to provide them with feedback, rather than the typically critical feedback focused on proposal weaknesses that is the common practice among most funding agencies. (See figure 1.4.)

Under the grants manager's facilitative leadership, the first two grant applications to be developed were submitted to external sponsors in January and March 2009. These were applications to the U.S. Department of Education's Technological Innovation and Cooperation for Foreign Information Access program—for the creation of a Caribbean Newspaper Digital Library in partnership with the applicant, Florida International University (see chapter 5)—and to the National Endowment for the Humanities (NEH) to host a traveling Lincoln exhibit produced by the Library of Congress.[5]

These applications (both were awarded) opened the door to developing a Grants Activities Update, a report sent to all of the Libraries' staff that shares annotated descriptions of each of the submitted applications; each description included the project title, amount awarded, amount of cost-share contribution, abstract, start and end dates, project team members, and the sponsoring agency/program, with a link to the full application hosted in the UF Institutional Repository (IR@UF). The Grants Activities Update offered employees the opportunity to see inside the Grants Management Program for the first time. This document, published monthly, continues to inform staff of recently submitted, awarded, declined, and pending grant applications, and active awarded projects. Making the Libraries' submitted grant applications broadly available online has done much to dissolve the competitive culture that is often associated with grantseeking in academic environments.[6]

Over the next few years, the grants manager added other forms of support for Libraries' grant applicants and project teams, such as delivering workshops highlighting these topics:

- information about specific funding agencies and application deadlines;
- how-to details to search for grant opportunities online;
- knowledge about which academic libraries were receiving funding and the types of projects being awarded;
- highlights of awarded internal (Strategic Opportunities Program and Emerging Technologies) and external grant projects presented by project teams, who shared what they learned while executing their grant-project activities, and the project results attained; and
- brainstorming activities for any interested staff members to share their ideas with project teams that are working on new internal or external grant ideas.

The evolving Grants Management Program began casting a broad net across the Libraries. Grant project teams composed of diverse members with varying expertise convened regularly to explore the possibility of planning new fundable projects. More employees were gradually engaging in some aspect of grant-funded project planning or were becoming involved in

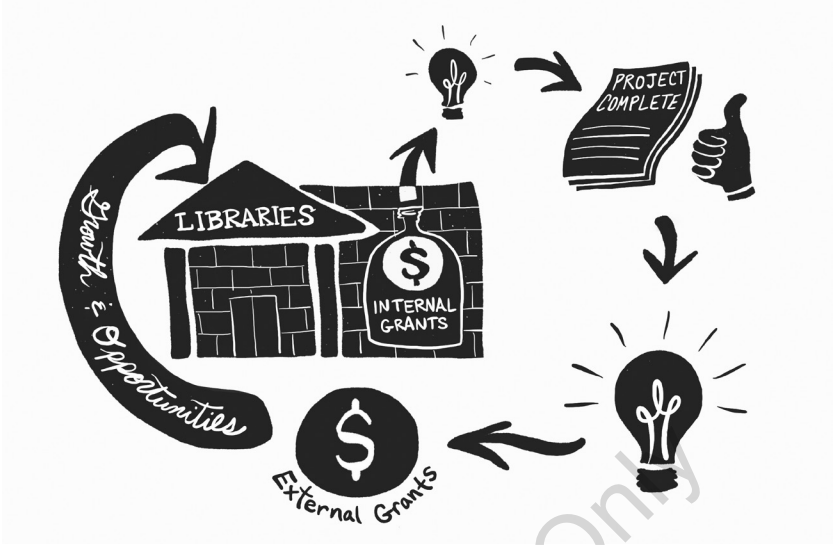

FIGURE 1.5
This infographic illustrates the use of the Libraries' internal grantmaking program for small projects as a catalyst for creating larger grant projects that stimulate the organization's grantseeking culture.
Drawing by Morgan Boecher, https://ufdc.ufl.edu//IR00011057/00001

executing awarded projects. Applicants increasingly received awards for different types of projects beyond digitization, including planning, outreach, training, publishing, research, preservation, collaboration development, purchase of materials, and endowment fundraising. (See figure 1.5.)

As the Grants Management Program grew, it became necessary to add structured workflows and increase the transparency of grant-project plans in the works. Avoiding the overextension of staff effort became a priority. Ensuring that supervisors and administrators were all on board with a new project idea prior to the preparation of grant applications became essential. To accomplish this, the grants manager position moved from the Administration and Development Department to the Human Resources, Fiscal Services (and later Facilities) Department, with oversight and support provided by the assistant dean of Administrative Services and Faculty Affairs. Working side-by-side with a designated accountant, those managing hiring and personnel activities, and facilities management now partner with the grants manager to expedite grant-project planning. Using a checklist format, written workflows communicate to project teams the various step-by-step activities and associated personnel for (1) determining project feasibility,[7] (2) pre-award application preparation,[8] and (3) post-award management.[9]

It is important to note that no targeted goal requirements were imposed on the grants manager in terms of the number of grant applications applied for or the amount of grant funding received annually. Instead, the overall goal of the Grants Management Program is to make grantseeking commonplace in this academic library system—to create a culture of grantsmanship. Annual evaluations of the grants manager's performance have focused on goals related to serving as an expert resource for interested grantseeking employees, growing the number of employees that are involved on project teams, and improving the quality of the technical support and collaborative relationships that make the program successful.

In time, other units at UF became aware of the growing and successful grantseeking program at the Libraries. Faculty members, especially those in the humanities, gradually learned that working with Libraries personnel to prepare and submit their fundable proposals provided expertise and institutional support for project teams that made the process less stressful. Faculty members outside of the Libraries began to inquire about the Libraries' available assets that could contribute to enhancing the quality of any grant proposal being planned. It is unfortunately the case that too often, faculty who work in higher education fail to grasp the breadth and depth of the human and material assets that easily can be accessed to strengthen a grant proposal through partnerships with academic library and other campus personnel.

TABLE 1.1
List of Strategic Opportunities Program and Emerging Technologies grant award totals and number of awards distributed each year

Years	Total of Grant Funds Awarded	Total Number Awarded
2009	$31,586	9
2010	$46,227	12
2011	$14,192	5
2012	$52,772	10
2013	$41,271	9
2014	$17,375	4
2015	$26,436	5
2016	$9,798	2
2017	$18,343	4
2018	$24,412	4
2019	$40,763	9
Grand Total	**$323,175**	**73**

According to an internal database managed by the grants manager's assistant, the following charts share the details of proposals prepared, submitted, and awarded for internal library grants, UF competitive campus grants, and externally sponsored grants.

Table 1.1 provides information about the number and total of the Libraries' awarded internal grants (Strategic Opportunities Program and Emerging Technologies program) by year. Awards for internal library grants from 2009 through 2019 total seventy-three, with award amounts totaling $323,175. These applications require that each applicant include the contribution of at least one other Libraries' employee for effort totaling at least 10 percent of the total grant request.

TABLE 1.2
List of grant award totals and number of awards received each year from competitive internal University of Florida grant application submissions

Years	Total of Grant Funds Received	Total Number Received
2011	$12,962	1
2012	$21,947	2
2015	$222,878	4
2016	$287,979	3
2017	$181,594	4
2018	$187,809	4
2019	$49,915	3
Grand Total	**$965,084**	**21**

Table 1.2 provides information about the number and total of the Libraries' awarded competitive UF campus grants by year. Awards for grant-funded opportunities sponsored by other UF entities from 2011 through August 2019 total twenty-one, with award amounts totaling $965,084. Applications generated by Libraries project teams and partners were submitted to four campus sponsors: the Creative Campus Committee, the Technology Fee program, the Center for the Humanities and the Public Sphere, and the UF Clinical and Translational Science Institute. Although table 1.2 indicates a much smaller total number of awards in comparison to the Libraries' internal grants programs, the total amount of campus funding received has proven to be well worth the effort. The Libraries are inherently suited to be successful applicants to these campus sponsors, all of which seek collaborative projects that offer innovative activities and partnerships serving the campus broadly.

TABLE 1.3
List of grant award totals and number of awards received each year from external sponsors

Years	Total of Grant Funds Received	Total Number of Awards Received
2009	$1,891,006	6
2010	$177,686	4
2011	$70,817	10
2012	$882,602	9
2013	$550,372	7
2014	$625,148	9
2015	$896,616	7
2016	$433,586	10
2017	$489,154	9
2018	$760,240	12
2019	$878,694	10
Grand Total	**$7,655,921**	**93**

Table 1.3 provides information about the number and total of awarded externally sponsored grants by year. Awards for grant-funded opportunities offered by sponsors external to UF from 2009 to 2019 total ninety-three, with award amounts totaling $7,655,921.

Applications prepared by Libraries project teams and partners were submitted to and awarded by the following external sponsors:

- American Library Association
- Andrew W. Mellon Foundation
- Arts and Humanities Research Council, United Kingdom
- Association of Research Libraries
- Bowden Massey Foundation
- Center for Research Libraries
- Council on Library & Information Resources
- Digital Library of the Caribbean
- Fanny Landwirth Foundation
- Florida Department of State, Division of Library and Information Services
- Florida Fish & Wildlife Service
- Florida International University
- Florida State University Research Foundation
- Futernick Family Foundation

- Institute of Museum and Library Services
- Jack Chester Foundation
- National Endowment for the Humanities
- National Historical Publications and Records Commission
- National Institutes of Health
- National Library of Medicine
- National Network of Libraries of Medicine
- National Park Service
- National Science Foundation
- Northeast Florida Library Information Network
- Procter & Gamble
- Shorstein Foundation
- U.S. Agricultural Information Network
- U.S. Department of Agriculture
- U.S. Department of Education
- U.S. Department of Health and Human Services
- U.S. Fish and Wildlife Service

With each new application submission, so grew the Libraries' partnerships. Whether internally focused with personnel new to the grantseeking process in the Libraries—most of whom had never prepared grant applications or executed awarded projects—or in partnership with other professionals at UF, in Florida, nationally, or internationally, the Libraries have become a hub for grantseeking activities.

In cooperation with the grants manager, those working in the centralized Grants Management Program housed in the Human Resources, Fiscal Services, Grants, and Facilities Department gained a reputation for nurturing and supporting all grant projects, from the birth of a grant-project idea to the completion of the awarded project. UF is like other large public universities in constructing a multilayered authorization and accountability system to manage its funded research programs. In 2015, UF initiated a mandatory, campus-wide electronic system which replaced the paper process for tracking the approval and subsequent submission of all UF grant applications. The new system, UFIRST, required a new knowledge and understanding of workflows that would permanently change the way grant applications were pre-submitted for UF review, approval, and tracking, as well as the post-award management of the award until its completion. Because of the Libraries' centralized grants management workflow process, only three employees were significantly impacted by the system-wide changes: the grants manager, the grants assistant, and the grants accountant. Together, these three employees collaborated to reduce any negative repercussions created by the implementation of UFIRST. Their mutual goal was to protect the Libraries' employees involved in producing grant applications from feeling any additional stress that might discourage them from wanting to engage in the grantseeking program.

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