



Museums for America

Sample Application MA-30-18-0333-18
Project Category: Collections Stewardship

Berkeley Art Museum and Pacific Film Archive University of California, Berkeley

Amount awarded by IMLS:	\$249,370
Amount of cost share:	\$341,356

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2019 Museums for America grant program differ from those that guided the preparation of FY2018 applications. Be sure to use the instructions in the [FY2019 Notice of Funding Opportunity](#) for the grant program and project category to which you are applying.

Abstract

The Regents of the University of California, on behalf of the Berkeley Art Museum and Pacific Film Archive (BAMPFA), respectfully requests a Collections Stewardship grant for a comprehensive twenty-month project to 1) photograph and create high resolution images for 913 of BAMPFA's most requested and original two-dimensional works in its permanent collection that are in the public domain, and 2) add images for approximately 1,000 works already digitized but that need identification and metadata enhancement. These art objects—many of which of necessity are in storage at any given time—are either not yet digitally documented or inaccessible online, and therefore, “hidden” from students, researchers, scholars, and the general public. Making these works discoverable will allow BAMPFA to more fully illuminate the broad spectrum of its art collection.

BAMPFA embraces the power of digital technology and the Internet to make accessible the institution's rich art collection to a wider public. Although our art collection catalog holds records for all 23,000 works in our collection, only 5,998 digital images are currently accessible to the public. These images are primarily of conceptual art and nineteenth-century photography, digitized and cataloged through subject-specific, grant-funded projects, as well as highlights of the collection in general. The project will facilitate the digitization of and online access to 913 newly digitized objects, plus approximately 1,000 other works that have images but need identification and metadata enhancement, resulting in the addition of up to 1,913 images to BAMPFA's public version of its collection database.

Drawing from the museum's wide-ranging permanent collection, we have made a strategic decision to focus digitization on two-dimensional works in the public domain in an effort to maximize the number of images we can make readily discoverable in high resolution. We will produce high quality images for pre- to early-twentieth-century Western paintings; Old Master drawings; Asian paintings, including all Chinese and Japanese scrolls and Indian miniature paintings; and key Western prints dating from the sixteenth century through 1922.

An essential part of the project involves the hiring of a fine art photographer and a digital image processing specialist to create high resolution images of the works and to enhance catalog records for existing images, ensuring long-term use of the materials across multiple platforms. Moreover, by creating professionally photographed, high resolution images, the works will not need to be rephotographed for other purposes in the foreseeable future, resulting in less handling and risk to delicate works and greater cost-effectiveness in the long run.

Emphasizing openness and connections to our collection, the proposed project will create an expanded and enhanced visual publication of BAMPFA's permanent collection for scholarly and public use by audiences from UC Berkeley, the community, and beyond. By providing accessible resources that enrich the experiences of, and support scholarship in a range of fields for, students, researchers, and the general public, the project will produce the following outcomes: 1) increased visibility to, understanding of, and appreciation for BAMPFA's collection and 2) increased opportunities for the public to use BAMPFA's online collections resources and to become active participants in the global discourse on art.

BAMPFA staff will assess the degree to which it meets its project goals, emphasizing quantitative and qualitative evaluation. Key project staff will meet on a monthly basis and conduct formal quarterly evaluations, to resolve problems that may arise to keep the project on track. Results of the project will greatly inform plans for BAMPFA's future collection work and online education and outreach activities. To track use of the digital collection, BAMPFA will analyze surveys and feedback from faculty, students, researchers, and the general public; compile collection use statistics on the website, including website traffic and the number of unique visitors to collection pages on BAMPFA's institutional website, tracking the number of visits and lengths of stay; and work with UC Berkeley to determine the impact of increased access on research and classroom use.

1. PROJECT JUSTIFICATION

What we propose to do: The Regents of the University of California, on behalf of the Berkeley Art Museum and Pacific Film Archive (BAMPFA), respectfully requests a Collections Stewardship grant in the amount of \$249,530 from the IMLS Museums for America program. We seek support for a comprehensive twenty-month project to 1) photograph and create high resolution images for 913 of BAMPFA's most requested and original two-dimensional works in its permanent collection that are in the public domain and 2) add to the online collections database approximately 1,000 works already digitized but that need proper identification and metadata enhancement. These art objects—many of which of necessity are in storage at any given time—are either not yet digitally documented or inaccessible online, and therefore, “hidden” from students, researchers, scholars, and the general public. Making these works discoverable and freely available to the public will allow BAMPFA to more fully illuminate the broad spectrum of its art collection.

BAMPFA is the visual arts center of UC Berkeley, one of the world's leading public universities, and the designated guardian of the University's unparalleled fine art collection of more than 23,000 objects. As such, we are entrusted with stewarding, making accessible, and contributing to the expanded use of this collection. Representing a tremendous diversity of global cultures and historical periods, the collection has particular strengths in Old Master drawings and prints, early American painting, Ming and Qing dynasty Chinese painting, Mughal dynasty Indian miniature painting, nineteenth- and early twentieth-century photography, conceptual art, and international contemporary art.

Collections stewardship is a vital foundation of BAMPFA's mission *to inspire the imagination, ignite critical dialogue, and activate community engagement through art, film, and other forms of creative expression*. Emphasizing openness and connections to our collection, the project reflects the conceptual shift for BAMPFA from an inward-facing university art museum to an outward-facing community art museum, supporting our vision to be a dynamic and engaging cultural town square. Through art and film collections, research resources, and programs, we aspire to be locally connected and globally relevant, engaging audiences from the UC Berkeley campus, community, and beyond. The project goes to the heart of our mission, making important collections of art widely available for researchers and the general public, promoting dialogue, scholarship, and appreciation.

The need, problem, or challenge the project addresses: Advances in digital technology are significantly reshaping how museums deliver experiences tailored to multiple visitors. In an ever-changing society where the Internet, smartphones, and tablets greatly influence how constituents everywhere receive daily information, it is more important than ever for BAMPFA to respond to these opportunities and challenges and find ways to meet users' needs. As an institution dedicated to providing high quality, innovative exhibitions and programs, we are committed to offering a diverse range of learning and viewing choices and to displaying our collections through online and innovative onsite platforms.

BAMPFA embraces the power of digital technology and the Internet to make accessible the institution's rich art collection to a wider public. Although our art collection catalog holds records for almost all of the 23,000 plus works in our collection, only 5,998 digital images are currently accessible to the public. These images are primarily of conceptual art and nineteenth-century photography, digitized and cataloged through subject-specific, grant-funded projects, as well as highlights of the collection in general. Expanding the range of available digitized works will enable us to extend this invaluable resource to the field and enrich the viewing experiences for online audiences and onsite visitors.

BAMPFA is committed to capturing very high quality images so that they can be used not only for free viewing, study, and research online, but also for publication and other digital platforms. An essential part of the project involves the hiring of a fine art photographer to create high resolution images of the works, and a digital

image processing specialist to enhance catalog records for existing images, ensuring long-term use of the materials across multiple platforms. Moreover, by creating professionally photographed, high resolution images, the works will not need to be rephotographed for other purposes in the foreseeable future (keeping in mind constantly changing advances in technology and field standards), resulting in less handling and risk to delicate works and greater cost-effectiveness in the long run.

Responsible collecting requires an ongoing commitment of resources to effectively steward the works and make them as widely available as possible. By creating digital images of the works and facilitating access via the Internet and other digital platforms, the amount of staff time to make original artworks accessible to researchers both in person and online will be reduced. The creation of images will also allow the originals to remain safely in storage until researchers have had the opportunity to judge from the online catalog whether a work bears further scrutiny to support their research, thereby reducing both handling and light exposure to artworks.

Additionally, like most museums, BAMPFA is only able to display a limited selection of works from its collections at any one time. Storage at the new BAMPFA building is limited primarily to works on paper, and the greater volume of BAMPFA's collection is stored offsite at the UC Berkeley Regatta Art Collections Facility ("Regatta"). Located in Richmond, California, eight miles from BAMPFA and the UC Berkeley campus, the storage facility is shared by key campus museums and archival collections in secure, compartmentalized, and environmentally controlled storage vaults designed for their specific needs and requirements. Given that visitors in the new building do not have access to artworks stored offsite, the BAMPFA website and onsite Collection Portal—a ten-foot multi-touch digital screen that enables visitors to view images of individual works and related information—serve as initial points for patrons to engage with works located in offsite storage. The proposed project is an integral part of BAMPFA's long-term goal of creating an enhanced visual publication of collections for online audiences and onsite visitors alike.

What and what will benefit from the project:

Artworks. The project will facilitate the digitization of and online access to 913 objects, plus approximately 1,000 other works that have images that need proper identification and metadata enhancement, resulting in the addition of up to 1,913 images to BAMPFA's public version of its collection database. Drawing from the museum's wide-ranging permanent collection, we have made a strategic decision to focus digitization on two-dimensional works in the public domain in an effort to maximize the number of images we can make readily discoverable in high resolution. BAMPFA respects all intellectual property rights and complies with applicable copyright law. In addition to prioritizing works in the public domain, the project team established a baseline for the selection of works using the following criteria: demonstrated audience demand and an analysis of programmatic use by students, faculty, and researchers; art historical importance; rarity; impact on learning across a wide range of disciplines; and educational value for all ages. In addition, our Director and Chief Curator, as well as our Senior Curator for Asian Art, have provided their curatorial input and expertise in prioritizing and selecting the objects.

We will produce high quality images for the following artworks:

- **47 pre- to early-20th-century Western paintings**, including 19th- and 20th-century American paintings (Bellows, Inness); 19th-century French and Belgian paintings (Daubigny, Picabia, Puvis de Chavannes, Ensor), and German Expressionists (Modersohn-Becker, Rohlf), among others
- **150 Old Master drawings**, including works by artists originating from Italy (Guercino, Tiepolo, Cambiaso), France (Cézanne, Redon, Pissarro), Germany (Grosz, Nolde), and Austria (Klimt, Schiele); and a diverse group of American folk art, including portraits, still lifes, and mourning pictures
- **287 Asian paintings**, including Ming and Qing dynasty Chinese scrolls (Lan Ying, Ren Bonian, Shitao, and Wang Hui); Japanese scrolls by well-known Edo-period painters (Matsumura Goshun, Yamamoto Baiitsu); and Mughal dynasty Indian miniature paintings and Company School works, among others

- **429 Key Western prints**, dating from the sixteenth century through 1922, including iconic graphic works by renowned Western artists Cézanne, Corot, Daumier, Dürer, Gauguin, Goya, Hogarth, Van Dyke, and Whistler, among many others. (See **Supporting Document #5** for a representative list of artworks.)

Audience. Collections engagement is at the core of BAMPFA’s mission and is a primary institutional priority. This emphasis is visible in our robust schedule of rich collection exhibitions, with changing contexts and academic approaches. Over the past five years, more than 10,000 faculty and students from a diverse range of academic disciplines, as well as researchers and peer institutions worldwide, have actively studied and consulted works in the collection, and the number of requests increases each year. (See **Supporting Document #1** for Letters of Support).

As the guardian of UC Berkeley’s fine art collection, BAMPFA must uphold its position as a model university art museum that not only serves faculty and students locally but is also dedicated to being a premier resource for national and international researchers and scholars and the general public. In early 2013, in preparation for the development of BAMPFA’s new website, staff conducted focus groups and surveys to collect data, initial observations, and early recommendations about the former website. The intended beneficiaries consulted included museum visitors, community members, researchers, faculty, students, peer institutions, and others. Representatives from each of these groups were interviewed regarding their experiences and expectations of the website. Recommendations included larger color images; comprehensive search capabilities; integration of social media; and support for deeper pre-visit, on-site, and post-visit experiences. The consultation process helped ensure that the redesigned website would address the needs of our audiences, and the recommendations were incorporated into the development of the improved online version of the collection database.

How the project advances BAMPFA’s Strategic Plan: Collections care and management is identified as a top priority in BAMPFA’s current five-year Strategic Plan, written in 2017, demonstrated by the first goal: “BAMPFA’s commitment to audiences, including artists and filmmakers, leads to original and relevant programs as well as inspiring and accessible collections.” We are committed to preserving the legacy of diverse global cultures and to sustaining BAMPFA’s collections while making them accessible to UC Berkeley students, researchers, and the general public. As a result of the strategic planning process, collections care concerns were more deeply integrated into long-term institutional planning, resulting in the identification of a number of priorities, including the development and implementation of optimal digitizing and cataloging standards and making the collections widely available through best practices in collections management and state-of-the-art Internet access. (See **Strategic Plan** and **Supporting Document #3** for excerpts from BAMPFA’s FY 2018 Registration and Preparation Annual Operating Plan, as well as the Digital Resources Management Plan Outline detailing these priorities.)

Our forward-looking Strategic Plan also was developed in the context of opportunities afforded by BAMPFA’s new museum facility in downtown Berkeley. Broadened collections access was a key element in the building plans, from the architect’s innovative, welcoming design to the community-oriented programming we have piloted since we reopened to the public in January 2016. The proposed project will enhance our ability to make the collection much more accessible to the public and will be an important foundation for future digital engagement with audiences.

How the project addresses the goals of the Museums for America program and Collections Stewardship: Supporting the Museums for America goal of enabling museums to serve the public, the proposed project will create an expanded and enhanced visual publication of BAMPFA’s permanent collection for scholarly and public use by audiences from UC Berkeley, the community, and beyond. Digitizing images from our collections holds great potential for increased access and diverse online engagement opportunities with audiences worldwide. Importantly, the project will provide a significant increase in publicly accessible information about

objects in BAMPFA's permanent collection, and will raise the visibility of these collections. The images generated by the project will be linked to the BAMPFA website and relevant online vehicles that facilitate exploration, deeper research, and engagement with the collection.

Reflecting the IMLS Collections Stewardship goal of supporting the exemplary management and care of, as well as broad access to and use of, museum collections, the project will sustain long-term use of its artistic and cultural resources for future generations. Additionally, the project puts substantial investment in improving our in-house digital resources, enabling ongoing access to these materials by museum staff.

BAMPFA is well positioned to implement this project, as the museum has long been at the forefront of initiatives to support responsible collections stewardship. Recently awarded grants in collections care and management include: a 2011 Museums for America grant in support of a new institutional website redesign; another timely Museums for America grant awarded in 2012 for a two-year comprehensive cataloging and digitization project of the BAMPFA conceptual art collection; and a 2013 grant from National Endowment for the Arts to catalog, digitize, and improve housing for nineteenth- and twentieth-century photographs. The museum also has received a number of other grants toward the conservation of singular collections. As a result, BAMPFA has been able to achieve important goals in responsible collections stewardship.

2. PROJECT WORK PLAN

Specific activities: The project will create digital images and enhance BAMPFA's in-house and publicly available collections catalog. Project activities follow:

1. Digitization. To maximize efficiency and reduce wear and tear on the materials, we will digitize and, when necessary, rehouse works in archivally appropriate materials at the same time. The process will require bringing them out of storage only once. The project has been designed with careful consideration of ongoing operations during the grant period. To this end, we will hire part-time, temporary staff—a digital image processing specialist and two preparators—to support our permanent registration staff in this work. We will also hire an experienced fine art photographer, contracted on an hourly basis. (See **Resumes and Job Descriptions** attached.) The procedure will be as follows: BAMPFA and temporary staff will retrieve materials from storage; the fine art photographer will then create digitized images of the works. The part-time digital image processing specialist will work with the photographer on color and contrast matching and will then process the images (crop, perform quality control, verify filename, and add administrative metadata) and upload them to Piction, the museum's digital asset management system. Digitizing standards at BAMPFA have been developed over a fifteen-year period, in line with national best practices.

The fine art photographer will capture the images at BAMPFA's offsite collections facility (Regatta), where the bulk of the works included in the project are located. BAMPFA permanent and temporary preparation staff will create a temporary photography studio at the Regatta facility for efficiency and to minimize the handling and transportation of artworks. They will carefully transport the selection of works on paper located in onsite storage to the photography setup at Regatta. Setup will involve the installation of a mobile curtain and rail system, and a hanging wall in the space above the exposed installation. Because the Regatta collections facility is a large environmentally controlled warehouse shared by key campus museums and archival collections, it also contains safety lights that cannot be turned off. The curtain and rail system will allow us to create a dark environment optimal for fine art photography, including reduced light exposure for delicate works on paper, such as Chinese and Japanese scrolls.

The fine art photographer will use the museum's Better Light Super 6K-HS scanning back (9,000 x 12,000 maximum pixel dimension) on a Sinar P2 4X5 view camera, Better Light capture software, and Photoshop for large paintings and large works on paper, including scrolls; the museum's Nikon D810 Digital SLR (7,360 x 4,912 pixel dimension) for medium to small-sized paintings, scrolls, and glazed works; and the Digital SLR and

a copy stand for small works on paper. Fine art photography requires special positioning of the objects and meticulous adjustments of the camera and lights. Once the stage is set for large paintings, works on paper, or scrolls, the photographer will take approximately forty-five minutes to capture an image using the Better Light camera, or approximately two to three images of this type per week. Some works will require multiple shots to capture high resolution details. Smaller, similar sized works shot with the SLR will require less setup, and consequently the photographer will capture approximately twenty images of this type per day; thirty images per day for even smaller works using an SLR and copy stand. Once the photography is completed and works are rehoused, as needed, BAMPFA and temporary staff will safely return the works to storage.

All of the artworks included in this project are cataloged in a customized instance of the open-source collection management software CollectionSpace (CSpace), which is maintained by Research IT in UC Berkeley's Office of the Chief Information Officer. CSpace is based on the SPECTRUM standard managed by the UK Collections Trust and customized for BAMPFA with fields in line with museum standards such as the Getty Institute's Categories for the Description of Works of Art and the Visual Resources Association's VRA Core 4.0. Metadata includes accession and donor information, descriptive cataloging, and collection management details such as insurance value, condition notes, and location, for internal BAMPFA staff use. The descriptive cataloging from CSpace also appears on the public art collection catalog (See **Supporting Document #4** for sample images).

While nearly all of the museum's 23,000 artworks works are cataloged in CSpace, only 5,998 of them currently have images, of which approximately 1,000 are in need of identification and metadata enhancement before they can be displayed online. Enhancing these records will result in accurate data and increase the number of discoverable images online and through the onsite Collection Portal. The Digital Image Processing Specialist will perform this work for twenty hours per week throughout the project.

2. File Storage. Master images (300 ppi or greater TIFFs, usually over 100 MB per image) will be stored in Piction, our digital asset management system; cropped access derivatives (300 ppi JPEGs) will be stored in CSpace, an open-source collection management system maintained by Research IT in UC Berkeley's Office of the Chief Information Officer. BAMPFA will keep a redundant storage system in-house composed of a QNAP TVS-471 Networked Attached Storage device and hard drives. We will also preserve master content in UC's Merritt Repository. (See the **Digital Product Form** for details on the digitization process and file storage.)

Timeline: The work accomplished over a twenty-month period will commence in October 2018.

Oct - Nov 2018: Post job announcements for contract fine art photographer and part-time digital image processing specialist and preparator positions. Interview candidates. Hire and train staff. **Nov 2018:** Finalize priority lists of works for photography. Develop artwork photography schedule and workflow to track progress and priorities and to manage collection movement needs. Start two-week preparation for photography studio retrofit and staging setup at Regatta. Clear space for staging tables, and install hanging surface, curtain, and curtain track. Set up workspace and equipment for Fine Art Photographer and Digital Image Processing Specialist. Prepare and move initial onsite artwork to offsite staging space and track works in CSpace.

Dec 2018 - Feb 2020: *Tuesday/Thursday* - BAMPFA staff and temporary preparators carefully move objects in and out of staging area; track locations and status of objects in CSpace; and set up staging and install works for photography. Under BAMPFA staff supervision, Fine Art Photographer captures photographs and sends them to Digital Image Processing Specialist for quality control, color management, image enhancement, and uploading to Piction and local storage. *Monday/Wednesday/Friday* - As required, BAMPFA staff and temporary preparators pull, wrap, and transport onsite works to Regatta; tag original locations; update the database to reflect temporary move for photography; rehouse and rewrap objects to return to storage; transport works and return to original locations; and update database to reflect location changes and any changes in housing.

Ongoing: File naming and metadata enhancement to existing images. Evaluate speed at which photography

process can be accomplished and adjust number of works that need to be transported; and evaluate project monthly to discuss progress, and quarterly to adjust budgets, goals, and schedules. **Mar 2020**: Complete filenaming and metadata enhancement to existing images. **Apr - May 2020**: Compile formal evaluations and project information for final reporting. Break down staging space at Regatta and complete return of works to original storage locations. (See attached **Schedule of Completion** for a visual snapshot of the timeline.)

Project evaluation and performance goals and measurements: Key project staff will meet on a monthly basis to discuss progress and resolve problems that may arise, and will meet each quarter to adjust budgets, goals, and schedules to keep the project on track. BAMPFA will assess the project's success and public engagement with the online collection by gathering and analyzing quantitative and qualitative data. For example, to track use of the digital collection, BAMPFA will conduct and analyze surveys and feedback from faculty, students, researchers, and the general public. We will compile collection use statistics from the website, including the number of visits, lengths of stay, and the number of unique visitors to collection pages. We will canvas UC Berkeley faculty to determine the impact of increased access on research and classroom use. Results of the project will greatly inform plans for BAMPFA's future collection work and online education and outreach activities.

Project personnel and resources: Considering the project's scope and significant impact on long-range planning, BAMPFA leadership is committed to allocating the necessary time, personnel, and monetary resources to ensure successful completion. The cost for the project is \$590,950. The cost share will be \$341,420 (58%), and BAMPFA requests \$249,530 (42%) from IMLS. BAMPFA will contribute cost share in the form of key staff time and indirect costs. (See **Key Project Staff** attached.)

In addition to enlisting the expertise of BAMPFA staff with years of experience in collections management to manage, assist, and consult on various aspects of the project, we will hire a fine art photographer on a contract basis and three part-time staff, including a digital image processing specialist and two preparators, to achieve project goals. (See **Resumes and Job Descriptions** attached.) We will also purchase supplies and materials for the photography setup at Regatta, and equipment for local storage backup. All expenses are necessary to meet the project's objectives and are detailed in the attached **Budget Justification**.

Sharing project results: BAMPFA key staff and senior managers will review and assess the results of the project internally, and a report will be shared with institutional staff and BAMPFA Board of Trustees to help inform institutional collections management planning. Public promotion of the project's successes will ensure that they are shared with other collecting institutions, as well as the general public. The project will serve as a model for securing funding for similar projects and the steps necessary to reach the goal of digitizing collections. As a project that will increase awareness of the collections held in trust by the Regents of the University of California, results, successes, and discoveries will be shared widely with the UC Berkeley campus through press releases and in meetings with other units interested in digital management of and engagement with their collections. Results will also be potentially shared with institutional peers across the UC system and at the annual conference held by the Association of Academic Museums & Galleries as well as at other professional convenings. The project will also be shared with the broader public via the BAMPFA website bampfa.org; print materials, including BAMPFA's quarterly Program Guide; social media, including Facebook and Twitter; and other online platforms.

3. PROJECT RESULTS

Intended project results: The proposed project will result in the addition of 1,920 images to BAMPFA's database, including 920 high quality newly digitized images and approximately 1,000 that already have images but need identification and metadata enhancement. By providing accessible, interdisciplinary resources that enrich the experiences of, and support scholarship in a range of fields for, students, researchers, and the general

public, the project will produce the following outcomes: 1) increased visibility to, understanding of, and appreciation for BAMPFA's collection and 2) increased opportunities for the public to use BAMPFA's online collections resources and to become active participants in the global discourse on art.

How the management, access to, and use of the works will improve: Digitizing the materials and enhancing catalog records will help BAMPFA better manage its resources, improve care of original artworks by minimizing their handling, and plan for expanded direct public access to the collections through online and onsite digital platforms, including BAMPFA's interactive ten-foot multi-touch screen, the Collection Portal.

This project is central to BAMPFA's long-term strategy to increase teaching and learning from its collections. We believe that the best approach to our identity as a networked museum will be to emphasize openness and connection both onsite and online. With greater visual and textual online resources, onsite visitors will be able to do much more to enrich their pre- and post-visit experiences. As a result of the project, BAMPFA also foresees more student involvement in research and program development. UC Berkeley courses that encourage all students to explore campus resources beyond their majors will also model ways in which the collections can be applied to a broad range of academic disciplines.

BAMPFA's redesigned website will increase the discoverability of the digitized works to worldwide audiences. Advanced search filters and access to basic catalog information will enable visitors to learn more deeply about the collection. BAMPFA staff also plans to link a selection of individual object pages to multiple access points on the website, including the current events, exhibition schedule, and exhibition history pages, which will enhance pre- and post-visits to the museum. To complement the digital image and catalog records, BAMPFA's Senior Curator for Asian Art, with our Collections Engagement Associate and Academic Liaison, will write contextual information for a selection of works to be published on bampfa.org and other online portals. All images from BAMPFA's art collection are discoverable via the California Digital Library's (CDL) digital collection gateway Calisphere, as well as the Digital Public Library of America. In-depth finding aids to many key collections are also available via CDL's Online Archive of California. (See **Supporting Document #4.**)

We will explore additional collaborative relationships, inter-institutional database accessibility, and a possible partnership with the Google Cultural Institute to extend access to larger, worldwide audiences. Locally, the BAMPFA Collections Engagement Associate and Academic Liaison will collaborate with UC Berkeley faculty on collection-based class requests, and will alert faculty to new BAMPFA digital resources. A robust electronic communications and social media plan will also link collection images and resources on the website to Facebook, Twitter, and Instagram users.

Tangible products: The expanded and enhanced collections catalog, as well as the improved digital collections will serve as the most tangible products of the initiative. This project will also prepare BAMPFA for future efforts in digital collections access.

Sustainability: The continued online availability of the digital content created by this project is assured, as it will be folded into UC Berkeley's regular maintenance, backup, technology upgrades, and disaster planning of its overall digital infrastructure. The project will be reinforced by its integration with other collection and digital asset management projects on the UC Berkeley campus, taking advantage of the University's efforts to streamline delivery of services and save costs as state education budgets are reduced. As such, we will be able to employ much more powerful, sophisticated, and stable systems than we could otherwise afford to develop and maintain. The University's Research Information Technology Division (Office of the CIO) is committed to maintaining these campus wide data and collection management services—some of which have implications for the field in general—on a long-term basis. Also, we will preserve all of the master content created by this project via UC3's Merritt Repository Service, while also maintaining local backup.

**Schedule of Completion
 Year 1 (October 1, 2018 – September 30, 2019)**

ACTIVITY	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
BAMPFA staff posts job announcements for contract Fine Art Photographer and part-time Digital Image Processing Specialist and Preparator (2) positions. Interview candidates. Hire and train staff.												
BAMPFA staff finalizes lists of works prioritized for photography.												
BAMPFA staff and temporary preparators start two-week preparation for photography studio retrofit and staging setup at Regatta. Clear space for staging tables, and install hanging surface, curtain, and curtain track.												
BAMPFA staff develops artwork photography schedule to track progress and priorities and to manage collection movement needs.												
BAMPFA staff and temporary preparators set up workspace and equipment for Fine Art Photographer and Digital Image Processing Specialist.												
BAMPFA staff prepares and moves initial onsite artwork to offsite staging space and track works in CollectionSpace.												
BAMPFA staff and temporary preparators carefully move objects in and out of staging area; track locations and status of objects in CSpace; and set up staging and install works for photography.												
Under BAMPFA staff supervision, Fine Art Photographer captures photographs and sends them to Digital Image Processing Specialist for quality control, color management, image enhancement, and uploading to Piction and local storage.												
BAMPFA staff and temporary preparators pull, wrap, and transport onsite works to Regatta; tag original locations; update the database to reflect temporary move for photography; rehouse and rewrap objects to return to storage; transport works and return to original locations; and update database to reflect location changes and any changes in housing.												
Under BAMPFA staff supervision, Digital Image Processing Specialist completes filenaming and metadata enhancement to existing images.												
BAMPFA staff conducts monthly review of project's progress; evaluate speed at which photography process can be accomplished, and adjust number of works that need to be transported.												
BAMPFA staff conducts formal quarterly evaluation to adjust budgets, goals, and schedules.												

**Schedule of Completion
 Year 2 (October 1, 2019 – May 31, 2020)**

ACTIVITY	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May
BAMPFA staff and temporary preparators carefully move objects in and out of staging area; track locations and status of objects in CSpace; and set up staging and install works for photography.								
Under BAMPFA staff supervision, Fine Art Photographer captures photographs and sends them to Digital Image Processing Specialist for quality control, color management, image enhancement, and uploading to Piction and local storage.								
As required, BAMPFA staff and temporary preparators pull, wrap, and transport onsite works to Regatta; tag original locations; update the database to reflect temporary move for photography; rehouse and rewrap objects to return to storage; transport works and return to original locations; and update database to reflect location changes and any changes in housing.								
Under BAMPFA staff supervision, Digital Image Processing Specialist completes filenaming and metadata enhancement to existing images.								
BAMPFA staff conducts monthly review of project’s progress; evaluates speed at which photography process can be accomplished, and adjust number of works that need to be transported.								
BAMPFA staff conducts formal quarterly evaluation to adjust budgets, goals, and schedules.								
BAMPFA staff compiles formal evaluations and project information required for final reporting.								
BAMPFA staff and temporary preparators break down staging space at Regatta and complete return of works to original storage locations.								