



Museums for America

Sample Application MA-252102-OMS-22
Project Category: Lifelong Learning

George Eastman Museum

Amount awarded by IMLS:	\$249,935
Amount of cost share:	\$513,745

The George Eastman Museum will seek to expand its outreach to new audiences by creating two new exhibitions about the history of photographer George Eastman and photographic technology. Informed by community surveys and focus groups, the reinterpretation of George Eastman will engage visitors with themes around single-parent families; conditions for the working poor of his time; his support for STEM education; and his donations to Black colleges contrasted with the challenges of organizational discrimination. The STEM-focused exhibition tracing the evolution of photographic technology will integrate historic objects from the museum's collection. Museum staff will produce an audio tour and work with a technology consultant to develop interactive digital activities that utilize mobile applications. A website will accompany the exhibition, including a virtual tour, educational resources, and video content geared toward audiences of online visitors, students, teachers, docents, and researchers.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion

When preparing an application for the next deadline, be sure to follow the instructions in the current Notice of Funding Opportunity for the grant program and project category to which you are applying.

1. Project Justification

The George Eastman Museum—located on George Eastman’s estate, a National Historic Landmark—honors one of our nation’s most notable entrepreneurs and philanthropists. The founder of Eastman Kodak Company, he developed and marketed the technology that made photography easy and affordable. Eastman’s innovations in photography and motion picture film revolutionized these media. His philanthropic contributions to the Rochester community and to institutions around the world continue to benefit people today.

The Eastman Museum requests a Museums for America grant of \$249,935 in the Lifelong Learning category to support the project *New Perspectives on George Eastman and Photographic Technology* (the “Project”). The Project will create, in repurposed spaces, two interrelated permanent exhibitions dedicated to George Eastman and the history of photographic technology. Our goal is to attract, fascinate, and retain a diverse audience—particularly those being taught or otherwise interested in history, photography, or technology—in meaningful ways that respond to their quest for knowledge and engagement.

The need to reinterpret and create permanent exhibitions about George Eastman and photographic technology is based on the following critical considerations:

- 1) Our institutional commitment to better serve our local community in Rochester, New York;
- 2) The need to attract, engage, educate, and retain contemporary, culturally diverse, and technology-savvy audiences and provide a welcoming atmosphere that will lead to return visits to the museum;
- 3) The desire to provide enhanced resources both onsite and online for educators to engage with collections materials to support student learning in STEM and sociocultural concepts;
- 4) The opportunity to enhance the visitor experience in renovated spaces that can be opened to the public as a result of transformational changes to the museum’s facilities.

The museum’s current visitors do not adequately reflect the diversity of our community, particularly the City of Rochester. Visitors are predominantly white (non-Hispanic) and college-educated. The populations of Monroe County (which includes Rochester) and the larger Rochester Metropolitan Statistical Area are mostly white. Conversely, the City of Rochester has a diverse urban population.

	<u>City of Rochester</u>	<u>Monroe County</u>	<u>Rochester MSA</u>
Total Population	211,328	759,443	1,069,644
White	36%	67%	76%
Black or African-American	38%	15%	11%
Hispanic and Latino	20%	10%	8%
Asian	4%	4%	3%

More than 30% of residents of the City of Rochester live below the poverty line. During the last eight years, the Eastman Museum has increased attendance by low-income visitors through free admission to EBT and SNAP cardholders and their families. Attendance under this program is growing rapidly, but much more needs to be done to advance inclusion. The relevance of exhibitions and programs to the diverse people of the City of Rochester and to families and children are keys to progress.

Various studies conducted by the American Association for State and Local History, as well as increasing discussion around this topic at museum conferences demonstrate that the discrepancy between museums’ visitors and the local population is pervasive.¹ Yet, despite the disparate age and demographic profile of visitors to historic sites, the 2018 study “Millennials and Historic Preservation: A Deep Dive into Attitudes

¹ Iliana Morton, “Engaging Millennials in the Historic House Museum,” Harvard University Extension School, 2018.

and Values” found that a majority of young Americans have an interest in historic sites, visiting them, and supporting institutions that preserve and protect history.²

Museum expert Nina Simon attributes the inconsistency between visitor actions and desires to an actual or perceived lack of relevance.³ She specifically identifies the roped-off rooms and lecture-style tours that are common to house museums as environments that are perceived as unwelcoming by underserved audiences. Simon argues that museums need to focus on creating spaces that foster engagement, dialogue, and self-driven learning around stories and objects that make interesting connections between the past and the present.⁴ In a similar vein, Franklin Vagnone, Deborah Ryan, and Olivia Cothran have argued that historic house museums need to reconsider their relationship to the local community—and make them part of the process of formulating interpretation and approaches to engagement—in order to create relevant spaces.⁵

Further, in a 2021 survey by the American Historical Association, respondents ranked museums and historic sites as the two most trustworthy places for learning about the past. Sixty-four percent (64%) of respondents indicated a preference for learning about history through objects and artifacts, rather than from experts.⁶ These findings emphasize the value that the Eastman Museum could have for the Rochester community by sharing a comprehensive, balanced narrative about George Eastman and the history of photographic technology using collection objects and archival documents that previously could not be displayed due to space limitations.

Community Input: The reinterpretation of George Eastman will be informed by responses to community surveys and virtual focus groups conducted through our institution’s participation in the Museum Association of New York’s (MANY) IMLS CARES Act grant: *Building Capacity, Creating Sustainability, and Growing Accessibility*. To further inform exhibition development and to directly connect with our community, a series of in-person focus groups commenced in fall 2021 and will continue quarterly through the course of the Project. Focus group participants were selected based on their affinity with our target audience. The initial focus group was comprised of leaders and ambassadors of diverse groups in the Rochester community who are interested in photography, film, and Rochester history, but do not perceive George Eastman’s historic mansion as welcoming. Please see Appendix III for a fuller description of our community outreach strategy.

Exhibition development for the History of Photographic Technology is driven by participant interest in and feedback from our Historic Process Demonstrations and Technology webinars. These popular webinars consistently attract an average of 260 attendees and average 935 post-webinar video views. These numbers indicate a strong public interest in both learning about photographic technology and in seeing the science behind various photographic processes.

Target Audience and Project Beneficiaries: Our target audience are individuals and families of diverse backgrounds, adults 18-45, and Rochester City School District K-12 students and teachers. The Project’s beneficiaries will include all onsite and online museum visitors, K-12 teachers and students, researchers, historians, museum docents and staff. The Eastman Museum anticipates an additional 20,000 onsite visitors in the two years following the opening of the two exhibitions. Creation of an exhibition microsite

² Edge Research, “Millennials and Historic Preservation: A Deep Dive into Attitudes and Values,” 2017, National Trust for Historic Preservation website, accessed October 31, 2019.

³ Nina Simon, *The Art of Relevance*, 2016.

⁴ Nina Simon, *The Participatory Museum*, 2010.

⁵ Vagnone, F. D., Ryan, D. E., and Cothren, O. B. *Anarchist’s guide to historic house museums*, 2016.

⁶ Peter Burkholder and Dana Schaffer, *History, the Past, and Public Culture: Results from a National Survey*. American Historical Association, 2021.

will provide online access to audiences around the world and is expected to attract 40,000 virtual visitors over the course of 2024 and 2025.

Advancing the Strategic Plan: To assure that the Eastman Museum is responsive to the needs of its community and provides a relevant experience for those who have been underserved, we must reconsider our approach, the stories that we share, and our method of delivery in presenting George Eastman to the public. The Project, *New Perspectives on George Eastman and Photographic Technology* supports and aligns with one of the museum’s highest priority strategic objectives: Service to the Diverse Greater Rochester Community. As stated within the strategic plan, “Our most important form of contribution to the local community is through our exhibitions and George Eastman’s historic estate, as well as related programming. It is essential that the museum broaden our reach within the City of Rochester and environs, particularly by focusing on greater diversity and on educational programs for children.”

The Eastman Museum is committed to fostering an inclusive and welcoming environment for all visitors and community members. To this end we have completed several major construction projects that have transformed our visitor’s experience. In 2020 we opened the Thomas Tischer Visitor Center, which creates a more convenient, accessible, and welcoming entry point and hub of activity for all visitors. We also completed the restoration of the Bruce B. Bates Colonnade, which dramatically enhances the visitors’ path of entry to the historic mansion and its historic Terrace Garden.

We will soon embark upon a major project to convert five offices, a staff lunchroom, and a restroom—none with historic interiors—into 3,600 square feet of gallery space. The new galleries will house the two permanent exhibitions that are the focus of this grant request. A new elevator will greatly improve access to all to the second floor of the mansion. See Appendix I for a schematic of the new galleries.

Because of space limitations, the museum’s docent-led and self-guided audio tours have been structured to fit the various rooms of the mansion and have focused on Eastman’s life as a wealthy entrepreneur. Space limitations have also constrained the museum’s ability to share the fascinating story about the evolution of photographic technology. The creation of new galleries, in mansion spaces without historic interiors, will provide the opportunity to present interpretative content, digital interactives, and collection objects that explore and illuminate different aspects of Eastman’s life and times, and create a more engaging narrative about the history of photographic technology that leads visitors from the invention of photography through today’s digital imaging technologies. See Appendix IIA and IIB for detailed descriptions of each exhibition with select images.

George Eastman Reinterpretation—First Floor Galleries: George Eastman will be introduced within the historic context of his time, with an emphasis on aspects of his life that are widely relevant today. The exhibition will engage visitors and initiate discussions around topics of importance to contemporary audiences. Eastman was raised in a single-parent family during the Civil War and left school to support his family. He turned a passion for experimentation into a successful career during a turbulent period of history that saw the rise of robber barons, trust busting, and a new economic structure. The exhibition will trace the rapid growth of Eastman Kodak Company, from its earliest days to market leadership around the world. It will also explore Eastman in relation to the Rochester community and the decisions he made that continue to impact the community today. His greatest philanthropy was in support of higher education. He also sought to improve conditions for the working poor of his time, through improved healthcare and access to dental care for children. Some of his life’s contradictions will be explored. For example, though he donated a million dollars to each of two leading Black colleges, he did not fight discrimination within his company.

The new exhibition will also share compelling stories about other people who resided in Eastman’s mansion, such as Eastman’s mother, Maria Kilbourn—a single-parent of three children, including one with physical disabilities—and Solomon Young, Eastman’s valet and butler for over two decades and possibly the first Black resident of Rochester to own a car. Implementation of digital interactives will provide

visitors the opportunity view a plethora of archival documents related to various topics presented within the exhibition. The historic mansion's audio tour will be rewritten and recorded using the new interpretation.

History of Photographic Technology—Second Floor Galleries: The Eastman Museum holds the world's leading collection of photographic equipment—a subject of keen interest to many visitors and prospective visitors—but the museum's display of these objects has been limited because of space constraints. The new exhibition will guide museum visitors through the evolution of the medium: beginning with the ancient camera obscura and early handmade photographic processes, through Eastman's development of gelatin dry plates, to the groundbreaking Kodak camera which made photography affordable, portable, and broadly accessible. The exhibition will also explore the rise of motion picture film and color photography and will conclude with the development of digital devices.

George Eastman, as the pioneer of popular photography and founder of Eastman Kodak Company, played a critical role in this history, and his contributions will be illuminated through this exhibition. The history of photographic technology exhibition will provide an overview of how changes in the physical cameras, films, and photographs intertwined with scientific, social, and cultural changes. Digital interactives will bring the technology to life, showing the chemistry and science behind the objects. Video demonstrations will show visitors how the photographic processes work, and a STEM-focused video game will correspond with Eastman's early experiments to create gelatin dry plates.

Digital Exhibition: A web microsite will be created and will be freely accessible from the museum's website: eastman.org. The microsite will include an interactive virtual tour of the galleries, educational resources for families and educators, and video content to allow audiences around the world to virtually visit the exhibitions. Educators who seek curriculum enhancements for STEM learning and/or socio-cultural information will also benefit from online access. Online access to the exhibitions will also help to prepare students for an in-person visit to the museum.

Alignment with the goals of the Museums for America program: The Project directly addresses the goals of the Lifelong Learning category of the Museums for America program by creating two exhibitions that will inspire curiosity, conversation, and active learning throughout the historic mansion—with a special focus on families, young audiences, and individuals of diverse backgrounds. Integration of digital interactives and analog activities in the new gallery spaces will engage visitors and satisfy their desire for a dynamic, participatory museum experience.⁷ By developing these activities for different learning levels, we will ensure engagement among all age groups. Creative and innovative design features will provide flexible exhibition spaces that will allow changes to easily be made, to introduce new elements, or to react to evolving audience interests or values. The addition of a microsite to complement the onsite exhibitions will allow for expanded learning opportunities for audiences of all ages from anywhere in the world.

2. Project Work Plan

Year 1: Project activities will be focused on the George Eastman exhibition in the first-floor galleries. Information gathered from community focus groups and surveys will provide the inspiration and guidance for the reinterpretation. The Project Director will collaborate with the Eastman Legacy Curator to develop new narratives for the exhibition and to create and finalize the exhibition checklist. We will begin rewriting and recording the mobile audio tour. To assure community input, focus group participants will beta test the exhibition and accompanying materials. The Museum Educator will work with Rochester City schoolteachers to develop and test educational resources, and will collaborate with the Project Director to create new training materials for docents and staff. All George Eastman-related exhibition content and

⁷ Susie Wilkening, "2019 Museum-Goers Survey" (Wilkening Consulting, 2019). The survey found that 25% of both our current audience and broader Rochester audience wish the museum had more engaging exhibitions. See also Simon, 2016, and Morton, 2018.

storyboards will be finalized, including video and digital game content. Exhibition furniture and digital devices for the George Eastman galleries will be purchased and installed.

Year 2: Activities will be divided between finalizing and implementing the George Eastman reinterpretation and developing content for the History of Photographic Technology exhibition. Didactics and interactives for the George Eastman exhibition will be created. Phase I of the correlating microsite will also be developed and launched. The new George Eastman exhibition will open to the public in July 2024. Focus group and survey participants will be invited to the exhibition preview and will be surveyed to assess how well the new interpretation resonates with them. Adjustments will be made based on survey feedback.

The Project Director and Curator of Technology will begin collaboration for the History of Photographic Technology exhibition. They will develop content and themes related to STEM education with a focus on appealing to contemporary audiences. All exhibition content and storyboards will be created and finalized, including video and digital game content. Exhibition furniture and digital devices for the History of Photographic Technology galleries will be purchased and installed.

Year 3: Didactics and interactives for the History of Photographic Technology exhibition will be created. Phase II of the exhibition microsite will be created. The new History of Photographic Technology exhibition will open in July 2025. In-person and online museum visitors will be surveyed.

Project Planning, Implementation and Management: Our Manager of Digital Engagement, **Kate Meyers Emery, Ph.D.**, will serve as Project Director. She manages all aspects of digital engagement across the museum, both onsite and online. She will provide overall leadership to the Project team and will assure that the Project stays on schedule. She will facilitate meetings of focus groups and assure participant input into all areas of the exhibitions. She will also create the exhibition microsite, with a focus on ADA compliance wherever possible. She will track progress to assure the performance measures are met and will conduct post-exhibition surveys and online analysis of virtual visitors to evaluate the Project's success.

Key Project team members include Curator of the Eastman Legacy Collection **Kathy Connor**, who will serve as a subject matter expert working closely with the Project Director to support research, contribute to narrative development, and assure accuracy. Curator of Technology **Todd Gustavson** will curate the Photographic Technology exhibition and will collaborate with the Project Director to assure the exhibition addresses the interests of contemporary audiences. Both Connor and Gustavson are nationally recognized experts and each has over 30 years' experience at the Eastman Museum.

Museum Educator **Suzanne Kolodziej** will develop educational resources, lesson plans, and family friendly activities for onsite and online experiences. She will also develop materials and lead training for museum docents and staff in spring 2024 and spring 2025. Her professional background includes extensive experience as an Arts Educator with significant research and publication experience.

Director of Publishing, Exhibitions, & Design **Amy Schelemanow** and Head of Exhibitions and Programs **Nick Marshall** will work together to identify exhibition parameters and placement of display cabinets and other furniture. Managing Editor of Publications & Interpretation **Molly Tarbell** will support the development of an interpretive plan around these new narratives, and will review, edit, and proofread all onsite and online exhibition content. Historic Process Specialist and Videographer **Nick Brandreth** will work with the Project Director to develop video content for the microsite.

As the exhibition checklists are finalized, Conservator in Charge **Taina Meller** and Object Preparator **Emily Phoenix** will provide expert advice on the safe display of each selected collection object.

Museum Photographer **Elizabeth Chiang** will digitize objects that cannot be displayed for preservation reasons. High resolution facsimiles will be made for the onsite exhibition. Ms. Chiang will also digitize objects selected for microsite inclusion, and will create the 360° scans for the virtual online tour.

Evaluation: During the summers of 2023 and 2024, when museum attendance peaks, the Project Director will develop and conduct pre-exhibition surveys to gather baseline data about visitor satisfaction, knowledge of George Eastman and photographic technology, and engagement with the museum. Demographic data will also be collected.

To assure that the Project meets the needs of our target audience, we will continue to host focus groups throughout the course of the Project. We will invite representatives from underserved community groups, as well as city school educators, to beta test the exhibitions and corresponding educational materials. These groups will be invited to the exhibition previews to comment on the final product.

Surveys of exhibition visitors will be conducted in summer 2024 and 2025 to assess changes in the visitor experience and knowledge gained following the opening of each exhibition. Comparative review and analysis of visitor surveys along with analysis of demographic data will provide a measurement of the Project's impact. Quantitative and qualitative data for the microsite will also be collected and assessed via Google Analytics and surveys.

Risks: The highest risk that we face is to not fully meet the needs of the target audience. Museum staff will mitigate this risk by seeking community input throughout the process of exhibition research, planning, and implementation. Specifically, beta testing the exhibitions will provide direct input from the community as to whether we are achieving our goal of reaching new audiences, providing useful educational materials, and sharing more relevant stories.

The possible resurgence of the COVID-19 pandemic or another emergency situation could require the museum to shut down for an extended period, but the Project includes the creation of an exhibition microsite with virtual tours and educational materials, enabling the museum to quickly pivot if needed.

Resource Allocation: The total Project cost is \$763,680. Grant funding of \$249,935 is requested to support the purchase of exhibition furnishings, including an assortment of conservator-approved display cases of varying sizes, tablets and touchscreens, mounting supplies for strategic placement throughout the six galleries, and digital interactives. The significant commitment of museum leadership to the Project is reflected by the institution's waiver of indirect cost. The museum will cost share \$513,745 toward the successful completion of the Project. In addition, the museum will renovate 3,600 square feet of space in George Eastman's mansion to create the new galleries for the new exhibitions. Renovation costs (including a new self-operated LULA elevator) are project to exceed \$1.5 million.

Tracking Progress: The primary goal of the Project is to create two interrelated permanent exhibitions dedicated to George Eastman and the history of photographic technology in order to attract, fascinate, and retain a diverse audience. Integral to the Project's success has been the formation and continuance of community-based focus groups, which were established in November 2021. Focus group participants are representative of the target audience and include racially diverse, BIPOC, and LGBTQ+ community members and Rochester City School District educators. Throughout the course of exhibition development and implementation, feedback will be gathered from focus group participants in response to various concepts to assure that the new exhibitions and their corresponding microsite will attract the target audience.

Museum members and visitors will be informed about the Project through articles in the museum's bimonthly bulletin and through In Focus talks aligned with the exhibition openings. Presentations and panel discussions will be provided to colleagues at national and regional conferences of professional organizations, such as the American Alliance of Museums, Museum Computer Network, and Museum Association of New York. Project updates will be shared with internal constituents at monthly all-staff meetings and through "Lunch and Learn" sessions at meetings of the museum's Board of Trustees.

3. Project Results

To fully document changes in visitor experience and knowledge gained, the Project Director will conduct surveys before and after implementation of each exhibition, and will continue to engage with focus group participants. Quantitative, qualitative, and demographic data will be collected to measure the impact of the new exhibitions and to verify engagement of new audiences. Focus groups will allow us to test narratives and concepts among different audiences and will identify the degree to which stories resonate with individuals who are not current visitors. All focus group participants and survey respondents will be invited to respond to any exhibition updates and related events. Google Analytics will be used to track online visits to the exhibition microsite. Feedback from online reviews and social media platforms will also be analyzed.

It is anticipated that our efforts to involve community members in the planning and delivery of the reinterpretation of George Eastman will result in a balanced, transparent exhibition that will be more relevant and accessible to the audience we wish to reach—individuals and families of diverse backgrounds, adults 18-45, and Rochester City School District K-12 students and teachers—and will lead to changes in attitudes about the Museum. By presenting both the positive and negative aspects of Eastman’s legacy in his personal and professional life, and his lasting impact, we will demonstrate the value of this place to our shared memory and understanding of Rochester. Changes in perception will be evidenced in museum attendance by the target audience.

The societal benefits that will be generated from the federal investment in this Project include an improved and welcoming cultural environment for underserved Rochester audiences whom the museum has not previously engaged in a meaningful way. Historical and technological information will be shared using methods that inspire curiosity, promote a fun and enjoyable museum experience, and lead to a better understanding of the connection between the past and the present. Thought provoking discussions about historical social issues that resonate today will engender understanding and tolerance. The Project will also open a “world of possibilities” to young audiences, especially through the integration of digital interactives and digital games, which will immerse visitors in the history of photographic technology and the science behind the objects.

The Project will result in the following tangible products and outcomes which will be tracked and reported:

- Museum attendance by Rochester City School District students will increase by at least 100%.
- Museum attendance by currently underserved groups in general will increase by at least 15%.
- Visitors will report a positive experience, whether from docent-led tours, audio-guided tours, or self-guided tours.
- Visitors will report moderate to significant knowledge and understanding about George Eastman, his historic mansion, and photographic technology.
- The microsite will attract 40,000 virtual visitors in 2024 and 2025, a 50% increase in traffic compared to current traffic to the “About George Eastman” and “Technology Collection” webpages.

The Project’s success will be measured by analysis of attendance records and through data gathered from pre- and post-implementation surveys that will elicit qualitative, quantitative, and demographic data, and analytics from online components.

Sustainability: The exhibition design will be flexible and efficiently displayed to maximize gallery space and to allow easy changes of interpretative text and objects so that new research findings and new acquisitions may be readily shared with the public. All digital components will be designed to support easy, flexible updates. In so doing, the George Eastman Museum will ensure that these exhibitions—and the museum in general—continue to evolve and remain relevant to the diverse audiences in our community and via the Internet.

YEAR 1 - Sept. 1, 2022 - Aug. 31, 2023	2022				2023							
	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	July	Aug
CONTENT DEVELOPMENT: George Eastman Reinterpretation												
Proj. Director and Eastman Legacy Curator develop key themes for new narrative, conduct research, craft reinterpretation.												
Proj. Director creates exhibition content and storyboard.												
Proj. Director creates video content and storyboard.												
Digital game content and storyboard developed.												
Proj. Director, Legacy Curator finalize object checklist.												
Conservation staff review, recommend and approve objects for display.												
Educator, Proj. Dir., Legacy Curator create K-12 educational and docent training materials.												
Focus groups beta test exhibition and accompanying materials.												
Educator works with RCSD teachers to beta test K-12 educational materials.												
Managing Dir. Pub. & Interpretation reviews, edits exhibition content.												
Consultant selected to create mobile, in-gallery digital interactives. Initial meetings held.												
Begin rewriting and recording mobile audio tour.												
EVALUATION												
Visitor surveys to gather baseline data of visitor satisfaction, knowledge and engagement.												
Quarterly Focus Group meetings held.												
Data analysis and summary report prepared.												
Finance Office, Grants Mgr. and Proj. Dir. review expenditures against budget.												
Finance Office review payroll records to assess in-kind staff time.												
Project team reviews schedule of completion, activities, and milestones.												
DISSEMINATION												
Press release to announce grant award and project startup.												
Information sharing via Museum newsletter, blog and social networking sites: Facebook, Twitter.												
Project information and updates shared with museum staff, Trustees.												

YEAR 2 - Sept. 1, 2023 - Aug. 31, 2024	2023				2024							
	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
EXHIBITION DESIGN: George Eastman Reinterpretation												
Exhibition display cabinets purchased, installed.												
Digital supplies purchased, installed including iPads, tablets.												
Digital interactives content created and storyboarded.												
Digital interactives built, implemented and tested.												
Education materials finalized, distributed.												
Phase 1 Microsite built, implemented to mirror exhibition.												
Virtual 360 exhibition created and launch.												
Digital game building.												
Digital game testing and launch.												
Video content filming and editing.												
Video content finalized, implemented.												
Quarterly Focus Group meetings held.												
EXHIBITION ROLLOUT: George Eastman Reinterpretation												
Docent and staff training .												
Collateral materials designed, distributed to promote exhibition.												
Eastman Reinterpretation Exhibition opens.												
DISSEMINATION												
Eastman exhibition broadly promoted (print, online, museum newsletter, blog, social networking sites: Facebook, Twitter).												
In Focus talk held.												
EVALUATION												
Data analysis, evaluation report completed.												
Finance Office, Grants Mgr. and Proj. Dir. review expenditures against budget.												
Finance Office review payroll records to assess in-kind staff time.												
Project team reviews schedule of completion, activities, and milestones.												
CONTENT DEVELOPMENT: History of Photographic Technology												
Proj. Director and Technology Curator develop key themes for narrative to integrate STEM education concepts, conduct research, craft content.												
Proj. Director creates exhibition content and storyboard.												
Proj. Director creates video content and storyboard.												
Digital game content and storyboard developed.												
Proj. Director, Technology Curator finalize object checklist.												

YEAR 3 - Sept. 1, 2024 - Aug. 31, 2025	2024				2025							
	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
CONTENT DEVELOPMENT: History of Photographic Technology												
Conservation staff review, recommendations, approval for object display.												
Educator, Proj. Dir., Technology Curator create docent training materials.												
Focus groups beta test exhibition and accompanying materials.												
Educator works with RCSD teachers to beta test K-12 educational materials.												
Managing Dir. Pub. & Interpretation reviews, edits exhibition content.												
EXHIBITION DESIGN: History of Photographic Technology												
Exhibition display cabinets purchased, installed.												
Digital interactives content created and storyboarded.												
Digital interactives built, implemented and tested.												
Education materials crafted, edited and distributed.												
Microsite built and implemented to mirror exhibition.												
Virtual 360 exhibition created and launch.												
Digital game building.												
Digital game testing and launch.												
Video content filming and editing.												
Video content finalized, implemented.												
EXHIBITION ROLLOUT: History of Photographic Technology												
Docent and staff training.												
Collateral materials designed and distributed to promote exhibition.												
Technology galleries open.												
DISSEMINATION												
History of Photographic Technology exhibition broadly promoted (print, online, museum newsletter, blog, social networking sites: Facebook, In Focus talk held.												
Conference presentations for both exhibitions (MCN, MANY, AAM).												
PROJECT EVALUATION (Both Exhibitions)												
Finance Office, Grants Mgr. and Proj. Dir. review expenditures against												
Finance Office review payroll records to assess in-kind staff time.												
Project team reviews schedule of completion, activities, and milestones.												
Museum visitors surveyed to assess changes in satisfaction, knowledge, and Educator analyzes RCSD attendance data.												
Assessment of microsite and digital interactive engagement analytics.												
Project evaluation report prepared and shared with constituents via												
Final report submitted.												