

Mount Holyoke College Art Museum *Digitization and Data Management Project*

1. Statement of Need

One of the first collegiate museums in the United States (founded in 1876), the Mount Holyoke College Art Museum (MHCAM) prides itself on the significance and diversity of its collection; visitors can stroll through its nine galleries and survey a visual mosaic of cultures that spans both history and geography. Its ambitious exhibition schedule and ongoing rotation of displays, however, can only represent a small percentage of its wide-ranging collection of 15,000 objects at any given time. In order to better serve its community of students, faculty, scholars, and the general public, the Museum has established a primary goal of increasing accessibility to this rich permanent collection. The MHCAM requests the support of the Institute of Museum and Library Services (IMLS) in enhancing its archive of high-resolution digital images and substantially adding to the catalogue records of two of its most noteworthy and frequently requested holdings: objects from antiquity and works of art on paper. The Museum began to collect antiquities very early in its history and these objects are among its most distinguished holdings. In addition to major Greek vases and ancient sculpture, many smaller items are increasingly being used by faculty and students in teaching and original research. The wide-ranging and diverse collection of works of art on paper includes such things as early European woodcuts, masterpieces by Rembrandt and Dürer, Japanese woodblock prints, Old Master drawings, and modern photography. These holdings have been expanding rapidly through both gift and purchase with an eye toward acquisitions that relate specifically to the curriculum. They are heavily used in teaching and in student research projects, and require special handling, so digitization is essential to their effective use.

Supporting the Strategic Plan and Mission Statement

By improving access to these collections, the MHCAM will not only serve its audience more effectively, but will also support a number of crucial goals outlined in its strategic plan. The Museum's most recent strategic plan was developed over a nine-month period in 2007-08 and produced a set of both one-year and three-year objectives. Crucial to its success was the involvement of an outside consultant from Cambridge Hill Partners, Inc., who worked closely with members of the Museum staff and the Art Advisory Board in assessing the Museum's mission, its successes, weaknesses, opportunities, and challenges. Interviews and focus groups comprising the College's senior staff, faculty, students, volunteers, and representatives from the community, also helped to shape a summarizing document that listed potential initiatives as well as short- and long-term goals. Key priorities were identified in five areas: expanding engagement with students; further cultivating faculty use of the collection in teaching; continuing to enrich collections management, exhibitions, and programming; developing new audiences and enhancing community outreach efforts; and increasing resources in the areas of technology, facilities, and funding (see Appendix: Strategic Plan Summary).

These priorities are closely tied to the Museum's mission to affirm visual literacy as an essential component of a liberal arts education and "provide direct experiences with original works of art through the development, preservation, and presentation of a comprehensive permanent collection." An expanded electronic archive is an indispensable tool in upholding this mission, and coincides specifically to fundamental components of the plan:

- *Collections Management:* Ready access to images of the art objects will allow for state-of-the-art stewardship of the collection, as visual documents are essential in verifying inventory records and condition reports. It will also streamline responses to inquiries for loans, image reproductions, and research support.
- *Audience development:* A heightened presence on the World Wide Web will enhance awareness of the collection on the part of students, academics, professionals, and engaged audiences worldwide.
- *Collaboration with faculty, academic departments, and the College's interdisciplinary Centers:*

An accessible database will strengthen and broaden engagement with faculty and students throughout the College and will result in collaborations across disciplines and with the other members of the Five College consortium (Amherst, Hampshire, Mount Holyoke, and Smith Colleges, and the University of Massachusetts).

This last element of the strategic plan is of primary importance, as the Museum staff's success in increasing contact with faculty has already resulted in greatly heightened use of the collection for teaching. In May 2009, those efforts garnered substantial new support with a generous grant from the Andrew W. Mellon Foundation's College and University Art Museum Program aimed at more effectively integrating the collection into the College curriculum. Class visits to the Museum tripled during the 2008-09 academic year, and even more activity has been stimulated in the first months of the 2009-2010 academic year with the addition of an Andrew W. Mellon Academic Coordinator devoted to faculty outreach. A more comprehensive database that is amplified by photographic documentation will be crucial in supporting this initiative.

Institutional capacity:

In 1995, the MHCAM joined forces with the museums of the Five Colleges and nearby Historic Deerfield to create one of the first shared museum databases in the United States. The web interface of this database, Möbius, is vital in making these six collections accessible to a greater public audience, and the site already averages over two million searches annually. Without high-quality visual images and standardized object information the database cannot effectively serve the community; it is imperative that each of the six institutions contribute to the development and maintenance of this valuable resource.

Because of limited funding, the MHCAM has made less progress than its fellow consortium members in adding images and completing text fields in this database. As a result, many works of art are identified only by text descriptions and not visual imagery, and faculty and students are thus unable to take full advantage of the Museum in their teaching and research. The demand for collection access by these parties is growing exponentially due to the Mellon-funded initiatives, but currently they often must go directly to Museum staff for guidance. The staff responds by physically pulling numerous objects from storage for consideration, when inquirers' selections could have been narrowed in advance via the online database. Museum objects are thus exposed to unnecessary handling and the associated risks, and considerable staff time must be committed to this effort. A more complete illustrated database would alleviate much of this burden and improve accessibility to an eager audience.

The expanded electronic database will also greatly enhance the efficiency of other regular operations such as exhibition planning and loan processing. The physical condition of works of art can be more efficiently tracked and verified, for example, when visual representations stand as concrete evidence. The management of rights and reproductions will be streamlined as well, and images will be available to share with other institutions for collaborative exhibition planning and loans. These augmentations to the management and administration of the collection and operations will substantially advance the Museum's ability to achieve the goals of its recent strategic plan.

Intended audience:

With improved ability to serve its audience and promote its offerings, the MHCAM will not only influence the immediate community of MHC students, faculty, and staff, but also a larger regional and national population of scholars, educators, and art enthusiasts that are drawn to the culturally-rich region of Western Massachusetts known as the Pioneer Valley. The area is home to over 28,000 students and 2,200 faculty of the Five College consortium, in addition to numerous community colleges and private educational institutions. The MHCAM is also a member of "Museums10," a highly dynamic partnership of college and area museums established in 2004 that has become a powerful cultural magnet, attracting visitors from all over the East Coast and beyond.

Creative alliances within this extensive network and its audience help to support the kind of collaborative programming, exhibitions, and academic events that extend the Museum's reach beyond the MHC campus.

The MHCAM has also, since its founding, been a resource for scholars internationally due to the breadth and historical significance of its collection. Notable individual objects include an extraordinary Greek bronze statuette of a youth from the Classical period; a panel painting from Duccio's 14th-century *Maestà*, a rarity in American collections; the only known pair of screens by Yukinobu, the most distinguished woman painter of the Edo period; and a spectacular landscape by George Inness, painted during his important sojourn in North Conway, New Hampshire, and acquired a year after its completion in 1876. There are increasingly frequent requests from scholars across the globe who wish to utilize such major works of art in their studies. Recent inquiries include a French archeologist who traveled to the College to view Roman sculptures and a graduate student from the University of Padua researching the Museum's 14th-century Italian panel painting by Guariento da Arpo, to name only two such examples. The ability of international scholars to learn about and make use of these important objects is critically tied to the expansion of the Museum's electronic database.

2. Project Design

Background:

Using limited financial resources, the MHCAM has been working systematically since 2004 to enrich its catalogue information and add digital images to its database. The first phase of its digitization plan, guided in its early years by specialized College staff, began with the comprehensive scanning of all existing slides and transparencies and resulted in a set of digitization standards specific to the Museum. As technology advanced and the demand for digital images increased, the MHCAM adjusted its approach to digitization and enthusiastically embraced new strategies that have helped it continually meet the needs of its patrons. In more recent years, for example, it raised and allocated funds to support six week-long sessions with the professional photographers Stephen Petegorsky and Jim Gipe, allowing for the digitization of three-dimensional objects for which handling and setup were particularly complex. While critical for the documentation of more delicate and complicated works of art, this approach is not necessarily cost-effective for a large-scale digitization plan. Seeking a more economical option, the Museum embarked on a second phase of its plan in 2009: a pilot project to determine the feasibility of a full-time in-house photographer to document substantial collections.

In July 2009, the MHCAM hired a full-time specialist to explore and implement the best practices for digitization. In her previous work with the Museum, she began the tasks of acquiring necessary equipment and researching College server space and security, and these last few months have allowed her to plan and commence an efficient program to track and review work. This planning stage has involved consultations with members of the College's Library, Information, and Technology Services staff, and with photographers Stephen Petegorsky and Jim Gipe to put in place a digitization plan that is both efficient and technologically up to date.

Project Activities: Digitization

As a result of the pilot project, the grant-funded third phase of this initiative will involve a systematic process for photographing, formatting, and storing digital images. The images are captured as RAW files, reformatted as master Tifs (7200 pixels in the longest dimension), labeled with a MacBeth grayscale color chart, and color-corrected on a calibrated LaCie monitor by the digitization specialist. Derivative file types include high-resolution working Tifs (4600 pixels in the longest dimension) for print publication, access Jpgs (1200 pixels in the longest dimension) for internal reference, and screen/database Jpgs (1200 pixels in longest dimension) for web publication and inclusion in the online collections database, Möbius. Administrative metadata as well as the Museum's copyright clause are imbedded in each image, and the final digital products are preserved on the College's central network drives, backed-up and maintained by specialized staff. This involved procedure—the details of which are fully outlined in the Specifications for Digital Products—will be assessed and refined over

the coming months to ensure the effectiveness of the grant-funded third phase.

Project Activities: Cataloguing

While a complete digital image registry for the collection will be a considerable enhancement to the object database, it must be accompanied by a substantial supplementation of the descriptive metadata. To that end, the project team comprising the digitization specialist, curator, and collections manager, has used the pilot project to develop a methodical procedure for reviewing and augmenting the textual records of the objects in question. Specific emphasis has been given to recording and transferring cataloging information into the collections management database (MIMSY XG) that is displayed in the publicly accessible web-interface (Möbius) greatly increasing the usability of this tool. These data fields include accession number, title, maker, maker culture, materials, measurements, description, and keywords. More in-depth research by the cataloguing team will also gather such essential information as conditions, translations of titles and inscriptions, bibliographical references, and exhibition histories. The two-fold approach of this project will serve to build both the visual and textual records of the collection, resulting in a far stronger resource that can be used by the academic and worldwide communities.

Overall Goals:

Weighing class-use, historical importance, frequency of scholarly requests, and efficiency of production, the project team has determined that works on paper and three-dimensional objects from antiquity are of highest priority. This first decision was supported on three levels: prints, drawings, and photographs are the largest component of the collection (7,750 objects); they have the highest frequency of use in the classroom (during the 2008-09 school year, 75% of the 1,053 objects used by classes were works on paper); and they can be digitized with the greatest efficiency since almost all of them are stored unframed. While the collection of ancient objects is less substantial in number (400 objects), its significance was equally evident in determining the scope of the project. The Museum began collecting antiquities in the late 19th century; consequently, the holdings comprise both high-quality works of art and smaller artifacts that offer a more intimate view of the ancient cultures of Egypt, Greece, and Rome. A new Mellon-funded collaborative project initiated by the Yale University Art Gallery will provide the special opportunity over three years (2010-2013) to install 30 of Mount Holyoke's ancient objects alongside 40 loans from Yale in a thematic exhibition. At least eight Mount Holyoke courses have already been planned around this installation, as well as eleven others within the Five College Consortium. Digitization of the Museum's antiquities is all the more important now, as the objects on view and many hundreds more in storage will be used in these classes.

While the digitization specialist will photograph smaller two- and three-dimensional objects, Petegorsky and Gipe will continue to photograph the more complex and larger-scale antiquities. The project outline thus includes twelve days of work for these photographers in July 2011 and July 2012, when classes are not in session and the Museum staff is more readily available to support the process.

Prior to the start of the grant period, the digitization specialist will photograph approximately 3,000 works on paper (at a rate of 20 per day), leaving roughly 3,800 to be photographed and catalogued during the six-month time segments (four milestones) between August 1, 2010, and July 31, 2012. During **Milestone 1** the team will photograph and record essential cataloguing information for the works of art on paper that the curator has deemed to be of the highest priority; during **Milestone 2** they will focus on objects of emerging need for class use and the most frequently requested paintings and smaller three-dimensional objects; Petegorsky and Gipe will complete a summer photo shoot of ancient objects; during **Milestone 3** the team will process the remaining works on paper; during **Milestone 4** the student assistants, curatorial assistant, and the Museum's post-graduate fellow (known as the "Art Advisory Board Fellow") will carry out in-depth research and complete the cataloguing of the recently digitized objects; Petegorsky and Gipe will photograph the remaining ancient objects

during a summer session. Interspersed throughout these milestones will be the continued photography and cataloging of recent acquisitions, objects leaving the Museum on loan, and works of art slated for inclusion in featured exhibitions. The IMLS grant would allow for the digitization and cataloging of approximately 5,000 objects—nearly doubling the MHCAM’s current digital collection.

Project Management and Evaluation

The progress of this endeavor will be supervised by the collections manager and the curator at designated intervals. The curator, for example, will carry out bi-monthly reviews of the entries in MIMSY XG by examining progress reports generated by the database system. Both staff members will also review the digital images at quarterly intervals to measure quantitative progress as well as quality of the image files. In addition, quarterly meetings with the supervisor of the College image repository and scheduled network system checks will insure that the digital products are both secure and adequately maintained (See Appendix: Summary of Completion).

Plans to reach the intended audiences

Broad access to both the digital images and descriptive data will be available via the Internet as images are linked to the Museum database and web-interface in weekly batches. In accordance with the Artists Rights Society agreement, the MHCAM submits only thumbnail-sized image files to the online database so that copyrighted images can be viewed by the entire web audience, but not downloaded for other uses. Individuals who wish to view or publish high-resolution images, must follow the Museum’s standard procedures for rights and reproductions to obtain Tif files for educational, editorial, and commercial use. The MHCAM digitization team is also collaborating with the College’s Library, Information, and Technology Services digital assets department to investigate participation in a College-supported digital repository that would make these high-resolution images available to the immediate Mount Holyoke community, as well as to other enrolled institutions. By the completion of Milestone I, the Museum’s digital collection should be fully incorporated in this College resource, promoting their unfettered use in teaching and learning.

In order to keep the Museum’s key audience aware of the growing archive, the MHCAM will announce substantial milestones in its e-newsletter, a publication received by nearly 2,000 active patrons and accessible to all on its website. Headline stories will also be brought to the attention of the College’s Communications Department for inclusion in campus publications such as the semiannual magazine, *Vista*, and the News and Events page of the Mount Holyoke website. To reach a broader professional audience, the Museum will also announce the completion of the project through the New England Museum Association’s email digest, thus informing regional museum professionals of this resource and increasing future opportunities for collaboration.

3. Project Resources

The MHCAM will complete the grant-funded third phase of the digitization and cataloging process between August 1, 2010, and July 31, 2012. The project will be a top priority during this period, and as such, the Museum will reallocate both student and staff time to ensure successful completion. The qualifications and project responsibilities of the team members are as follows:

Director Marianne Doezema (2% time commitment) will oversee the process of digitizing the permanent collection in partnership with the collections manager and curator(see below). She will supervise the budget and the hiring of staff, and will ensure that overall goals of the project are met and that they support the Museum’s overall mission. She has been director of the MHCAM for fifteen years.

Business Manager Debbie Davis (2% time commitment), will manage the budget. As MHCAM’s Business Manager for nine years, she has overseen multiple grant projects and has extensive administrative experience.

Collections Manager Linda Delone Best (15% time commitment), will supervise and periodically review the

project outcomes. She has worked as registrar at several museums and has supervised the digitization project at MHCAM from its outset. Her extensive experience with the database began with her participation in the feasibility study and selection of the database in 1995 along with regular reviews of data standards. Due to her special familiarity with the system, she will also train any new staff and assist with technical problems relating to the database.

Curator Wendy Watson (10% time commitment), will prioritize objects for digitization, review image quality, and monitor the cataloguing process. With 35 years experience at MHCAM she has extensive knowledge of the permanent collection and has helped to build and refine it over that time.

Digitization Specialist Laura Weston (100% time commitment), has been dedicated to this project since July of 2009; she has already produced many high-quality images of the permanent collection and has been responsible for organizing and archiving all images related to the Museum's collections and programs. She has art-handling knowledge, serving as a preparator to the MHCAM and other museums. As the Art Advisory Board Fellow (2007-2009) she gained in-depth knowledge of the Museum's holdings.

Preparator Brian Kiernan (20% time commitment), will supervise and assist in retrieving objects from storage and the removal of frames, mounts, and housings. Any repairs or upgrades to housings will be done before the object is returned to storage. He has many years of technical art handling experience in galleries and museums.

Curatorial Assistant Rachel Beaupré (25% time commitment) will handle all rights and reproduction requests while also participating in cataloguing. She is well prepared with a strong art history background and several years of experience in galleries.

The Art Advisory Board Fellow and Student Assistants, will help to retrieve objects from storage and prepare them for photographing. The Fellow and student assistants will record measurements, inscriptions, and descriptions of the objects before they are returned to storage, and will further research and enter the descriptive metadata into the computer database and paper object files. With training from the digitization specialist, they will also link images to the collections database. The time commitments are as follows: Art Advisory Board Fellow 25%, Student Curatorial Assistant (year-round) 100%, Student Academic Assistant (academic year only) 75%, Summer Student Assistant 30%.

Instructional Technology Consultant for the Arts, Nick Baker (5% time commitment), will assist in the merging of the Museum's image archive with the larger College data repository and oversee technical aspects of the project. He serves as the Museum's liaison to Library Information and Technology Services, which will be integral in the processes of storing and accessing images. He has a Master's of Science in Information, was a librarian at Williams College, and has worked as a web developer.

Contract Photographers, Stephen Petegorsky and James Gipe of Pivot Media had been digitizing all critical objects before the position of Digitization Specialist was created. Moving forward they will photograph three-dimensional objects from antiquity using their own specialized equipment, as well as edit, size, and store the resulting images following the Museum's specifications over twelve one-day sessions.

Budget:

The funding needed to complete this two-year project amounts to \$369,361, which includes the salaries and benefits of Museum staff listed above, appropriately scaled to reflect their involvement in the program. It also includes funds necessary to acquire additional equipment, compensate technology consultants, and support the photographic services needed to achieve the project goals. The Museum has already proved its commitment to this endeavor through its investment of significant time and monies. Extensive research and consultations informed its purchase of: a Canon 5D digital SLR camera, 500 GB LaCie external hard drive, iMac computer, 1 TB Western Digital external hard drive (stored in the College Networking Department for backup), copy-stand and lights, and image editing software. Balancing incomes with the standard operating expenses, the Museum has determined that it can contribute \$219,388 through the following elements of its match: salaries of core Museum staff, the wages of student assistants, and the subscription fees for MIMSY XG. The MHCAM requests \$149,973 from the IMLS to employ the digitization specialist for an 18-month period, to contract with

Petegorsky and Gipe, to make necessary enhancements to existing equipment, and to fund professional education, all of which is outlined in the Appendix: Budget.

4. Impact

While the completion of the digital and text archive is the long-term goal, the MHCAM's current priorities are to refine cataloguing data and photograph its works on paper and its antiquities. The documentation of these particular holdings will respond to the greatest need at this time and will have the broadest impact. The extent to which these digital products have reached the Museum's audience will be measured both objectively and anecdotally, through statistical analysis of the Museum's online database traffic and through surveys of faculty, students, researchers, and publishers. The Andrew W. Mellon Coordinator of Academic Affairs already conducts a systematic review of student and faculty experiences in the Museum, and in the future each professor and student will be asked to complete a survey at the end of their individual museum visits or semester-long courses to report specifically on their experience with the online digital collection. This information will be essential in shaping the future of the project as the Museum continues full documentation of the collection.

By July 31, 2012, digital images will be linked to over 7,500 database records, allowing the Museum to expand its community outreach through three important established avenues: the Museum website, the Möbius web-interface of its database, and Mount Holyoke College's Electronic Learning Arena (*ella*).

- *Website*: Redesigned in 2009, the MHCAM website is a growing guide to its collection, history, and exhibition and event schedule; increased imagery will help the Museum accurately present itself to its Internet audience. A deep repository of digital images will enable additional features including virtual exhibitions, educational guides, and other new research related to both collections and exhibitions.
- *Möbius*: The online platform for the Five College Museums/Historic Deerfield Collections Database is the primary avenue through which to reach the surrounding academic community. Increased participation in this resource will provide an enhanced database for students, faculty, and outside scholars, and also promote collaborative efforts within the museum network.
- *ella*: The College's online learning platform, known as *ella*, offers faculty the opportunity to present additional materials and resources for student use in conjunction with their coursework. The Museum's digital image archive will dramatically increase the ability of faculty to supplement texts with visual evidence, enabling the students' first-hand experiences with the Museum collection to extend beyond their class session in the Museum's Carson Teaching Gallery and into an enduring virtual arena.

In addition to these three areas of impact, funding from the IMLS initiative will lay the groundwork for the MHCAM's participation in more widely-reaching digital asset collections, including a campus-wide registry currently underway at the College, and ultimately the international image database, ArtStor.

A fully functional database with complete, accurate information and high-quality images is fundamental to the Museum's operations and its initiatives, including collections management, audience development, academic collaborations, and access for the wider public. Because the MHCAM follows the best practices in creating descriptive and administrative metadata as well as preserving digital materials, this two-year project will result in a permanent resource for the Museum and the broader community. Its effects will be long-lasting as it provides greater overall care for the Museum's holdings; streamlines staff time in fielding inquiries, developing exhibitions, processing loan requests, and documenting the physical state of the works of art; and most importantly, increases universal accessibility to its remarkable permanent collection.

BUDGET FORM - PAGE FOUR

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Mount Holyoke College
(Mount Holyoke College Art Museum)

Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages			
2. Fringe Benefits			
3. Consultant Fees			
4. Travel			
5. Supplies and Materials			
6. Services			
7. Student Support			
8. Other Costs			
TOTAL DIRECT COSTS (1–8)			
9. Indirect Costs			
TOTAL COSTS (Direct and Indirect)			

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS

2. Cost Sharing:

- a. Cash Contribution
- b. In-Kind Contribution
- c. Other Federal Agencies*
- d. TOTAL COST SHARING

3. TOTAL PROJECT FUNDING (1+2d)

% of Total Costs Requested from IMLS

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

Digitization Project Schedule of Completion

August 1, 2010 - July 31, 2011

	Milestone 1						Milestone 2					
	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July
Employment of full-time digitization specialist: Direct digital capture and image processing	x	x	x	x	x	x	x	x	x	x	x	x
Pivot Media session: Direct digital capture and image processing												x
Create "Digitization Project Lists" (<i>Curator</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Hire & train student assistants (<i>Coll. Mgr.</i>)		x									x	
Input images and media text into MIMSY XG Database (<i>AAB Fellow</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Quarterly review of image back-up plan/ network system check (<i>Digi. Spec.</i>)	x			x			x			x		
Systematic file back-up (archival Tif's) onto external hard drives (one on campus, one off campus) (<i>Digi. Spec.</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Quarterly meeting with head of College repositories to discuss problems/ issues (<i>Coll. Mgr./Digi. Spec.</i>)	x			x			x			x		
Online database traffic recorded						x						x
Faculty & student surveys completed for online database statistics					x					x		
Report progress in e-newsletter						x						x
Report progress to College's Communications Dept.: website & "Vista" magazine									x			
Review of new MIMSY XG entries (<i>Curator</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Semi-annual IMLS report of statistics/progress (<i>Curator/Cur. Asst.</i>)						x						x
Conduct image quality survey & project progress report (<i>Curator/Coll. Mgr.</i>)	x			x			x			x		
Organization and archiving current College-supported image repository ("Marble") (<i>Digi. Spec.</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Submit bi-monthly progress report to Museum collections team (<i>Digi. Spec.</i>)	x		x		x		x		x		x	
Submit images and object info. to College's digital asset collection (<i>Coll. Mgr./Stud. Asst.</i>)	x		x		x		x		x		x	
Collection research & cataloging for recently digitized objects (<i>Cur. Asst./Stud. Asst./AAB Fellow</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Milestone Priorities:	High priority works on paper						Frequently requested paintings & small 3-D objects; objects for classes; priority ancient objects					

Note: Interspersed throughout Milestones 1-3 will be the photography and cataloging of: loans, recent acquisitions, and objects slated for exhibition.

Digitization Project Schedule of Completion

August 1, 2011 - July 31, 2012

	Milestone 3						Milestone 4					
	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July
Employment of full-time digitization specialist: Direct digital capture and image processing	x	x	x	x	x	x						
Pivot Media session: Direct digital capture and image processing												x
Create "Digitization Project Lists" (<i>Curator</i>)	x	x	x	x	x	x	x	x	x	x	x	
Hire & train student assistants (<i>Coll. Mgr.</i>)		x									x	
Input images and media text into MIMSY XG Database (<i>AAB Fellow</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Quarterly review of image back-up plan/ network system check (<i>Digi. Spec.</i>)	x			x								
Systematic file back-up (archival Tif's) onto external hard drives (one on campus, one off camus) (<i>Digi. Spec.</i>)	x	x	x	x	x	x						
Quarterly meeting with head of College repositories to discuss problems/ issues (<i>Coll. Mgr./Digi. Spec.</i>)	x			x			x			x		
Online database traffic recorded						x						x
Faculty & student surveys completed for online database statistics					x					x		
Report progress in e-newsletter						x						x
Report progress to College's Communications Dept.: website & "Vista" magazine									x			
Review of new MIMSY XG entries (<i>Curator</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Semi-annual IMLS report of statistics/progress (<i>Curator/Cur. Asst.</i>)						x						x
Conduct image quality survey & project progress report (<i>Curator/Coll. Mgr.</i>)	x			x			x			x		
Organization and archiving current College-supported image repository ("Marble") (<i>Digi. Spec.</i>)	x	x	x	x	x	x						x
Submit bi-monthly progress report to Museum collections team (<i>Digi. Spec.</i>)	x		x		x							
Submit images and object info. to College's digital asset collection (<i>Coll. Mgr./Stud. Asst.</i>)	x		x		x		x		x		x	
Collection research & cataloging for recently digitized objects (<i>Cur. Asst./Stud. Asst./AAB Fellow</i>)	x	x	x	x	x	x	x	x	x	x	x	x
Milestone Priorities:	Remaining works on paper						Remaining ancient objects; indepth cataloguing research will be completed and recorded					

Note: Interspersed throughout Milestones 1-3 will be the photography and cataloguing of: loans, recent acquisitions, and objects slated for exhibition.