



## **Museums for America**

**Sample Application MA-30-14-0296-14**  
**Project Category: Collections Stewardship**  
**Funding Level: \$25,001-\$150,000**

### **Virginia Museum of Fine Arts**

Amount awarded by IMLS:	\$150,000
Amount of cost share:	\$163,539

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

The Virginia Museum of Fine Arts (VMFA), Richmond, requests *IMLS: Museums for America* support from the *Collections Stewardship Program* in the amount of \$150,000 for a twenty-month project to fully catalogue, digitize, and disseminate its extensive collection of works on paper, which includes more than 6,864 prints and drawings. Making this largely unknown asset digitally accessible will enable VMFA to share the objects in our care with the widest possible audience while maintaining the highest standards of stewardship. VMFA will use IMLS support to hire two new full-time, temporary staff – an assistant photographer and a registration assistant -- who will be responsible for capturing digital images, verifying object data, and ensuring that information is entered correctly into the museum’s collections management system (TMS). VMFA will purchase the equipment necessary to create a dedicated flat photography work site (Rapid Capture Workstation) to capture high-resolution images of VMFA’s works on paper collection and contribute staff time to the project.

During the project’s duration, VMFA will: 1) create high resolution (publication quality) digital images of 6,509 works on paper; 2) verify and update catalogue data on all 6,864 works on paper in the museum’s collection database (TMS); 3) populate image metadata fields (VRA Core 4.0) with data from TMS, and; 4) generate derivative image files for use on the museum’s website and for delivery via in-gallery devices (museum app).

VMFA holds preserving, digitizing and disseminating this important collection of works on paper as one of its highest priorities. Representing nearly 30% of the museum’s total holdings, VMFA’s works on paper collection encompasses unique drawings and multiple prints with particular strengths in European, Modern and Contemporary, American, and South Asian art. This project will allow VMFA to gain better physical and intellectual control of the works on paper collection. Most of these graphic objects do not currently have any image associated with them in VMFA’s collections management system. By digitizing these works, the curatorial staff will gain intellectual control of these hidden assets and develop a better understanding of the collection’s important works without subjecting fragile objects to undue handling. Knowing the depth and breadth of the paper holdings will foster new staff scholarship, guide future acquisitions, and encourage the judicious inclusion of works on paper in exhibitions.

Digitizing these holdings will also benefit VMFA visitors. High quality digital images and object data disseminated through the museum’s website and app, currently in development, will enhance the in-gallery experience for on-site visitors and introduce our collection to audiences far beyond the Richmond region. Digital access will also assist scholars as they prepare to view the original objects in the museum’s Works on Paper Study Center. Educators will gain a new body of primary sources to enrich courses across the humanities, including history, literature, foreign languages and the visual arts.

Due to the inherent fragility and sensitivity to light of the paper holdings, only a small fraction can be displayed at any time. While the museum has made significant strides in digitizing its objects, until now those efforts have prioritized objects on view, which has naturally excluded many works on paper. This project will allow VMFA to complete digitization of all graphic works, making an important—but mostly hidden—component of the permanent collection widely accessible while preserving these fragile objects for future generations.

**Project Justification**

The Virginia Museum of Fine Arts (VMFA), Richmond, requests *IMLS: Museums for America* support from the *Collections Stewardship Program* in the amount of \$150,000 for a twenty-month project to fully catalogue, digitize, and disseminate its extensive collection of works on paper, which includes more than 6,864 prints and drawings. Approximately 355 objects have been preserved in a digital format. IMLS funds are requested to digitize the remaining 6,509 works that currently lack usable images and verify the object data on all 6,864 works on paper. Making this largely unknown asset digitally accessible will enable VMFA to share the objects in our care with the widest possible audience while maintaining the highest standards of stewardship.

Representing nearly 30% of the museum's total holdings, VMFA's works on paper collection encompasses unique drawings and multiple prints with particular strengths in European, Modern and Contemporary, American, and South Asian art. Due to their inherent fragility and sensitivity to light, only a small fraction of these works can be displayed at any time. While the museum has made significant strides in digitizing its objects, until now those efforts have prioritized objects on view, which has naturally excluded many works on paper. This project will allow VMFA to complete digitization of all graphic works, making an important—but mostly hidden—component of the permanent collection widely accessible while preserving these fragile objects for future generations.

Digitizing the works on paper holdings will immediately benefit both virtual and on-site visitors to VMFA. High quality digital images and rich object data disseminated through the museum's website and app (currently in the Research & Discovery phase) will enhance the in-gallery experience for on-site visitors and introduce our collection to audiences far beyond the Richmond region. Digital access will also assist scholars and passionate amateurs as they prepare to view the original objects in the museum's Works on Paper Study Center. Moreover, educators throughout the Commonwealth will gain a new body of primary sources to enrich courses across the humanities, including history, literature, foreign languages and the visual arts. Expanding access to the permanent collection is particularly important to VMFA, which was founded to serve all citizens of Virginia and remains a state agency.

During the project's duration, VMFA will:

- Create high resolution (publication quality) digital images of 6,509 works on paper
- Verify and update catalogue data on all 6,864 works on paper in the museum's collection database (TMS)
- Populate image metadata fields (VRA Core 4.0) with data from TMS
- Generate derivative image files for use on the museum's website and for delivery via in-gallery devices (museum app)

A grant from IMLS in support of this project will strengthen VMFA's capacity to create, preserve, and disseminate digital content.

*Project Need - VMFA's Commitment to Digitization:* As a statewide art museum, VMFA continually seeks new ways to share its collections and resources with Virginia's 8 million residents. In the 1950s, VMFA introduced the Artmobile to bring works from the collection to communities outside the capital region. That model has been supplanted by the 200-member statewide partner network, which enables high-security museum-level partners to borrow works of art and provides art centers, community organizations and schools with speakers on the arts, artist workshops, low-security exhibitions, and classroom resources. For those in the Richmond region, VMFA's 2010 expansion brought a 53% increase in gallery space that gives visitors a broader view of our encyclopedic collection. At the same time, admission became free of charge (by eliminating the suggested donation fee) and the museum extended its hours to be open 7 days a week, 365 days a year. The next step in this commitment to accessibility is ARTshare (Supportingdoc1.pdf), a major technology initiative to expand VMFA's digital footprint. Through infrastructure upgrades, digitization of the collection and related assets, and a growing body of online educational resources, ARTshare will create dynamic opportunities for exploration, learning and creative engagement for both on-site and virtual visitors.

Digitizing VMFA's unparalleled collection of works on paper, ranging from the 16<sup>th</sup> to the 21<sup>st</sup>-century, is a critical component within this larger initiative and an important collections stewardship priority that will result in greater intellectual control over these materials. The works on paper holdings survey major artists, art movements, and socio-historical moments over time. Prints produced in multiples served as a key medium for the global circulation of aesthetic ideas and social commentary, particularly in the 18<sup>th</sup>- and 19<sup>th</sup>-centuries. Despite their significance, the museum's holdings in this area are not widely known and, consequently, are underutilized. With the exception of the Mellon Collection of British Sporting Art—portions of which have appeared in two exhibition catalogues—the vast majority of the museum's works on paper have not been published. Only a small portion of these works are displayed in the galleries due to their fragility and 95% lack any visual documentation. Given the importance of these holdings, their relevance to scholars and educators, and their potential to enrich the experience of museum visitors, expanding digital access to these nearly 7,000 objects is an institutional priority.

VMFA has made significant progress building the technological infrastructure to support ARTshare's goals. In July 2012, VMFA received a three-year, \$150,000 grant from Institute for Museum and Library Services (IMLS) to fund the purchase and implementation of a new collections management system (CMS). After an extensive RFP process, The Museum System (TMS) was selected, and the accompanying digital asset management system, Piction, was also acquired. In early 2013, VMFA fast-tracked several critical technology upgrades, engaging local technology company, RTS Labs, to manage the projects. In support of this initial phase, VMFA added a full-time project manager to oversee the implementation of TMS, as well as temporary staff to perform the ongoing clean-up of object data during the transition to the new system, to its operating budget. In addition, the museum committed \$700,000 in Board designated funds to these projects. By December 31, 2013, VMFA will have installed a museum-wide Wi-Fi system; implemented TMS and Piction; installed a Data Mart to facilitate reporting across donor/member constituencies; completed a website redesign with a new content management system (WordPress), and; completed the discovery phase for a mobile app. With this infrastructure in place, VMFA is well-positioned to digitize the full breadth of its resources and disseminate these cultural assets to the widest audience possible.

*Description and Strength of VMFA's Collection of Works on Paper:* Works on paper have been a significant presence in VMFA's collection since the museum's founding in 1936 with Judge John Barton Payne's initial gift of paintings, sculptures, and prints. VMFA continues to develop its prints and drawings, which today includes works in every area of the collection, with particular strengths in European, Modern and Contemporary, American, and South Asian art. In recognition of our current holdings—and in anticipation of an extraordinary promised gift of 10,000 European and American, historical, and contemporary prints from Richmond-native Frank Raysor (excluded from this project as they are not currently owned by VMFA)—the museum has worked in recent years toward becoming a major repository and center for the study of works on paper. For example, almost the entire lithographic oeuvre of Théodore Géricault has been assembled by VMFA—an important accomplishment that complements the museum's internationally acclaimed holdings of British sporting prints, left to the museum by philanthropist Paul Mellon.

- The **European** collection is rich in works on paper, with more than 3,200 prints and drawings. During the late 20<sup>th</sup>-century, VMFA concentrated on growing its 16<sup>th</sup>-century graphic collection. Engravings and etchings by Albrecht Dürer and Rembrandt van Rijn—along with exceptional works by 19<sup>th</sup>-century Etching Revival artists—strengthened the museum's foundational Payne holdings. The Raysor bequest—including nearly 2,000 engravings by Wenceslaus Hollar and almost the entire oeuvres of leading Etching Revivalists Francis Seymour Haden, Charles Meryon, Félix Bracquemond, and Alphonse Legros—positions VMFA among the most important repositories of the work of these noted artists. Furthermore, the Raysor Collection includes rare artist's proofs—impressions pulled by the artist that set the standard for subsequent editions of a print—adding to the significance of the museum's rich catalogue of European graphic works.
- The **Art Nouveau, Arts & Crafts and Art Deco** collections encompass posters, rare books, serial titles, and portfolios by Aubrey Beardsley, Robert Bonfils, Adolphe Mouron Cassandre, Jules Chéret, Jean Cocteau, Georges de Feure, Louis John Read, Violet Oakley, Maxfield Parish and Irene Weir. With the perfection of the color lithograph in the 1870s by the European printing industry, the eye-catching design and advertising potential of the mass-produced poster reached unprecedented levels of artistry and use during the 1890s and

after. VMFA's collection of 200 European and American posters (surveyed and digitized in 2012 with IMLS support), combined with selections from our rare-books holdings, present a holistic view of these important movements in the history of art.

- VMFA's ***Modern and Contemporary*** holdings includes the Ludwig and Rosy Fischer Collection--a privately assembled group of works that boasts exceptional examples of early 20<sup>th</sup> century drawing and printmaking from the German Expressionist movement, including significant works on paper by Ernst Ludwig Kirchner, Emil Nolde, Wassily Kandinsky, Max Pechstein, Conrad Felixmüller, and Otto Müller. The museum's postwar American works also reflect VMFA's strengths in Abstract Expressionism, Color Field, Pop Art, and Realism. Finally, most of the fifty objects from the 2008 Vogel Collection gift are works on paper, representing the 1970s through 1990s.
- Works on paper in ***American*** art are especially strong in unique drawings as well as prints produced in multiples. Exceptional drawings by women artists such as Henrietta Johnston, Mary Cassatt, and Lilian Westcott Hale are noted collection highlights. Additional drawings by John Singleton Copley, William Haseltine, Henry Roderick Newman, James McNeill Whistler, Frederic Remington, Marsden Hartley, Jacob Lawrence, and Charles Burchfield complement paintings and sculpture on permanent display in the galleries. Iconic prints include two examples of the Fry-Jefferson map of Virginia, over 40 hand-colored engravings from John James Audubon's various studies of North American wildlife, as well as Edward Beyer's portfolio of lithographs, the 1858 *Album of Virginia*. Engravings by Asher B. Durand, a mezzotint by Louis-Adolphe Gautier after George Caleb Bingham, and an outstanding Currier and Ives' chromolithograph are all examples of the highest level of 19<sup>th</sup>-century art reproduction. Deep holdings in the graphic art of James McNeill Whistler and Childe Hassam represent the late 19<sup>th</sup>-century Etching Revival, and commercial illustration includes late 19<sup>th</sup>- and early 20<sup>th</sup>-century magazine covers designed by Will Bradley, Maxfield Parrish, and Edward Penfield, among many others.
- Finally, VMFA's ***South Asian, Himalayan, and Islamic*** holdings feature approximately 170 works on paper; of that, 140 Indian paintings are among the collection's most important objects. Twenty Himalayan works on paper as well as a dozen Islamic pages of calligraphy and painting round out the collection.

*Public awareness and audiences served:* Digitization of the works on paper collection and the ARTshare initiative more broadly will strengthen VMFA's interaction with 21<sup>st</sup>-century audiences, create new tools to engage with our statewide constituency, promote scholarly use of the permanent collection and institutional archives, and provide a foundation for expanded educational resources targeting both general visitors—ranging from families and young children to lifelong learners—and educators. While VMFA's diverse paper holdings appeal to a variety of audiences within and beyond Virginia, we anticipate especially strong demand from home school and classroom teachers and families with children. Of the 510,000 people who participated in VMFA's statewide educational programs and exhibitions in FY13, 86,221 were families, teachers, and students. The expanded collection-related data available through VMFA's website will greatly increase the efficiency and reach of statewide efforts into and beyond the classroom. Visual primary sources are increasingly integrated into social studies, history, geography, language arts, literature, and foreign language curricula as teachers seek to draw connections between visual and written primary sources. Lesson plans utilizing VMFA's graphic holdings will help cultivate the critical thinking and reading skills needed to interpret visual texts, an essential tool for 21<sup>st</sup>-century students. The museum's new education microsite (<http://vmfa-ed.rtssys-dev.com/>), launched in August 2013, will make digital images and classroom resources like these available to educators and parents at no cost.

*Relevance to Strategic Plan:* VMFA's mission is to preserve, collect, exhibit, and interpret the art of world cultures and to enrich the lives of those we serve. With this charge in mind, the museum's 2010-2015 Strategic Plan outlines three related goals: increased financial stability; larger and more diverse audiences both on-site and online; and a highly regarded and regularly visited virtual and physical campus. Expanding digital access to the works on paper collection through the website and a future app will contribute to each of these areas. Capturing high resolution digital images and verifying object data will reduce the need to handle these fragile works, reduce staff time spent managing the collection, and allow VMFA to better steward its internal resources. Publishing the collection to our website, which currently receives more than one million hits annually, will be a vital marketing tool to attract

potential visitors who may not be aware that Richmond is home to one of the nation's top ten comprehensive art museums. Finally, these digital assets will be incorporated into a range of formal and informal educational offerings, enhancing visitors' appreciation of VMFA's collection and the museum's role in their lives.

*IMLS Funding Request:* VMFA respectfully requests funding from IMLS in the amount of \$150,000 to hire two new full-time, temporary staff – an assistant photographer and registration assistant—who will be responsible for capturing digital images and verifying object data and ensuring information is entered correctly into TMS. VMFA will contribute matching staff time and will purchase the equipment necessary to create a dedicated flat photography work site (Rapid Capture Workstation) to capture high-resolution images of VMFA's works on paper collection.

### **Project Work Plan**

*Project Activities:* With IMLS support, beginning October 2014, VMFA will begin the project to capture digital images of 6,509 objects in the museum's works on paper collections in order to create usable, publication quality, digital image files. Photographic equipment needed to set up the dedicated Rapid Capture Workstation (Supportingdoc2.pdf) will be ordered and new project staff will be hired and trained. The rapid capture process will be used to create a publication quality digital image of each work and cataloguing data on all 6,864 works in the museum's collection database (TMS) will be verified and updated. Image metadata fields will be based upon VRA Core 4.0 standards (Supportingdoc3.pdf). The new image files and object data, once fully reviewed and verified by project and curatorial staff will then be ready for publication to the museum's website.

*Project Management and Staffing:* VMFA staff have been working as a team since 2009 to acquire new digital photography of the collection with the primary focus of digitizing those works on display. Staff have been conducting a systematic review of object data in the current collection management system (Re:discovery) to capture curatorial research done in conjunction with the 2010 reinstallation of the museum's collection. This work was also done in anticipation of the acquisition of TMS. Specific work flows and standards adopted are based upon the team's research and experience.

- **Project Manager: Stephen Bonadies, Deputy Director for Collections and Facilities Management**, has over thirty years museum experience, arriving at VMFA in 2009. Trained as a conservator, he was formerly Deputy Director at the Cincinnati Art Museum where he oversaw a comprehensive effort to clean up over 55,000 object records and to add digital images to the database. He will oversee the organization of the project with a particular focus on adherence to data entry and image standards, the monitoring of priorities and progress against the project's timeline, and the dissemination of the project results. [2%]
- **Jennie Runnels, Senior Assistant Registrar**, will be the project registrar. She will organize the works slated for photography, track and oversee their movement, and manage the data verification process. She will also inspect each work to ensure its condition is satisfactory to be handled for photography, and will hire and train the registration assistant dedicated to this project. [30%]
- **Randy Wilkinson, Acting Lead Art Handler**, will be responsible for moving all works to/from the photography studio, tracking locations, and unframing works in preparation for their photography. [30%]
- **Travis Fullerton, Chief Collection Photographer, Manager of Imaging Resources**, will order, install and calibrate all equipment necessary for the project. He will oversee the digital imaging process to ensure quality control, and will hire and train the photographer who will be dedicated to this project. [10%]
- **Howell Perkins, Imaging Rights Licensing Coordinator (rights & reproductions, photographic archives)**, will ensure the image metadata fields are being correctly populated with data from TMS and oversee the subsequent publication of images and data to the museum's website. He will also be responsible for acquiring the rights for a selection of key works not in the public domain. [10%]
- **Curatorial staff** – Sylvia Yount, John Ravenal, Mitchell Merling, Barry Shiffman, and John Henry Rice will conduct the final review of object data prior to its publication on the museum's website (see budget justification for percentage – varies due to size of their respective collection).

Project staff to be hired with grant funds:

- **Assistant Photographer**, will be responsible for capturing digital images and processing post-capture image files. She/he will be trained in the proper handling of works on paper by Ms. Runnels. [100%]
- **Registration Assistant** will be responsible for verifying object data and ensuring that it is entered correctly into TMS. She/he will consult with the appropriate curator to double check the object data prior to its being released for publication on the museum's website. [100%]

*Project Timeline:* A project period of twenty months (October 1, 2014-May 31, 2016) will be required to digitize the works on paper holdings, based upon the project team's current rate of data clean up/verification and photographing similar objects. If awarded IMLS funding, the project manager will initiate the hiring of the two project-specific positions. Approximately two months will be allocated to equipment purchase, calibration and installation, and the hiring and training of project staff, with the balance of the project time dedicated to the digital imaging and data verification process. The assistant photographer will be trained in the museum's digital capture process by the chief collection photographer, while the registration assistant will be trained in TMS and the museum's cataloguing standards by the project registrar. Both new staff will be trained in the proper handling of works on paper by the project Registrar. The project manager will initiate biweekly project meetings to track progress and address any issues that may arise.

Works to be digitized will be grouped according to size to allow greater efficiencies during the digital capture process, which mirrors the way these materials are currently stored. Each group will move through a workflow of five activities: 1) object retrieval/organization, 2) digital capture, 3) data verification, 4) object return, and 5) publication (Supportingdoc4.pdf).

**1) Object retrieval/organization** - Individual objects in the paper holdings are currently stored as loose sheets in archival folders, individually matted, and/or framed. Those works in folders or mats are in turn stored in solander boxes according to standard sizes. The collection is organized by category (print, drawing, painting), then culture, century, and finally artist. For example, a typical label on a solander box would be Prints/French/19<sup>th</sup>-century/Bracquemond. The museum's standard sizes are 16 x 20, 20 x 24, 24 x 30. Any larger work is stored in an individual folder or matted in a map case drawer. A portion of the drawing collection (especially pastels) is kept permanently framed, including oversized contemporary works.

Each week the project registrar and registration assistant will identify the next group of objects to be digitized and set those boxes aside for the project art handler to move to the digital imaging location. Oversized works stored in map cases will be moved flat while those framed works will be transported framed to the digital imaging location and then unframed and reframed as needed by the project art handler. Prior to the handling of an individual work, any condition issues will be noted by the project registrar and if necessary set aside for review by the project manager.

**2) Digital capture** - The approach will be to capture a high-resolution image quickly using minimal post-production processing through the application of standardized lighting and profiling. The images will be captured using a Canon 5D Mark III D-SLR camera or similar. The estimated time required per object is an average of twenty minutes, which includes both the capture of the image and the subsequent processing of the digital file (this process has largely been automated with the recent implementation of TMS and Piction).

The photographer will document the recto side of the object including the entire sheet in the camera's frame. If the total area of the printed image on the overall sheet is 40% or less, then an additional recto view will be captured as a detail of just the printed image in order to maximize resolution of the image for publication purposes. Additionally, a verso capture will be made if any notable marks exist including: artist signature, title, stamp, publisher, or collector marks. All post-production image processing will be handled by the Imaging Resources Department. Final images will be archived in Piction and synched overnight with the collection record in TMS. The synching process

automatically fills in image metadata fields according to the VRA Core 4.0 standard with object data mapped from TMS.

**3) Data verification** – VMFA’s cataloging is based on *Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Image* (American Library Association, 2006) and employs local vocabularies based upon the *Thesaurus for Graphic Materials* (TGM), the *Art & Architecture Thesaurus* (AAT), the *Union List of Artist Names* (ULAN), and the *Getty Thesaurus of Geographic Names* (TGN). After each work is photographed and before it is returned to its storage location, the registration assistant will verify key data that appears in TMS including department, dimensions (sheet, plate, image), medium, as well as annotating any signatures and inscriptions. The project registrar, in consultation with the appropriate curator, will assist in the identification of the medium if unknown. In addition, if condition issues are apparent, the object will be flagged for later inspection by the project manager. Any updates to the object data will be entered directly into TMS by the registration assistant.

**4) Object return** - The project art handler will return all works to their original storage location.

**5) Publication** – The final step in the process is to flag the image in Piction for publication to VMFA’s website once image and object data is approved by the appropriate curator.

*Dissemination:* VMFA is committed to making its paper holdings available to scholars and enthusiasts alike as part of a larger effort to use digital technology to engage with 21<sup>st</sup>-century audiences and share the collection and related resources with a diverse global audience. VMFA’s website, with the broadest external user-base and completely free online access, will be the principal source for visitor access to this newly digitized information. The new site will have enhanced search engine optimization and a more robust internal search function that will make discovering and using these materials easier for all users.

Once digitization of the collection is complete and the new images and catalogue data have been loaded on to the website, the project manager will ensure that information about this new resource is shared with the general public, VMFA members, educators and academic audiences through a variety of media, including:

- e-mail blasts to 38,000 members and 200 statewide partners indicating the importance and accessibility of the collection of works on paper; a feature article in *my VMFA*, the museum’s quarterly membership magazine with a circulation of 40,000; posts on social media such as Facebook, Twitter, Instagram and the museum’s Education Tumblr account; approximately 500 press releases sent to a variety of media outlets through VMFA’s public relations software, including local, regional and statewide publications, freelancers and bloggers, and; posting to VMFA’s blog;
- VMFA’s Teacher Program Educator will distribute information about the new works on paper images—and the related lesson plans that will be developed and posted to VMFA’s Education microsite—through *Teacher Direct*, a weekly on-line newsfeed for educators launched by Virginia’s Department of Education and which currently reaches 29,000 teachers; the Foreign Language Association of Virginia’s (FLAVA) Listserv; the Virginia Consortium of Social Studies Specialists and College Educators (VCSSSCE) googlegroup; the Virginia Art Education Association e-news, and; discipline-specific e-mail lists totaling approximately 1,000 teachers. Information will also be sent to the 400 teachers who have signed up to receive updates about the new microsite. Information and related resources will continue to be distributed through Teacher Workshops, Summer Institutes, Teacher Open Houses, and at conferences for teachers throughout the state;
- VMFA will participate in ARTstor ([www.artstor.org](http://www.artstor.org)), a digital library used by scholars, universities, colleges, museums, educators, and students for research in art, architecture, and the humanities. VMFA content and images will be available in high resolution free of charge through ARTstor’s IAP initiative (Images for Academic Publishing). Through the use of ARTstor and the education microsite, VMFA will be able to advance its statewide initiatives to distribute educational resources via the web to schools K-12, and;

- Project manager Bonadies, working in collaboration with contractors at RTS Labs, will share the unique outcomes of the project with peers at museum and technology conferences, particularly related to the integration of TMS and Piction which makes the project more efficient.

*Budget and Resources:* The total budget for the digitization of VMFA's collection of works on paper is \$316,664. VMFA requests funding from IMLS in the amount of \$150,000 to support the hiring of the project staff necessary to carry out the works on paper digitization initiative. Staffing costs are dependent on external grant funds. VMFA will commit funds to support the work of its management, curatorial and registration staff, as well as the purchase of necessary equipment to capture high-resolution images of VMFA's graphic works. These costs are supported in the museum's cost share. An overall project timetable has been developed with specific deadlines. Quarterly reports will assess in-house progress and adherence to the timeline. A final report outlining each phase and tracking actual hours/expenses against estimated hours/expenses will be prepared.

### **Project Results**

VMFA holds preserving, digitizing and disseminating this important collection of works on paper as one of its highest priorities. VMFA will measure the project's success through the creation of new digital images of 6,509 works on paper that currently lack usable images, and by fully verifying object data on all 6,864 of VMFA's graphic works, thus completing the digital photography of the museum's entire paper holdings. The methods used will ensure the long-term preservation of the resulting digital content and its delivery via the diverse platforms available today and those anticipated in the future. VMFA will then upload these images to the museum's website. The most immediate outcome of this project will be vastly increased public accessibility of these resources.

This complex project will allow VMFA to gain better physical and intellectual control of the works on paper collection. Most of these graphic objects do not currently have any image associated with them in VMFA's collections management system. By digitizing these works, the curatorial staff will gain intellectual control of these hidden assets and develop a better understanding of the collection's important works without subjecting fragile objects to undue handling. Knowing the depth and breadth of the paper holdings will foster new staff scholarship, guide future acquisitions, and encourage the judicious inclusion of works on paper in exhibitions.

Providing online access to digitized primary sources in VMFA's collection will also promote external scholarship in multiple fields. VMFA issues more than 150 official contracts to scholars each year to publish objects in its collection, in addition to informal, "soft" permissions for dissertations, school papers, and exhibition marketing campaigns, and we anticipate increased requests as our collections become better known. Through the outreach efforts of VMFA's Teacher Programs Educator, students across Virginia and beyond will be introduced to these primary sources in their classrooms through the lessons plans available on VMFA's education microsite.

Ongoing support of the museum's technology initiative is a strategic priority for the museum and its governing board. In addition to funding a full-time project manager to oversee the implementation of the new collections management system and temporary staff to perform the ongoing clean-up of object data during the transition to the new system, the museum plans to hire a permanent, full-time digital educator during the next fiscal year.

Finally, and most importantly, the greatest result of the digitization of VMFA's collection of works on paper will be the museum's opportunity to provide greater public access to these inherently fragile materials, while limiting their physical movement, thus better caring for the collection as a whole.

