

1. Statement of Need

The Madison Museum of Contemporary Art (MMoCA) is a cultural leader in south central Wisconsin, serving the region with exceptional exhibition and outreach programming in a world-class facility. The organization was founded in 1901 as the Madison Art Association, and evolved over a 103-year period from an interest group without a physical home to a community based art center to an avant- garde regional museum. In 2004, the museum embarked on a new transformation to meet demands for a larger facility with significantly upgraded public amenities and back-of-house spaces.

A new, Cesar Pelli-designed facility for MMoCA opened in Madison's Overture Center for the Arts in 2006. This 51,000-square foot building allowed the museum to more than double its annual attendance to 200,000+ and to take its public programming to a new level. The museum's new facility also provided a state-of-the-art home for its permanent collection of more than 5,000 works. As MMoCA has increasingly more opportunities to share its collection with the community and the art world at large, it must be able to efficiently manage the collection with up-to-date systems and technology. Visual documentation of the collection is critical, and in a digital age, the collection must be accessible in a digital format for both in-house and out-of-house functions. MMoCA requests important support from the Institute of Museum and Library Services to upgrade its digital photography capabilities and to digitally document the collection. These efforts will enable the museum to be a better steward of its collection and will facilitate use of the collection in exhibitions and outreach programming.

MMoCA is the only Wisconsin museum with a primary collecting focus on Modern and Contemporary Art. The collection received its first major gift from the Estate of Rudolph and Louise Langer in 1968. This bequest included seminal works by Romare Bearden, Philip Guston, Marsden Hartley, Frida Kahlo, Fernand Leger, and Diego Rivera. Almost thirty years later, another major gift, from the estate of Janet Ela, added works by Jacob Lawrence and William Wegman, among others. Most recently, North Carolina-based collector Stephen Dull donated several major Pop Art works to the museum by Robert Rauschenberg, James Rosenquist, and Andy Warhol. In addition to gifts and bequests, the museum continuously evaluates possible acquisitions to collection, many reflecting the museum's outstanding exhibition record and representing some of the most important artists working today.

With the permanent collection serving as a foundation, the museum presents approximately ten exhibitions annually throughout the galleries showcasing established and emerging artists working in a range of traditional and experimental media. Recent and upcoming exhibitions reflect many of the museum's collecting strengths, such as works on paper, reflected in print retrospectives for Chuck Close and Jasper Johns; Chicago Imagism, reflected in companion exhibitions exploring the work of Chicago artist Karl Wirsum and his contemporaries, *The Hairy Who*; and contemporary photography, reflected by an exhibition of work by photographer and digital filmmaker Stephen Hilyard. Other exhibitions are entirely drawn from the permanent collection. For instance, in the winter of 2007, MMoCA presented *In Depth: A Closer Look at MMoCA's Permanent Collection*. This seven-part exhibition, organized by curator of collections Dr. Richard H. Axson, explored the strengths of MMoCA's collection, including concentrations on pop art, landscape, street photography, and color photography. Still other exhibitions provide context for major traveling shows. For instance, the museum recently organized an exhibition of works from its collection by

California artists to complement *Jess: To and From the Printed Page* about the late San Francisco collage artist.

MMoCA's education programs also rely heavily on the museum's permanent collection for effective outreach to audience members of all ages. In particular, the collection is a crucial resource for reaching school audiences who benefit through long-term exposure to key works of art in the collection. Permanent collection works form the foundation of the museum's teaching guides, which become an ongoing classroom resource for post-tour lessons and connections between permanent collection works and areas of the core classroom curriculum. Docents also benefit from a strong focus on the collection and become well versed in discussing permanent collection objects that are on view for extended periods.

The museum's exhibition and education programs are the heart of the museum's operations and fulfill the museum mission to "serve the art life of the community by creating opportunities for direct experience with works of art, by providing a forum for the exchange of ideas about art, and by offering programs to enhance the appreciation and understanding of art." Despite the prominent use of the collection for these mission-centric activities, the museum has often lagged in its attempts to implement the most up-to-date practices for managing the collection. While each work is safely stored in the museum's vault or print study center and electronically catalogued in a secure collections database, many works are visually documented only in slide format, or not at all. Often, works need to be physically extracted from their storage places to provide staff members, visiting scholars, or students with a view of the work. Recognizing this major shortfall, staff members were quick to identify visual documentation of the collection as a major priority in the most recent strategic planning process. Certainly a top priority for the registration department, additional departments, including curatorial, education, and marketing, all indicated a need for better visual documentation of the collection to accomplish both day-to-day task and major initiatives.

The Madison Museum of Contemporary Art requests support from the IMLS to undertake a Permanent Collection Digital Photography Project (PCDPP). This support will allow the museum to undertake a one-time, comprehensive program to photograph significant works in the collection. It will also allow existing slides of less significant works to be scanned. Finally, it will allow new works entering the collection to be photographed and digitally documented.

The PCDPP will help the Madison Museum of Contemporary Art achieve many objectives outlined in its most recent strategic plan, including the following initiatives

- MMoCA's Permanent Collection is built and cared for in a manner consistent with op-tier art museums;
- MMoCA's Permanent Collection is readily accessible to staff for exhibitions, museum marketing, and programming;
- There is a broad awareness of MMoCA, including visual awareness of architectural elements and permanent collection works.
- MMoCA continues to maintain and institute technology systems that support staff efficiency and effectiveness.

As described in the attached Strategic Plan Summary, MMoCA's most recent strategic planning process took place in late 2006/early 2007 and involved museum staff, board members, and museum volunteers.

Explicit in the project design, the Permanent Collection Digital Photography Project will help the museum achieve its direct goals of increasing staff and community access to the permanent collection, providing better care and stewardship for the collection, and increasing the museum's ability to disseminate information and images from the permanent collection. In addition, several indirect outcomes of the project will help further long-range planning goals, including stronger MMoCA branding, increased ability to use the collection in K-12 and higher education classrooms, and ultimately, solidifying MMoCA's identity in the region as the education and information leader for contemporary and modern art.

The direct audience served by the PCDDPP will be the museum's staff, followed by researchers in the academic community, followed by the general public. Once digital images of the works are integrated into the existing database and embedded with additional metadata, the efficacy of the database as a tool for research and development will increase tremendously. Not only will staff and researchers be able to more effectively seek out known works in the collection, but they will also, perhaps for the first time, be able to appreciate the breadth and depth of the collection. In turn, this heightened access and familiarization will inevitably present new possibilities for public outreach.

2. Project Design

MMoCA's Permanent Collection Digital Photography Project consists of the following activities:

Assess the value of individual works and existing digital documentation

MMoCA's permanent collection includes approximately 3400 prints, 720 photographs, 250 drawings, 100 watercolors, 250 paintings, and 130 sculptures, for a total of roughly 5,000 artworks. Photographs of most of these works exist in slide format of varying quality. To determine which works will be rephotographed (or photographed for the first time) as part of the PCDDPP, individual works will be ranked in terms of value within the collection; at the same time, the quality of existing photographs will be assessed. This process will result in all permanent collection works falling into one of four designations.

- a. Existing digital photography is sufficient (*approximately 2% of the collection is expected to fall into this category = 100 works*)
- b. New digital photographs will be taken (*approx. 20% = 1,000 works*)
- c. Existing slides, large-format transparencies, or prints will be scanned (*approx. 50% = 2,500 works*)
- d. No new photography or scans will be undertaken at this time (*approx. 28% = 1,400 works*)

Although MMoCA would like to photograph every work in its collection, the feasibility of this endeavor must be balanced against the scope of the project's mission. Central to this decision making will be an evaluation of the perceived value of a publication-quality digital reproduction for a specific work or groups of works, in contrast to a digital image used solely for internal reference or no digital image at all. Dr. Richard H. Axsom, MMoCA's curator of collections, recently completed a formal survey outlining and ranking the historical and cultural significance and current market value of works in the collection. His report will serve as an invaluable aid for this evaluation.

As possible within the scope of this project, the museum will seek or maintain the option for public use of many artwork images, within intellectual property guidelines. Works in this category are important in promoting the museum collection and/or for educational purposes. These choices will be informed by several criteria, including Dr. Axsom's assessment and the current value of works in relation to scholarly research, public perception, and the interests of the local and regional communities. In all, the project seeks to digitize an ambitious number of works at a standard suitable for publication, as outlined in the Columbia University Library *Selection Criteria for Digital Imaging*.

Research and purchase new photography equipment

MMoCA has worked with digital-photography consultant Dennis Nolan to plan the layout, equipment, and workflow for an integrated photo studio and imaging workstation. Because the museum's existing camera, scanner, etc. are not suitable for producing print-quality digital images, this proposal includes an extensive equipment budget; costs are outline on the attached document from Mr. Nolan. The document also details his costs for installing and testing the equipment, and for providing workflow documentation to assure correct ongoing use by museum staff.

3. Photography and scanning

MMoCA's preparator and photographer will take primary responsibility for the photography of works, and MMoCA will hire a limited-term staff member to implement the scanning outlined in step 1, above. Scanning is expected to take six months at the rate of approximately 14 hours per week. Photography is expected to take approximately four months at the rate of 20 hours per week.

4. Safe-keeping and use of images

Digital images produced through the PCDPP will be stored on removable hard drives (included in the project budget). One hard drive will be kept off-site to ensure secure storage of the images.

5. Project oversight and management

MMoCA's Permanent Collection Digital Photography Project will be managed by the museum's curator of exhibitions, Jane Simon. In conjunction with the museum's registrar, Marilyn Sohi, and photographer, Doug Fath, Simon will review project progress on a monthly basis to assure that project goals are achieved on time and within budget. In addition, Fath will assess new photographs and scans to assure consistent quality, while Sohi will oversee the handling protocols for artworks.

Written into the proposed budget are funds for continued consultation with Dennis Nolan. Nolan's involvement will ensure that wise decisions are made in regard to integrated and appropriate equipment purchases. He will also work with key staff to ensure that both software and hardware are utilized to their full potential and properly maintained, and that digital image files are in compliance with the standards and best practices established by the Collaborative Digitization Program. In addition, Nolan will create customized computer-based video tutorials, as well as written workflow guidelines, to ensure that both equipment and work systems at MMoCA are used consistently and to maximum effectiveness. Nolan will also consult with staff regarding best practices for cataloguing and archiving digital files, and regarding improved efficacy of metadata. Finally, he will consult and visit as needed to troubleshoot specific problems that arise.

The project manager, Jane Simon, will review and adjust any significant budgetary and mission-oriented deviations on a monthly basis. A large proportion of funds will be devoted to an initial

investment into equipment, but the remaining resources are reserved for compensation of staff. The estimates for these latter figures were derived from time estimates acquired from other institutions that are currently undertaking similar digitizing projects. Since several factors, including differences in equipment, workflow, and status of works (e.g. fragility, scale, medium), could significantly alter these initial estimates and must be adjusted accordingly.

3. Project Resources

The implantation of the Permanent Collection Digital Photography Project requires significant inputs in terms of equipment, knowledge, and staff time. Ideally, the museum will acquire equipment as identified by consultant Dennis Nolan. This list includes the following:

- Canon 12MB Digital Camera
- Macro Lens
- Capture LCD Monitor
- Gitzo Tripod
- Magnetic Easel
- Fluorescent Copy Lights
- Baby C Stands
- Apple Mac Pro with 4GB ram memory
- Color accurate monitor
- Tabletop Scanner
- Archival Inkjet Printer
- RAID Storage, 1.5 TB Capacity
- Capture, Correction Software
- Proofing Boot

Other consultations over the past two years have yielded similar recommended lists of equipment for upgrading the museum's photography capabilities, and MMoCA feels comfortable with this assessment.

New equipment will only be effective as a means to accomplish MMoCA's PCDPP goals when used by knowledgeable staff with time to devote to the project. For that reason, the museum has built in significant time for full and part time staff members to devote to PCDPP tasks.

Jane Simon, Curator of Exhibitions: 100 hours for project management. Ms. Simon joined the MMoCA staff in 2004. She received her MA from Williams College in 2003. She has held curatorial positions at the Massachusetts Museum of Contemporary Art, Independent Curators International, and Minetta Brook. As curator of exhibitions, she manages the museum's exhibition programming in addition to organizing the majority of the museum's exhibitions.

Doug Fath, Preparator: 300 hours for photography of permanent collection works. Using a general calculation of 15-20 minutes per work, Mr. Fath should be able to photograph approximately 1,000 works from the collection during the initial photography initiative. Collections management is an ongoing responsibility for the preparator, and the hours devoted to the PCDPP are within the scope of the preparator's day-to-day responsibilities. Mr. Fath holds degrees in Photography from the University of Illinois, Chicago and Columbia College. Since 1993, he has acted as the museum's chief preparator, and he has completed numerous workshops on digital management and conservation.

Limited Term Employee: 500 hours for image management, including scanning, creating and uploading thumbnail files, uploading print-quality files, and match proofing. The museum will look for a candidate with developed technical skills and image management experience.

In addition to part time and full time staff, the museum will retain a consultant to guide the museum in the creation of a digital photography studio.

Dennis Nolan, Consultant: Mr. Nolan has worked in the Midwest as a photographer for decades. More recently, he has founded a small company that aids non-profit organizations in planning and implementing computer and photographic systems.

Other MMoCA employees will contribute to the PCDPP as part of their ongoing staff duties. These include the following staff members:

Richard H. Axsom, PhD., Curator of Collections: Dr. Axsom holds degrees from the University of Michigan. Over the years, he has been engaged by the museum for his expertise on Prints and Modern Art. He has organized exhibitions of Claes Oldenburg's printed works and the museum's vast holdings of Mexican Prints. Recently, he acted as writer and expert for the museum's Online Permanent Collection Initiative.

Marilyn Sohi, Registrar: Ms. Sohi has 20 years of experience with the museum and its permanent collection. She has guided the museum through the storage of the collection and its placement in the new building. She manages the maintenance and care of the collection in addition to the existing photography.

Carl Fuldner, Curatorial Assistant: Mr. Fuldner holds a BA from Yale University, and in addition to working at MMoCA he works as a photography assistant at the State Historical Society. His experience with scanning and photography works of art is essential to the project.

4. Impact

Completion of the Permanent Collection Digital Photography Project will allow the museum staff and others to access thumbnail-size and click-to-enlarge reference images for more than 70 percent of the works in the museum's collection, as well as publication-quality images of approximately 1,000 works in the museum's permanent collection. By equipping the photo studio and digital imaging station with professional quality equipment and tested workflow systems, the museum will be able to add images of new acquisitions to its digital-image library on an ongoing basis.

Images produced through the PCDPP will be used immediately by museum staff for research and reference purposes. They will allow staff and visiting scholars to peruse and reference the collection in ways which are currently impossible. Condition reports, for example, can also be maintained visually from these images, and records of individual works can be checked and updated from the images. The images will also be used for educational and marketing purposes, within the provisions of intellectual property laws. For artists, donors, and collectors, the museum's hard-earned and solid reputation as a good steward will be enhanced.

This project also lays important and necessary groundwork for ambitious future projects. For example, the museum plans to expand its existing online exhibition, *MMoCA Collects* (www.mmoca.org/mmocacollects) and to make its permanent collection database—including visual documentation of artworks—available online. Completion of the PCDPP will enable the museum to undertake this and other initiatives outlined under the "Services" distinction in the NISO's *A Framework of Guidance for Building Good Digital Collection*. The PCDPP is the first major step toward these future goals.

BUDGET FORM - PAGE FOUR

Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	0.00	16,500.00	16,500.00
2. Fringe Benefits	0.00	4,125.00	4,125.00
3. Consultant Fees	4,000.00	0.00	4,000.00
4. Travel	0.00	0.00	0.00
5. Supplies and Materials	20,000.00	4,000.00	24,000.00
6. Services	0.00	0.00	0.00
7. Student Support	0.00	0.00	0.00
8. Other Costs	0.00	0.00	0.00
TOTAL DIRECT COSTS (1–8)	24,000.00	24,625.00	48,625.00
9. Indirect Costs	0.00	0.00	0.00
TOTAL COSTS (Direct and Indirect)	24,000.00	24,625.00	48,625.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	24,000.00
2. Cost Sharing:	
a. Cash Contribution	13,375.00
b. In-Kind Contribution	11,250.00
c. Other Federal Agencies*	0.00
d. TOTAL COST SHARING	24,625.00
3. TOTAL PROJECT FUNDING (1+2d)	48,625.00
% of Total Costs Requested from IMLS	49.00%

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

Madison Museum of Contemporary Art
 IMLS- Application November 2007
 Project Schedule

2009

October	November	December	January	February	March	April	May	June	July
purchase equipment									
Installation of equipment									
Creation of Workflow Documents									
	Completion of Phase I, including scanning slides of collection								
						Completion of Phase I, including photographing the collection			