

Statement of Need

Any museum, collection or historic site that interprets tragic events has the potential to evoke strong emotional reactions. Most visitors to The Sixth Floor Museum at Dealey Plaza know this upon arrival, but once here they often discover more than they expected. The Sixth Floor Museum (TSFM) addresses not only the events of President John F. Kennedy's assassination on November 22, 1963, as history textbooks might report them, but also the broader, global, emotional impact of the event and its ongoing legacy in the world today. The story of President Kennedy's death is the entry-point to thousands of deeply personal, moving stories of people who were affected by the assassination. The Museum strives in its collections, exhibits and programs to illuminate for visitors not just the historical chronology and impact of one of the most important events of the 20th century, but also the countless ways this event formed the fabric of local history and personal experience for the people who lived through it and for those of us who came after.

The enduring mystery surrounding the Kennedy assassination brings hundreds of thousands of visitors to Dallas each year, seeking answers about his life, inspirational idealism and tragic death. The Sixth Floor Museum's collection provides a place for those seeking answers. A diverse, actively growing collection of approximately 35,000 items, the Museum's collection is one of the world's most important sources of artifacts, images, documents, audio and visual recordings, oral histories and other documentation of the assassination of President Kennedy and the cultural legacy of that event. It is supplemented by collections focused on the social history of mid-20th century Dallas both before and after the assassination, and on the history of Dealey Plaza, the Texas School Book Depository (TSBD) and the John F. Kennedy Memorial in Dallas. The Museum's collections provide rarely-seen resources for those interested in the historical context of the assassination, as well as the following subjects: how the assassination has been remembered and memorialized, the controversy about what to do with the assassination site, Kennedy's civil rights legacy particularly in Dallas, an exploration of the many conspiracy theories about the assassination, the life and trial of Jack Ruby, a comparison of historic and modern investigative treatments of crime scene evidence, and the evolution of modern journalism both in print and on television as sparked by coverage of the assassination weekend.

This proposal seeks funding to support a comprehensive two-year cataloguing project that will improve intellectual control of TSFM collections and make them available to the broadest possible audience. Building on cataloguing work that is already being done, this project will dramatically increase the number of complete catalogued records in both the Museum's internal collections database and online database. This outcome is especially timely given the approaching 50th anniversary of the Kennedy assassination in 2013, an event which the Museum anticipates will motivate a sharp increase in on-site visitation, research and licensing requests, community collaborations, social media interactions and online traffic.

Project goals and intended audiences: The primary goal of this project is to create an accurate, complete, publicly available collections catalogue. This goal supports the main initiatives in the Museum's latest strategic plan and will also increase accessibility to TSFM's permanent collection in time for the 50th anniversary of the Kennedy assassination. The project will build institutional capacity by supporting existing relationships and helping to nurture new ones with local, national and international audiences and partners, and will result in a collections resource that will benefit Museum staff, researchers and visitors.

As stated in the Museum's vision statement and ethics policy, TSFM is committed to providing an unbiased interpretation of the Kennedy assassination, presenting facts and collections without ascribing to a definitive theory as to exactly what happened in 1963. Presenting collections online will allow the Museum to make materials available for visitors to study on their own and to reach their own conclusions.

The Museum's audience ranges widely both geographically (25% Texan, 67% other US, 8% international visitors onsite each year) and generationally (approximately 33% of visitors are 'rememberers,' while 66% are 'non-rememberers'). More than 4000 visitors last year participated in object-based programs. The opening of the Museum's new Reading Room

in June 2010, the launch of TSFM’s first distance-learning programs and other recent programmatic activities have increased awareness of the Museum’s collections and resources, resulting in a rise in scholarly requests, reservations for object-based and distance-learning programs, and licensing requests. All of these users will be served by improved access to rarely-seen resources within the Museum’s collections.

TSFM collections are often requested for use by mainstream media outlets, in print publications¹ and documentaries². Recent research requests include author Max Holland, who used the Museum’s oral histories and local news and photograph collections to research the Warren Commission’s investigative visit to Dealey Plaza in 1964; local students working on projects about acoustic evidence, criminal justice and media portrayals of Kennedy; and a University of North Carolina professor using the Museum’s oral history and photograph collections to gather information about the assassination for an upcoming book of poetry.

Some of these requests have been easier to comply with than others. For example, the Museum’s oral history collection records are completely catalogued through 2009. But other collections remain frustratingly difficult to access due to nonexistent or incomplete catalogue records. Three members of the curatorial staff have each been at the Museum for more than 10 years—their knowledge of collections is far more reliable and extensive than the current collections database. Although collections staff add on average about 3500 complete new records to the database every year, the enormous number of uncatalogued collections remains an obstacle. A major cataloguing project is greatly needed, not only to improve intellectual control of collections but also to serve existing and perhaps new audiences in time for the 50th anniversary of Kennedy’s assassination in 2013.

This project fulfills the goals outlined for the Museums for America funding category ‘Collections Stewardship (Management of Collections),’ defined as supporting “all activities museums undertake to maintain and improve the management of collections in order to fulfill the museum’s public service mission.” The specific activities proposed in this project that align with the Collections Stewardship category are: registration and cataloguing, documentation, and database development. The Museum’s care of and planning for collections – including developing the Museum’s first collections plan, maintaining secure and appropriate storage environment and materials, professional development for staff, and ensuring appropriate access to and thoughtful, accessible interpretation of materials – are all part of the Museum’s commitment to professional standards of care and upholding public trust, and as such inform all aspects of this project.

How project relates to strategic plan and how the strategic plan was developed: By cataloguing collections and improving access to them, the Museum will serve its audience more effectively and support all five of the main initiatives in the new strategic plan including becoming a recognized resource for research on the Kennedy assassination, ensuring the public trust, and striving for professional standards of excellence in museum stewardship and programming. The project will also reinforce the Museum’s mission to chronicle the Kennedy assassination by creating and disseminating better records of the documents, photographs, recordings, oral histories and artifacts in its collection.

The Museum, which opened in February 1989, has been going through a period of transformation. TSFM staff has spent much of the past 5 years implementing new programs and professional standards, conducting assessments and—working with several different consultants and facilitators—developing a strategic plan, which, after three years of discussion and development, was approved by the Board in September 2010. Collections are at the heart of the Museum’s work, mission and planning. In the past few years the Museum completed a Collections Museum Assessment Program assessment

¹ For example, 2009 *Voodoo Histories: The Role of the Conspiracy Theory in Shaping Modern History* by David Aaronovitch and 2010 *Discovering US History: The Cold War and Post War America, 1946-1963* (textbook) by Tim McNeese.

² For example, 2009 *The Lost JFK Tapes*, National Geographic Channel and 2010 *The Kennedy Detail*, Discovery Channel.

(CMAP), revised its collections management policy, launched its first distance-learning program via video-conferencing (offering object-based programs), and opened a new Reading Room (featuring the Museum’s library and archive collections). Earlier this year curatorial staff met with Professor Andrew Torget, a digital historian at the University of North Texas (UNT), to explore collaborating with him to develop an online interpretive project featuring TSFM collections similar to some of his past projects³. In late summer 2010, the Museum’s Board created a new Collections/Licensing Restricted Fund to support special acquisitions and collections-related projects. The revenues for this fund are generated by the licensing of historic images, film and footage owned and administered by the Museum. In October 2010 the Museum used this new fund to purchase eMuseum® software to make detailed catalogue records in our collections management software (The Museum System, TMS®) available to the public online. Currently staff is working to integrate eMuseum® with the Museum’s existing website so that the online collections catalogue can be launched in February 2011. Also in 2011 TSFM plans to begin working with the Portal to Texas History, an online gateway to historic resources from all over the state based at UNT, to add the Museum’s collection of approximately 700 *Dallas Times Herald* images to the Portal.

One of the resounding themes resulting from these diverse activities is that improved collections records and access are essential to the fulfillment of the Museum’s mission, to improve intellectual control, aiding staff in the presentation of well-researched, object-rich programs and exhibits, and to serve onsite researchers in the Reading Room, to serve the Museum’s online audience and to reach new audiences. Intellectual control of and public access to collections are goals articulated in the 2009 CMAP report, in the minutes from many planning sessions as well as departmental meetings, and in feedback from both online and onsite visitors. It is also an integral part of the strategic plan’s 2013 initiatives.

Project Design

Background: The Museum’s collections database currently holds just over 30,000 records. Approximately 7000 records are complete with images; another 5000 records are nearly complete but do not have images. The remaining 18,000 records were transferred into TMS® from an earlier database in 2006, and were created before current standards of cataloguing were applied in 2008; they contain scant information. It is the aim of this project to apply the same standards of cataloguing detail and imaging to the entire collection that are currently only applied to a small number of records.

Grant activities: Grant-funded activities for this project will include gathering data from accession records, the objects themselves and curators; applying correct terminology and reference terms to catalogue records and standardizing the Museum’s assassination-specific lexicon; applying DublinCore metadata to all records and images; creating new records in TMS® and updating existing records; photographing and scanning; and launching new records through the eMuseum® online catalogue. Although we will create meticulous collections records for oral histories and all audio and audio-visual recordings in the collection, the digitization of recordings and transcription of oral histories falls outside the scope of this project. One step that we will build into this project that has only been accomplished haphazardly in the past is a procedure for capturing valuable knowledge from our curators that is currently not recorded elsewhere, adding this data to appropriate collections records, and cross-referencing materials within the collection. At the end of this two-year cataloguing project, it is anticipated that the Museum’s internal knowledge and control of collections will be exponentially improved and that this circumstance will allow curatorial staff to respond to queries more efficiently, and to produce richer exhibits and programs. The number of records available and searchable online will grow from the hundreds available today to more than ten thousand available by 2013. This will make the Museum’s collections accessible to the broadest possible audience. Because so many of these materials are fragile and difficult to handle or display, proper cataloguing and image capture are essential to the processes of public access and use.

³ For example, Texas Slavery Project (<http://www.texasslaveryproject.org/>), Valley of the Shadow Project (<http://valley.lib.virginia.edu/>), and Voting America: United States Politics (1840-2008) (<http://americanpast.richmond.edu/voting/>).

Year One: TSFM staff knows from experience that the success of any large cataloguing project depends on thoughtful preparations and the careful hiring and training of a qualified team. Therefore, prior to the starting date of the grant, TSFM staff will reconfigure work spaces to accommodate new team members, contact trainers at Gallery Systems to set up TMS® training for early October 2011, and above all, concentrate on recruiting highly qualified new staff. During the first month of the project, TSFM will purchase new equipment and focus on giving new team members a thorough introduction to the workings of the Museum, the history of the Kennedy assassination and the Museum’s collections. Time invested in finding and training the right personnel will help ensure the long-term success of the project.

The cataloguing team will consist of three new, full-time, temporary employees: two full-time Cataloguers and an Assistant Collections Manager who will be the head cataloguer, working as part of the team but also responsible for keeping the team on track and reporting problems and progress.

Using current procedures as a model, the Collections Manager has developed a cataloguing workflow for this project that will include capturing curatorial input and will accommodate three full-time cataloguers working together. Cataloguers will access materials, measure and describe them, re-house materials if necessary, use TSFM’s Epson 10000XL scanners to create TIFF image files⁴, apply DublinCore metadata to database records and image files, and meet with curators weekly to record their knowledge and expertise. Based on these parameters, the Collections Manager estimates that the team will be able to catalogue 11,500 items per year. Quarterly meetings by the interdepartmental Project Team will monitor the team’s progress and adherence to this estimate. More frequent meetings by Project Supervisors and curatorial staff will allow closer quality and quantity control and more immediate response to any issues that may arise.

This project has two Project Supervisors, who represent the behind-the-scenes and outward-facing goals of the work. The Museum’s Collections Manager will be the primary project supervisor and will be responsible for monitoring the quality and quantity of collections management records in TMS®. The Museum’s Librarian will monitor the quality and quantity of records released on the TSFM website. Together they will meet daily with the team, providing information and encouragement, and acting as liaison between the team and the rest of the curatorial department, etc. The two supervisors will also launch records online according to a quarterly schedule. TSFM curatorial staff has a record of working extremely well together on team and joint ventures (co-writing exhibit text and developing new programs, co-supervising Collections & Education interns, etc.) so this project management hierarchy will fit well within the department’s existing lines of communication, and will ensure that the goals of the project are met.

The curatorial department has established the following cataloguing priorities, based on curatorial need, frequency of public research and licensing requests for certain materials and topics, feedback from our teacher and youth advisory committees, and anticipated 50th-anniversary-related interest. The order in which materials are catalogued is thus also the order in which they will be made publicly available, so the first items would appear online in late 2011 and the last ones would be launched in the autumn of 2013. It is estimated that the team will process between 950 and 1000 items per month. Please see the attached *Appendix: Description of Collections* for details of the holdings for each of these subject areas.

The first year’s priorities are:

- Dealey Plaza/Eyewitnesses/TSBD (7000 items; October 2011 – April 2012)
- The Zapruder collection (2000 items; May – June 2012)
- News coverage of the assassination (7800 items; July – October 2012, continued in the 2nd year)

⁴ TSFM currently has one Epson 10000XL scanner. A second would be purchased for this project to accommodate the workflow of the team.

In August 2012, the Collections Manager will arrange for a professional museum photographer to come to the Museum for 5 full days of object photography. The cataloguing team will work with the photographer to ensure that all objects are handled safely and returned to the correct storage locations. Because the Museum's collections contain relatively few three-dimensional artifacts, this short visit should answer the project's needs for object photography for the first year.

Public release of collections records will occur quarterly, beginning December 2011. The Collections Manager will work with the Librarian to publish collections records. Unless restricted by donor wishes, copyright restrictions or poor quality digital images, all records will be published. Release of new records will be publicized on the TSFM website, in the Museum, via professional networks such as AAM, via social media, and directly to educators, schools and universities. Feedback will be sought from users online and via social media, in the Reading Room, from board and staff members, and from the Museum's teacher and youth advisory committees. We will monitor audience reaction with monthly summaries of website hits, visitor comments, and research and licensing requests prompted by the collections online offerings.

All database records and images will be backed up nightly; back-up tapes are stored off-site. TSFM keeps multiple duplicates off-site: a tape version of all information on our servers and a hard-drive version of our mapped drives.

Year Two: The second year of the project will continue the procedures established in the first year.

Second-year cataloguing priorities will include:

- News coverage of the assassination (*7800 items; cont'd*, November 2012 – February 2013)
- Other assassination-related amateur films (*100 items*; February 2013)
- Parkland Hospital (*800 items*; March 2013)
- Jack Ruby collections (*3000 items*; April – June 2013)
- Other, including civil rights in Dallas, Vietnam, Kennedy's 1960 campaign and presidency, 1960s pop culture, Dallas history and culture 1955-1975. (*2000 items*; July – August 2013)
- Kennedy's Texas trip (*300 items*; September 2013)

A week of professional object photography will be arranged in August 2013 to accommodate the three-dimensional artifacts catalogued during the second year.

Oversight, review and evaluation: The work accomplished during this project will be monitored daily, weekly, bi-weekly, monthly, and quarterly by a variety of different constituents.

- Daily. The two Project Supervisors will be in daily contact with the cataloguing team and with each other, providing information and encouragement, acting as liaisons between the team and the rest of the curatorial department, ensuring that collections cataloguing and the public launch of records are proceeding on track, etc. The Assistant Collections Manager will report to both Supervisors.
- Weekly. Professional experience on other big cataloging projects has informed TSFM staff's decision to keep a weekly cataloguing tally on a whiteboard in the workroom. Each week the tallies will be totaled and everyone on the project will be able to see what progress has been made. This visible tracking system also makes it easy to recognize problems with pacing or workflow and to rectify them quickly.
- Bi-weekly. The curatorial department at TSFM meets every two weeks on a regular basis. Reports on the cataloguing project will become part of the regular agenda during the course of the grant.
- Monthly. The curatorial department submits a monthly report to the Board detailing acquisitions, oral histories, programs, research requests, etc. A progress report for the cataloguing project will be included in the usual report that includes a database report both from TMS® and eMuseum® about quantity and quality of catalogue records, and a summary of user feedback.

- Quarterly. Oversight for the project will lie with an interdepartmental team consisting of the curatorial department and the Museum's interdepartmental website team, which is responsible for social media and the development of online interpretation. With input from people involved on both the cataloguing and the output sides of the project, this group will monitor and adjust priorities and timelines to match the circumstances of the project as it progresses.

Project Resources: Time, personnel, budget

Time: This project will take 2 years to complete, starting October 1, 2011 and ending September 30, 2013. The project will be a top priority for the Museum. The qualifications and responsibilities of team members are as follows:

Cataloguers. (100%) Two new full-time temporary cataloguers will be recruited for this project. Candidates with prior cataloguing experience will be sought and emphasis will be placed on finding personnel who will work well together and respond well to training. Their responsibilities will include creating new TMS® records and editing existing ones; scanning and photographing collections; describing, measuring and numbering collections; working with curators to add expertise and cross-references to collections records.

Assistant Collections Manager. (100%) A new full-time temporary position, combining the role of cataloguer with that of team leader. Responsible for daily supervision of the team's work; reporting to the two Project Supervisors; brainstorming solutions to difficulties or unforeseen circumstances. The person recruited for this position will have experience managing and motivating team efforts.

Co-supervisors: *Collections Manager* Lindsey Richardson (10%) and *Librarian* Pauline Martin (10%) will supervise the cataloguing team and share responsibility for reporting, quality control, communication, and the public launch of collections records. Ms. Richardson holds degrees from Harvard and Oxford Universities and has worked on large-scale cataloguing projects at museums in Melbourne and Boston. Ms. Martin has a Masters in Library Science with experience and knowledge of cataloguing standards, information systems and connecting with the public to provide research assistance.

Director of Collections and Intellectual Property. As head of the curatorial department, Megan Bryant (5%) provides director-level authority for the project. She sets the agenda for bi-weekly curatorial meetings, submits monthly departmental reports, authorizes purchases, conducts annual performance reviews, and will participate in the quarterly project oversight meetings. Ms. Bryant has worked with collections at The Sixth Floor Museum since 1996 and currently oversees collections and curatorial activities, as well as the Museum's licensing and rights & reproduction program.

Curators. *Curator* Gary Mack (15%), *Associate Curator* Stephen Fagin (15%), and *Curator of Education* Sharron Conrad (5%). Mr. Mack and Mr. Fagin will work with the cataloguing team to ensure that all materials are correctly identified and attributed, that the Museum's assassination-specific lexicon is standardized and applied correctly, and to add to collections records searchable cross-references, highlighting the multiple ways that different materials throughout the collection relate to each other. Ms. Conrad will act as liaison between the project and constituents on the teacher and youth advisory committees and program audiences, providing feedback to the project team about publicly available catalogue records. All three curators will participate in the quarterly project oversight meetings. Mr. Mack has been a Kennedy assassination researcher since the 1970s and has been with the museum since 1994. Mr. Fagin has worked with the Museum's Oral History Collection since 2000 and recently wrote his University of Oklahoma M.A. thesis about the history of The Sixth Floor Museum. Ms. Conrad has worked in museums for over 15 years, beginning her training with museum collections and storage, and expanding into museum education in history and art museums.

Network Administrator. Buck Phan (10%) will work with the cataloguing team to oversee technical aspects of the project, including use of server space, computer and scanner performance, operability of TMS® and eMuseum® and the TSFM website, and regular back-ups of all data and images. He will also participate in the quarterly oversight meetings. Mr. Phan joined the Museum this year and has already migrated all servers to a new virtual environment.

Budget: The funding needed to complete this two-year project will be \$418,128, which includes the salaries for 3 full-time temporary staff members as well as salaries for existing staff, appropriately scaled to reflect their involvement in the project;

archival materials for re-housing collections; new computers and a new scanner; fees for a professional photographer; and annual software licenses, training and support fees.

IMLS funds will support 100% of the salaries of the two Cataloguers, \$6000 in professional photography fees, and \$3600 worth of archival materials such as Melinex® negative sleeves and acid-free folders and boxes, totalling \$150,000. The Sixth Floor Museum has determined that it can contribute \$268,128 over the two years through the following elements of its match: salaries of core Museum staff and of the new full-time Assistant Collections Manager, the purchase of new computers, a scanner and archival re-housing materials; annual software license and support fees; and database training for project staff. The Museum's portion will be drawn from the Museum's operating budgets in FY12 and FY13, although we will also seek matching funds from local foundations. The Sixth Floor Museum is committed to achieving the goals of this project and will support it financially; because our budget is drawn largely from admissions we are fortunate to have the flexibility to support temporary projects such as this cataloguing initiative.

Impact

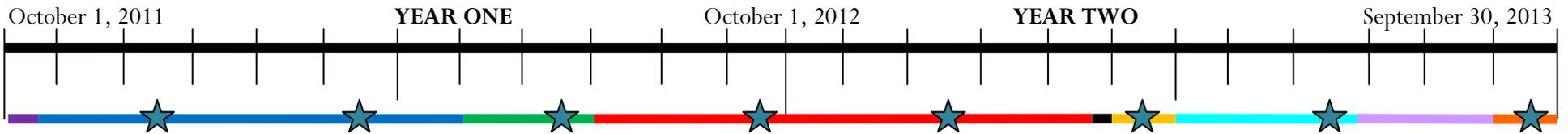
This project is an essential step toward accomplishing The Sixth Floor Museum's goals for improved collections care and engaging our audience through public access to collections. Capturing and standardizing data for all our collections is of the most immediate and utmost importance both for the vast improvement it will foster in Museum functions such as exhibit development and complying with research requests, but also because it will allow the Museum to make publicly available for the first time many materials that have rarely before been seen. These are long-term goals for the Museum—both the online and internal collections databases will become permanent resources—but this work is also timed to serve the increased interest and attention that we expect will be generated in 2013, the 50th anniversary of the Kennedy assassination.

TSFM anticipates that making cataloguing and making our collections available online will produce the following eagerly sought outcomes: A) Increase public awareness and use of the Museum's resources, fostering greater scholarly interest and publicizing new research opportunities; B) Improve intellectual control of collections to streamline staff ability to comply with research and licensing requests; C) Advance the Museum's abilities to incorporate collections into exhibits, programs and distance-learning curriculum; D) Lay the groundwork for collaboration with other institutions with related collections such as the National Archives & Records Administration, UNT, the Miller Center at the University of Virginia, the Presidential Timeline project at the University of Texas, and the Dallas Public Library; E) Create not just a permanent resource providing public access to collections, but an established internal workflow and procedures for processing new acquisitions that will continue the work of this project into the future, ensuring ongoing documentation, access and preservation standards for future collecting initiatives.

A fully functional database, complete with high-quality images, accurate information and richly-detailed cross-references highlighting the interrelatedness of collections materials is fundamental to The Sixth Floor Museum's operations and its initiatives, including collections management, audience engagement, collaborations with other institutions, and public access for the broadest possible audience.

IMLS Museums for America Grant – *Schedule of Completion*
 The Sixth Floor Museum at Dealey Plaza

If notified by IMLS that we have received a Museums for America grant in July 2011, Museum staff will spend the months between notification and the project start date reconfiguring work spaces, arranging a training session with Gallery Systems staff to occur in Dallas in early October, and recruiting new staff members to start when the project commences, October 1, 2011. Since October 1st is a Saturday in 2011, the team’s first official day will be October 3, 2011.



10/3/2011 – 10/14/2011. **Training.** In-depth orientation, TMS® training, begin cataloguing.

10/2011 – 4/2012. **Cataloguing.** Dealey Plaza/Eyewitnesses/Texas School Book Depository. 7000 items.

5/2012 – 6/2012. The Zapruder Collection. 2000 items.

7/2012 – 2/2013. News coverage of the assassination. 7800 items.

2/2013. Amateur films of the assassination. 100 items.

3/2013. Parkland Hospital. 800 items.

4/2013 – 6/2013. Jack Ruby. 3000 items.

7/2013 – 8/2013. Other collections. 2000 items.

9/2013. Kennedy’s Texas trip. 300 items.

★ Public launch dates for newly catalogued records. December 2011. March, June, September and December 2012. March, June, and September 2013. *Ongoing.*

BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$104,000.00	\$151,252.00	\$255,252.00
2. Fringe Benefits	\$36,400.00	\$21,000.00	\$57,400.00
3. Consultant Fees	\$0.00	\$4,500.00	\$4,500.00
4. Travel	\$0.00	\$1,100.00	\$1,100.00
5. Supplies and Materials	\$3,600.00	\$48,100.00	\$51,700.00
6. Services	\$6,000.00	\$0.00	\$6,000.00
7. Student Support	\$0.00	\$0.00	\$0.00
8. Other Costs	\$0.00	\$13,000.00	\$13,000.00
TOTAL DIRECT COSTS (1-8)	\$150,000.00	\$238,952.00	\$388,952.00
9. Indirect Costs	\$0.00	\$29,176.00	\$29,176.00
TOTAL COSTS (Direct and Indirect)	\$150,000.00	\$268,128.00	\$418,128.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$150,000.00
2. Cost Sharing:	
a. Applicant's Contribution	\$268,128.00
b. Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	\$268,128.00
3. TOTAL PROJECT FUNDING (1+2d)	\$418,128.00
Percentage of total project costs requested from IMLS	36 %

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