



**Museums for America
Sample Application MA-30-13-0472-13
Project Category: Collections Stewardship**

Museum of the City of New York

Amount awarded by IMLS:	\$150,000
Amount of cost share:	\$158,822

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Museum of the City of New York
Institute of Museum and Library Services – FY13 Museums for America
Cataloging and Digitization of Theater Production Files

Project Abstract

The Museum of the City of New York will digitize and catalog 30,000 unique images that document over 5,000 different theatrical productions in New York City's Broadway and Off-Broadway stage. These records will be uploaded to the Museum's online Collections Portal, a user-friendly searchable database of more than 120,000 historic images of New York City, where they will be freely discoverable by anyone, anywhere in the world with Internet access. High-resolution digital surrogates of all works in the public domain and those with secured permissions will be available to view on the Portal. All works will be available to view at the Museum's on-site research facility.

The Theater Production Files comprise the largest and most frequently consulted group of materials within the Museum's Tony-Award winning Theater Collection, which is considered one of the finest and most significant resources of its kind. IMLS support will dramatically enhance stewardship of and access to these important holdings, which comprise an unparalleled historic resource about the largest and most commercially successful theater district in the country, one that has had enormous influence on the history of theater in the United States. Digitizing the Museum's rare collection of printed and photographic materials would provide an incomparably rich visual archive for performing arts scholars, theater professionals, and theater enthusiasts across the nation, and would contribute to scholarship on the performing arts in a meaningful, substantive way.

Under the terms of the proposed two-year project, the Museum will:

- Process and re-house all 30,000 objects.
- Create high-resolution digital surrogates of all objects.
- Tag each object record with standardized descriptive metadata to enhance search discoverability.
- Expand public access to these materials by uploading approximately 80% of the digitized images to the Museum's online Collections Portal at collections.mcny.org. (Currently the Museum is able to reproduce 50% of these images online. Permissions for an additional 30% will be secured throughout the grant period, and the remaining 20% will be uploaded to the Portal after the grant period as copyright protection expires.)

When the materials cataloged under the proposed project are accessible online via the Collections Portal, the Project Manager will work with the Museum's Communications and Marketing team to publicize the availability of the collection to a wide range of academic and general audiences. Following the launch, the Museum will begin a three-month evaluation phase to determine effectiveness and success by monitoring traffic to its website and tracking visitor numbers, keyword searches, and page views via Google Analytics.

Museum of the City of New York
Institute of Museum and Library Services – FY13 Museums for America
Cataloging and Digitization of Theater Production Files

Project Justification

Project Overview and Intended Results: The Museum of the City of New York seeks a grant of \$150,000 from the Institute of Museum and Library Services for a two-year project to catalog and digitize its Theater Production Files. These include 30,000 historic images documenting more than 5,000 Broadway and off-Broadway theatrical productions in New York City from the mid-19th to the early 21st centuries. The grant would also enable the City Museum to upload these records to an engaging, user-friendly online Collections Portal at collections.mcny.org, where they will be freely discoverable by anyone, anywhere in the world with Internet access. These files comprise the largest and most frequently consulted group of materials within the Museum's Tony-Award winning Theater Collection, considered one of the finest and most significant resources of its kind.

IMLS support will dramatically enhance stewardship of and access to these important holdings, which provide an unparalleled historic resource documenting the largest and most commercially successful theater district in the country, one that has profoundly influenced the history of theater in the United States. The Museum's Theater Collection provides a virtually complete chronology of Broadway productions since the late 19th century. It includes some 40,000 folders arranged by production and personality containing photographs, contracts, correspondence, playbills, manuscripts, reviews, clippings, sheet music, autographs, programs, and prompt books with marginalia on blocking and performance. Also featured in the collection are set and costume renderings; original play scripts by Eugene O'Neill; more than 2,000 costume accessories and props; drawings and photographs of theatrical personalities; and a major archive of theater production photographs.

The Theater Production Files are comprised of approximately 29,500 photographic prints, 400 photographic slides, and 100 lithographic prints. Images of theatrical production—such as theater stills, character portraits, and candid rehearsal shots—not only show elements of costume, lighting, and set design, but also provide visual records of characterization and the actor's process of assuming a role. The Museum's archive visually traces the evolution of the American musical, from its origination in *The Black Crook* through ground-breaking shows such as *Show Boat* and *The Sound of Music*, to *Cabaret* and beyond. The collection also features images of a number of seminal works by great American dramatists, including Tennessee Williams, Rachel Crothers, Lillian Hellman, and Arthur Miller.

Throughout its history, the Broadway stage has set national standards for performance and created a national aesthetic. Typically when a Broadway production is successful, the show tours around the country, bringing the vision of that original production to a national audience, and within a season or two, the show is incorporated into college theater and regional repertoire. Therefore, a Broadway production's influence leaves an indelible mark on subsequent productions around the country. Making the Theater Production Files available online will give theater practitioners, enthusiasts, and scholars access to original and revived interpretations of productions as they appeared on Broadway.

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- Expand public access to these materials by uploading approximately 80% of the digitized images to the Collections Portal at collections.mcny.org. (Currently the Museum is able to reproduce 50% of these images online. Permissions for an additional 30% will be secured throughout the grant period, and the remaining 20% will be uploaded to the Portal after the grant period as copyright protection expires.)

Project Need: In 2010, the Museum launched an online Collections Portal that offers users free access to its rich collections of New York City iconography, one of the finest in the world. This searchable database includes more

than 120,000 historic images of New York City—but only a tiny fraction of the Theater Collection is currently available on the Portal. Users may view 2,700 high-resolution images of theatrical productions as documented by the Byron Company, a New York photography studio active around the turn of the 20th century. Another 3,000 images from the Lucas-Pritchard/Lucas-Monroe Studio Collection capture the major Broadway productions of the mid-1930s to 1950. The Theater Collection remains a significant and largely untapped resource for online research.

While projects such as Google Books, the Internet Broadway Database, and the Sheet Music Consortium make basic production information widely available, images of a theatrical production are more difficult to find. Digitizing the Museum's rare collection of printed and photographic materials would provide an incomparably rich visual resource for performing arts scholars, theater professionals, and theater enthusiasts across the nation, and would contribute to scholarship on the performing arts in a meaningful, substantive way.

Currently, access to these materials is limited to on-site researchers, who must make an appointment to visit the Museum in person. Materials are organized alphabetically according to production title, and researchers investigating a particular individual may have to spend up to a full day sorting through different boxes to find the materials they need—a time-consuming process that inevitably results in wear and tear on the objects. Digitizing the collection and presenting these images through the Collections Portal would provide much more efficient access to these materials. It would also eliminate the need to handle the objects for most research purposes, extending the useful life of the collection and preserving these objects for future generations.

Most importantly, creating online access to the Museum's Theater Production Files will allow this important archive to be discovered readily, accessed immediately, and used even more widely, while advancing learning and scholarship in performance and theater history. By digitizing the files, regional and community theater companies will have access to previously unknown material. Providing a visual resource to these smaller companies has the potential to impact the work they perform in their communities.

Even in their current analog form, research demand for these materials is strong. It is difficult to find a book on theater in America that does not draw on the City Museum's Theater Collection—in the last year alone, Morgen Stevens-Garmon, Theater Archivist, has received over 160 research inquiries. Many of these researchers access and ultimately secure permissions to publish images from the Theater Production Files. For example, such images appeared in the 2012 publications *Irving Berlin's American Musical Theatre* by Jeffrey Magee, and *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy*, an anthology edited by Stephen Johnson. (Please see *Supporting Document 1* for a selected bibliography of publications referencing the Theater Collection.)

The Museum's theatrical production holdings offer potential researchers a greater chronological range and depth of content in comparison to collections at other institutions. Currently the largest online repository for digital images related to theater production is the New York Public Library for the Performing Arts (NYPL). NYPL has digitized and made publicly accessible 24,000 photographs documenting about 2,100 different productions. These materials complement the City Museum's Theater Collection, with only minor overlap. The NYPL collection has a broader scope, incorporating national and international theater productions as well as film, in addition to New York theater—but having cast a wider net, sizable gaps exist in its coverage of American theatrical production.

One such gap concerns Maurice Maeterlinck's *The Blue Bird*, which debuted in this country in October 1910 and marked the introduction of symbolist drama in the U. S. It was a part of the repertory of the hugely influential Moscow Art Theatre, yet there are no images easily accessible of the American première at the Shubert brothers' Majestic Theatre. The City Museum holds over 20 images from that production with the potential to illuminate the transfer and interpretation of European artistic trends for popular American audiences, if they can be made accessible online.

Another theatrical subject currently given short shrift in the digital environment is the influence of David Belasco, the “Bishop of Broadway,” who wrote, staged, produced, or performed in over 280 theatrical productions in New York City. His obsession with recreating a natural environment on stage led to innovations in electric lighting and technical design. The Museum’s Theater Production Files hold images from an unparalleled 69 different Belasco productions, including *The Girl of the Golden West*, which was adapted into an opera by Puccini. Belasco’s dedication to realism found its zenith in the 1912 production of *The Governor’s Lady*, when he reproduced a functioning restaurant kitchen on stage. Though his plays were not much produced after his lifetime, he launched the careers of Frances Starr and Mary Pickford. Digitizing the Belasco materials would more than double the amount of visual information currently available online.

The Theater Production Files provide a rich resource for the general public as well as curators and scholars, with extensive documentation of Broadway’s best-loved shows. The collection contains over 120 images from the original 1943 production of *Oklahoma!*, which was considered the first book musical fully integrating song, dance, and narrative, and was also the first collaboration between Richard Rodgers and Oscar Hammerstein II. There are nearly 100 images from *West Side Story*, which paired the orchestrations of Leonard Bernstein with the lyrics of budding genius Stephen Sondheim. Over 200 images from *Fiddler on the Roof* reveal how the Yiddish stories of Sholem Aleichem proved transformative to the American musical form.

While other institutions across the nation possess significant holdings on American theater, none of them are as well positioned as the City Museum to provide digital access to these materials. Other major repositories include the Harry Ransom Center at the University of Texas, the Jerome Lawrence & Robert E. Lee Theatre Research Institute at Ohio State University, the Harvard Theatre Collection, and the Museum of Performance and Design. These institutions have not digitized their theatrical materials, nor do they host the type of online platform that would allow for easy navigation between unique objects. Digital collections at the Library of Congress focus on popular entertainments like vaudeville, minstrelsy, and music, and host few production stills.

Audience: The intended beneficiaries of this project include theater and social historians, costume designers and curators, stage and set designers, architectural historians, performers, and playwrights, as well as students, lifelong learners, and anyone with an interest in New York City or theater history. The digitized records will be available to users all over the world via the Collections Portal. Since its launch in December 2010, more than 200,000 visitors from 172 countries have viewed 3.5 million Portal pages. The Portal’s zoom feature allows visitors to investigate even the tiniest details of the high-resolution images on view, and the collections can be easily searched using keyword terms, including location, subject, or creator.

Relevance to Strategic Plan: Over the past decade, under the leadership of *Ronay Menschel Director* Susan Henshaw Jones, the City Museum has experienced a remarkable revitalization that springs from priorities identified in a 2003 strategic plan. The Museum has successfully embarked on a three-pronged strategy for renewal: a \$92 million capital project to renovate and upgrade our magnificent yet aged Georgian Revival building; the launch of ambitious new exhibitions, publications, and public and educational programs; and the advancement of the stewardship of the Museum’s collections with regard to physical care, intellectual control, and accessibility.

Digitization of the Theatrical Production Files would support the last of these strategic objectives, and would directly serve the Museum’s mission to connect the past, present, and future of New York City, educating the public about the city’s distinctive character, especially its heritage of diversity, opportunity, and perpetual transformation. It would also advance IMLS goals for MFA Collections Stewardship projects by enhancing the care and management of a nationally significant, research-level collection, and by using technology to expand the discoverability of this important cultural resource and make access sustainable for future generations.

Creating online digital content for visitors is a vital way for the City Museum to expand audiences and enhance core services. The Museum has invested considerable institutional resources in this endeavor. Over the last five years, in addition to the launch of the Collections Portal, we have mounted four online exhibitions and are midway through the redesign of www.mcny.org, funded by grants from the IMLS and the Altman Foundation. The City Museum's investment in digital content is bearing fruit: the number of annual virtual visitors has grown by 74% since the launch of our first online exhibition in 2008, paralleled by a 20% increase in on-site visitors over the same period.

Project Work Plan

Project Activities: With support from the IMLS, the City Museum will capture digital images of 30,000 photographic prints, slides, and lithographs, and will tag the object records with descriptive metadata. Digitization and cataloging will take place in the Museum's state-of-the-art, on-site digital lab, which features customized technical equipment, including a wall-mounted camera column and copy stand, and a special oversized vacuum board to accommodate large photographs or works on paper. The lab's technical specifications conform to the Federal Agencies Digitization Guidelines Initiatives' standards in image capture (see *Optional Attachment 2* for a full description of lab equipment and set-up).

Project Management and Staffing: The Museum's lab is staffed by a highly qualified team of catalogers and digital imaging specialists who are trained in digital capture and image file management, metadata creation, and web development. Digitization of the Theater Production Files will depend upon the integrated efforts of the following staff (please see *Staff List* and *Resumes of Key Project Staff* for further details on personnel and their qualifications):

Collections Staff:

- **Project Manager: Morgen Stevens-Garmon, Theater Collections Archivist**, holds a Master's Degree in Information and Library Science (MLIS) with a Certificate in Archival Studies from Pratt Institute and an M.A. in Theater History from Hunter College – CUNY. She has been with the Museum since 2010. She will hire and train project employees, establish and monitor priorities, and oversee work-flow progress on all aspects of the project. She will also solicit rights holders and disseminate the results of the project.
- **Lacy Schutz, Director of Collections**, joined the Museum in 2009 with extensive experience in archives management and digital projects. She leads a department of 17 across two locations and is responsible for archives and collection assessment, processing, and management; digitization of collections and associated web projects; collections cataloging and database management; internal and public access to collections online and in person; collections storage; registration; and incoming and outgoing loans. She will coordinate with Orange Logic, the host of the Museum's online Collections Portal, to plan image uploads.
- **Eddie Bartolomei, Chief Preparator**, joined the Museum in 2000. He will provide guidance on object handling and re-housing, and will transport objects from collections storage to the onsite digital lab.
- **Collections Assistant**, to be hired with grant funds. A successful candidate will possess object handling experience, exceptional organizational skills, and attentiveness to detail.
- **Interns (2)**, to earn school credit for their unpaid work on this project. Successful candidates will consist of graduate students in Museum Studies or Library and Information Science programs.

Digitization Staff:

- **Mia Moffett, Digital Imaging Specialist**, holds a BA in photography from the University of the Arts in Philadelphia. She is responsible for digital capture of all objects shared via the online Collections Portal.
- **Susannah Broyles, Metadata Creator**, holds an MS in Library and Information Science from Pratt Institute. She will create a descriptive catalog records for each object following the Museum's preferred thesauri.
- **Lauren Robinson, Metadata Creator**, holds a MLS from Queens College. She will create a descriptive catalog record for each object following the Museum's preferred thesauri.

- **Ann Go, IT Manager for Collections**, joined the Museum in 2006. She is responsible for collections database and digital asset management, disaster recovery, and stewardship of the newly-created collections digital assets.

Project Timeline: Digitizing the Theater Production Files will require a project period of two years, beginning October 1, 2013 and ending September 30, 2015. This timeline is based upon the digitization team's current rate of cataloging and photographing similar objects on previous comparable projects. If awarded IMLS funding, Ms. Stevens-Garmon, the Project Manager, will hire a part-time Collections Assistant and student interns by mid-October 2013 and will train them on the specifics of the project, reviewing planned workflows, and providing hands-on daily support. She will meet with project staff and Ms. Schutz on a weekly basis to review progress toward deliverables of object processing and to address any questions that may arise during cataloging.

Materials to be digitized will be broken into five groups based on object type. Groups will move concurrently through a workflow comprised of four activities: processing, re-housing, digitization, and cataloging.

Processing: Productions are organized alphabetically by title and housed in 675 archival drop-front boxes measuring 12" x 15 ¼". Boxes are either 3" or 1 ½" high. Another 65 oversized boxes contain large prints. Related tasks:

- Organize objects according to size and accession number. Best practices for photographic prints include storing like objects in appropriately sized boxes that limit the objects' movement. Grouping objects by size also ensures efficiency in the digitization process, reducing the need to move camera and lighting equipment between shots.
- If an object does not have an accession number, the Project Manager will assign a unique identifier based upon the Museum's current object numbering schema.
- Project Manager will identify and separate out duplicate images from digitization call sheet.
- Collections Assistant and interns will prepare objects to be transferred to the photographer for digital image capture in groups according to the timeline outlined in Schedule of Completion.
- Collections Assistant will identify objects for potential conservation treatment under future grant opportunities, based upon their condition and significance to performance history.

Re-housing: For the most part, objects are stored in protective polyester sleeves. Objects not adequately protected will receive new sleeves. All lithographic prints, photographic prints, slides, and negatives will be re-housed into size-appropriate, archival containers. Related tasks:

- Project Manager will order general re-housing supplies at the start of project.
- Project Manager and Chief Preparator will train Collections Assistant and interns on proper object handling and re-housing techniques.
- Collections Assistant and interns will re-house into new polyester sleeves any objects inadequately covered.
- Collections Assistant will record any oversize or specialty re-housing needs and Project Manager will place special supply orders as needed.

Digitization: The entire digitization team is experienced in object handling and has been working together on similar projects for over a year, so no time or IMLS funds will be spent on establishing the work-flow for the proposed project. Additionally, as work will be performed in the Museum's on-site digital, no funds will be spent on packing or transport of objects to an outside vendor. Related tasks:

- Digital Imaging Specialist will digitally capture images of all objects and carry out post-production for images.
- IT Manager for Collections creates TIFF files and JPEG derivatives from raw image files.

Cataloging: The Museum's local cataloging manual is based on *Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images* (American Library Association Editions, 2006), and utilizes a local lexicon

developed using the Getty Art and Architecture Thesaurus and Library of Congress Subject and Name Authority Terms. Related tasks:

- Project Manager will create or refine a basic catalog record for the object, composed of administrative metadata including accession number, department, collection, gift number, and credit line.
- Collections Assistant, with assistance from interns, will record physical metadata of each digitized object: location, dimensions, and condition.
- The Metadata Creators will create comprehensive catalog records for all objects by completing the metadata fields for title, description, medium, subject(s), creator, and object date. This descriptive metadata makes up the public record that accompanies the digital image available via the Collections Portal. The public record will mirror the internal record in the collections management system.

Throughout the project, the Project Manager will seek signed usage agreements for images still in copyright, to ensure full public access to the greatest possible number of objects. Currently images for about 35% of the objects are in the public domain, and the City Museum holds display permissions for another 15%. By the end of the project, we expect to make images for approximately 80% of the objects available online. Images for which no permission was granted will be suppressed from public view, but the catalog record will be available. Researchers may view images suppressed from the public at two computer stations in the Museum's on-site Research Room.

At the completion of the workflow described above, the IT Manager for Collections and the Director of Collections will coordinate the upload of images and metadata to the Collections Portal, and Museum staff will publicize this new resource according to the dissemination plan outlined below. Following the launch, the Project Manager will begin a three-month evaluation phase. The City Museum regularly monitors traffic to its website, tracking visitor numbers, keyword searches, and page views via Google Analytics to identify visitation patterns. The Project Manager will monitor the metrics described under Project Results, and perform both a monthly analysis to determine if additional outreach is necessary to achieve the project's intended results.

Dissemination Plan: When the materials cataloged under the proposed project are accessible online via the Collections Portal, the Project Manager will work with the Museum's Communications and Marketing team to publicize the availability of the collection to a wide range of academic and general audiences. Announcements regarding the improved accessibility of the collections will be sent to national and local archives and theater listservs, such as the American Society for Theatre Research, Theater Library Association, Educational Theatre Association, American Alliance for Theatre and Education, and New York State Theatre Education Association. The Museum will also submit articles to the publications of archival professional organizations, such as the Society of American Archivists, Mid-Atlantic Regional Archivists Conference, New York State Archives Conference, and the Archivists Roundtable of Metropolitan New York.

In addition to the professional outreach described above, the City Museum will connect with a general audience of theater enthusiasts, students, educators, Museum members, and friends. We will send press releases to over 75 print and online media outlets, seeking media coverage in newspapers, television, radio, and professional journals. Announcements in the Museum's own print materials will include the quarterly *Program Calendar* (distributed to 15,000 addresses via regular mail) and *City Courant*, a Museum journal mailed to members and donors. We will also conduct extensive social media marketing, including postings on Facebook, Twitter, and Instagram; announcements on collections.mcny.org and on www.mcny.org; weekly e-mail blasts, sent to approximately 15,000 addresses; and postings to the Museum's blog (mcnyblog.org), which will feature highlights from the Theater Production Files and provide a behind-the-scenes look at efforts to increase access to these holdings.

Project Budget and Resources: The total budget for the Theater Production Files digitization project is \$312,512, including salaries for existing and new project staff, re-housing supplies, and server space for digital image hosting.

The City Museum will contribute \$162,512 of this amount, comprising a cash contribution of \$27,231 and an in-kind contribution of \$135,192 in staff time by collections personnel and interns, as well as indirect expenses. The Museum respectfully requests a grant of \$150,000 from the IMLS to support the temporary Collections Assistant, re-housing supplies, and salaries for the digitization staff, whose positions depend on external grant funds.

Project Results

Changes in Knowledge: Since 1927, the Museum's renowned collection of theater production materials have been an essential resource for exhibitions, thematic publications, and general research—all of which benefit scholarship, education, public programming, and lifelong learning. Making the Theater Production Files digitally accessible to a global audience will promote and foster these types of engagement and expand the impact of the collection. The proposed digitization project will help fill gaps in available scholarship and will significantly enhance the continuing conversation between theater scholars, practitioners, educators, cultural historians, and the theater-going public.

Improvements to the Care, Condition, and Management of the Collection: Re-housing the Theatrical Production Files will extend their useful life, and facilitating web access to the files through standardized-quality digital images in an existing online collections database, will reduce needless handling and ensure that these valuable materials continue to serve as a resource for research or display. Digitization will also enhance the physical and intellectual management of these 30,000 objects by ensuring that full catalog records exist within the Museum's collections management system. Location data will help staff and external researchers physically locate materials, while descriptive metadata will allow for better intellectual control over the collection by enhancing discoverability via object keywords.

Tangible Work Products: The proposed project will result in the creation of digital images and descriptive metadata for approximately 30,000 objects from the Theater Production Files. Records for an estimated 80% of these objects will be made freely available to the public via the City Museum's Collections Portal.

Measurements of Success: The success of the Theater Production Files digitization project will be measured according to the following metrics and goals.

- The Museum will create digital image surrogates and full metadata records for 30,000 objects, as measured by its collections management database, ARGUS.
- The Museum will upload all object records to the online Collections Portal, with high-resolution images available for at least 80% of records.
- Virtual visitors to the Collections Portal will increase by 10% during the three-month evaluation phase following the upload compared to the same period the prior year, as measured by Google Analytics.
- The newly available records will create an engaging online experience for visitors. This will be measured by tracking the average length time each online visitor spends on the Collections Portal, with the goal of achieving an average visit of four minutes, as measured by Google Analytics.
- The increase in records available on the Collections Portal will drive traffic to the Museum's primary website, increasing page views by 10% during the Evaluation phase, as measured by Google Analytics.

Sustaining the Benefits of the Project: Through the online Collections Portal, the Museum will continue to share increasing portions of its collection with the public. This is a long-term plan, and its sustainability is a priority. Technical support for the collections database and the digital lab is provided by the Museum's two-person IT staff. The Portal is supported by Orange Logic, a digital asset management firm whose museum clients include the International Museum of Photography/George Eastman House, and the Réunion des Musées Nationaux in France. Since the Portal's launch in December 2010, it has already experienced one major "renovation" to increase search functionality and enable access on smart devices. As we add different types of objects and collections to the Portal, we will work with Orange Logic to ensure that the user interface meets the needs of the public.

Year 2

Task/ Month	Oct-14	Nov-14	Dec-14	Jan-15	Feb-15	Mar-15	Apr-15	May-15	Jun-15	Jul-15	Aug-15	Sep-15
Processing and Rehousing												
Supply order												
Group I (9,650 objects)												
Group II (9,650 objects)												
Group III (9,650 objects)												
Group IV (650 object)												
Group V (400 objects)												
Photography												
Group I (9,650 images)												
Group II (9,650 images)												
Group III (9,650 images)												
Group IV (650 images)												
Group V (400 images)												
Comprehensive Cataloging (2 catalogers)												
Group I (9,650 objects)												
Group II (9,650 objects)												
Group III (9,650 objects)												
Group IV (650 objects)												
Group V (400 objects)												
Public Access and Dissemination												
Usage agreement solicitation												
Objects uploaded to Portal												
Dissemination of project												