



Museums for America

Sample Application MA-251971-OMS-22
Project Category: Collections Stewardship and Access

Oakland Museum of California

Amount awarded by IMLS:	\$164,199
Amount of cost share:	\$166,635

The Oakland Museum of California will digitize approximately 2,000 images from a recently acquired photography collection of contemporary Native life spanning from the 1980s-2018. The Dugan Aguilar Collection and Archive provides a window into the lives of California's Indigenous peoples, telling a story of revitalization and renewal by capturing traditional lifeways in a contemporary context. The museum will collaborate with a group of Native community members to ensure the Native Californian perspective is instrumental in the care, use, documentation, and access to the collection. In addition to the digitization, museum staff will catalog the collection, rehouse it in a climate-controlled storage area, and develop a proposal to exhibit the collection within the next few years. This project will make these images available to the public for the first time through the museum's website and an online searchable database.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Product Plan

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.

Oakland Museum of California

Museums for America 2021 Narrative—Collections Stewardship

Project Justification

The Oakland Museum of California's *Dugan Aguilar Collection: Leading with Native Voice in New Acquisitions* project will provide public access to this newly acquired, artistically and historically significant collection. This project represents the highest collections priority of the Museum's Strategic Plan to increase access for public engagement. The Aguilar collection is a transformative acquisition because of its scope and content, with wide-ranging potential for exhibition, programming, research, virtual access, and strengthening ties with Native communities. Dugan Aguilar (1947–2018) was a photographer of Native Californian's life for nearly forty years from the 1980s to the recent past, coinciding with a national reclamation of Native heritage, language, and tribal artistic expression. His photographs represent intimate documentation of thriving contemporary Native communities in ways rarely depicted in most museum collections. This project will provide access to the Dugan Aguilar photography collection of contemporary Native life, including contextual information and personal stories, designed and implemented in collaboration with the Native Californian community, affirming Native life as a vital, living presence in California.

This project seeks \$174,094 in IMLS funding as part of a \$348,786 Collections Stewardship and Access project to digitize approximately 2,000 images from the 1980s to 2018 as part of the recently acquired Dugan Aguilar Collection and Archive. This project will make these images available to the public for the first time through an online searchable database, webpages, and future exhibition. OMCA will process the collection which will then be accessible to curatorial and interpretive staff members. The project will make the collection accessible to the public through a web publication introducing his major thematic bodies of work. This project will address the Museums for America Goal 3 to advance the management and care of collections and their associated documentation. The associated objective most salient for this project is Objective 1, to support cataloging, inventorying, and registration; collections information management; and collections planning. The project also includes elements of Objective 3, to support database management, digital asset management, and digitization.

Dugan Aguilar Collection and Archive

“The images remind us that there are things that never change, and are worth remembering and believing.”
--Frank La Pena, Nontipom Wintu artist

He wasn't just a photographer, he was perhaps one of the four or five most important people in the cultural renaissance of California Indians over the last forty years.
--Malcolm Margolin, founder of Heyday Books and Native Californian community advocate

The sensitive and artful photographs of Dugan Aguilar provide a window into the lives of California's indigenous peoples, telling an inspirational story of revitalization and renewal. From 1982 until his death, Aguilar (Paiute/Maidu/Pit River) documented Native Californian life, capturing traditional lifeways in a contemporary context. He offers a vivid chronicle of California's indigenous peoples during this time.

OMCA acquired the Dugan Aguilar Collection and Archive in summer, 2021 at the suggestion of a group of Native scholars and community advocates who are deeply involved in the preservation of Native Californian education, history and community life. This group regarded OMCA as the logical institution for preserving and sharing Aguilar's legacy based on our established practice of telling indigenous stories in collaboration with Native Californian advisors, together with our long history of collecting and exhibiting important California photography. As one member of this group, Laurie Seban of CSU Sacramento wrote, the archive chronicles not just an individual life, “but myriad other lives—the lives of hundreds of California Indians, documented over the decades, at countless celebrations, ceremonies, and conferences.”

In recent years, conversation around contemporary life among Native peoples has increasingly shifted from a sense of loss and decimation to a recognition of survival. Aesthetically polished and emotionally powerful, the interpretive strength of Dugan Aguilar's photographs lies in the stories they tell and the connections they make to enduring issues in indigenous life. They depict a wide range of people and experiences, giving a human face to objects and artworks which, though frequently exhibited by museums, are rarely connected to the people who still make and use them. His work presents a refreshing insider's take on contemporary Native life, prompting larger conversations around activism, the history and renewal of traditions, and what we can learn from California's oldest cultures. Like the works of acclaimed documentary photographers, such as Dorothea Lange whose archives are also held by OMCA, Aguilar's photographs convey a recognizable and relatable humanity which makes them broadly accessible to a general audience. In this way they provide powerful opportunities for bonding and bridging between members of different audiences. Please see Supporting Document 1 for image, for which the Museum has already received requests for publishing rights and copyright status.

As of now (determined without full Native community feedback which will be part of this project), OMCA staff has grouped the themes represented in the collection as photographs of Native Californian life including:

- Ceremonies, conferences, and other gatherings by members of Maidu, Miwok, Pomo, Hupa, Ohlone, and other cultures, including the Bear Dance near Susanville, among many others;
- California basket weavers, both individually at work and gathered together in organizations like the California Indian Basketweavers' Association (CIBA);
- Portraits of Native artists Frank La Pena, Harry Fonseca, Dalbert Castro, Elsie Allen, and Judith Lowry, all of whom are represented by work in OMCA collections;
- Portraits of important elders, and of the children who receive their wisdom;
- California landscapes, such as Yosemite and Sutter Buttes.

The Dugan Aguilar Collection and Archive consists of roughly 12-25 linear feet of material, representing Aguilar's entire career as a photographer. While we have not had the collection long enough to get an accurate count as of this proposal's submission, it is clear that the collection includes many thousands of images. Material includes fine/exhibition prints in various sizes (the largest is 36" on the longest side); negatives, contact sheets, file prints; binders of ephemeral items, such as correspondence, exhibition flyers, and other paper material. Material is organized in folders by the artist, with each folder representing a specific event or photo session. Additionally there are loose negatives, prints and uncategorized material. Please see Supporting Document Two for a preliminary inventory compiled by Laurie Seban of the Aguilar Archive.

OMCA's institution-wide Collecting Plan, updated in 2016, states that its collections serve three primary purposes. Notably, these purposes extend beyond traditional collecting goals around typologies, movements, or aesthetic and connoisseurship criteria, to focus on OMCA's unique role as an interdisciplinary museum that surveys California's cultural and natural heritage. These purposes are Bridging (providing greater shared understanding of compelling issues in California), Bonding (facilitating opportunities for diverse communities to build and use OMCA collections to connect with others, to tell their stories, and see themselves at the Museum), and Self-Knowledge (provoking awareness through meaningful personal experiences.) To fully realize this vision, OMCA needs data collection and knowledge management systems to reflect not only the conventional core data on individual objects, but also the voices and perspectives of the myriad individuals and communities who bring insights and expertise to the cultural heritage OMCA holds in public trust.

The *Dugan Aguilar Collection: Leading with Native Voice in New Acquisitions* project will advance OMCA's strategic plan to "utilize its collections to share the stories of California's past, present, and future with communities around the world." The Museum is currently implementing a multi-year knowledge and media assets management project funded by the Andrew W. Mellon Foundation to build internal capacity and create a community-engaged approach to collection data and knowledge management. The new knowledge management

model captures, connects, and preserves the rich collection, exhibition, and programming-related content that OMCA develops in collaboration with community partners. The Dugan Aguilar Collection presents an important opportunity to implement our new community-engaged knowledge management approach.

Native Californian Community Collaboration with the Oakland Museum of California

The OMCA Native Advisory Council (NAC) was established in 2006 to provide advice on Museum collections and NAGPRA issues affecting the Museum, help develop temporary and core gallery exhibitions and public programs, and provide advice in other matters relating to indigenous people of California. A list of past Native Advisory Members is in Supporting Document 3. These seven Native Californian community leaders have worked in close collaboration with museum staff to propose, vet, and position any Native content the Museum exhibits. The Museum is continually working with Council members to invite the next generation of Native Californians and fill any gaps in tribal representation on the Council. Situated on unceded Ohlone land, OMCA has a long history of collaborating with Native advisors. Increasingly, staff have identified the need to forefront contemporary Native voices as a strong priority. NAC members will shape this project and work in close partnership with OMCA to ensure accessibility with the extended Native Californian community.

In 2011, the Council co-curated the first section of the Gallery of California History called “Before the Other People Came”—a title they suggested to capture the Native perspective of early California history. Through regular meetings with OMCA staff, they were integral to selection of artifacts, organization of the section, and interpretation of the material. In 2018, the NAC advised OMCA on its reinstallation “Taking Native Lands and Lives” which tells the story of the early era of California’s statehood between 1850-1873. Native peoples in this period were the victims of a policy of genocide, which continues to have an impact on contemporary California. The NAC regularly consults on Native Californian collections rotations in our Gallery of California History.

The following group of scholars and allies suggested OMCA’s acquisition of the Aguilar collection:

- Dustin Aguilar, the artist’s son and donor of the collection.
- Malcolm Margolin, founder of Heyday Books and publisher of the journal *News From Native California*. A central figure in West Coast Native culture for more than four decades, his book, *The Ohlone Way: Indian Life in the San Francisco–Monterey Bay Area*, was named by the *San Francisco Chronicle* as one of the hundred most important books of the twentieth century by a western writer.
- Claire Greensfelder, Associate Director, California Institute for Community, Art & Nature (ICAN), a Berkeley-based nonprofit which works with the California Indian community to strengthen ongoing culture and help non-Indians better appreciate California’s oldest cultural traditions.
- Mark Johnson, Professor of Art, San Francisco State University, and consultant for the California Indian Artists’ Archives Project to document the archives of Native artists and facilitate their future placement..
- Laurie Seban, Adjunct Professor of Art at California State University, Sacramento, who conducted the preliminary inventory which will serve as a starting point for the OMCA collection project.

Moving forward, OMCA will build on the rich community connections of these advisors, as well as our own established partners. This “Target Group” will expand to include additional Native Californians who the Museum will connect with before this project period begins. This group will become the project’s Community Collaborators, working with OMCA staff and participating in two co-designed Symposia.

OMCA Collections

The collections of the Oakland Museum of California contain paintings, sculpture, prints, drawings, furniture, decorative arts, costume, textiles, machinery, ethnographic collections, natural science specimens, geology and herbaria, as well as traditional and digital time-based media of astonishing scope and diversity representing the material legacy of California and its people. The more than 2 million objects in the OMCA collections focus on California and its relationship with the country and the world. No other institution has such a full and

distinguished, multi-disciplinary, California collection, making it particularly relevant to the local and statewide community. The majority of the collections reside at the Museum's off-site collections facility, the California Collections and Research Center. There are approximately 4,000 objects from the collections on exhibit at the Museum at any time, with a rotation rate of about 10% per year. OMCA also maintains a continually expanding collections website that currently hosts 50,000 digital images and associated content. There are over 350,000 object records currently available to staff as well as researchers and the public by appointment on-site.

Among the overall Museum collections, by far the largest number of items is within archival photographic collections. The OMCA photographic collections are recognized as the most comprehensive survey of California photography in existence, representing developments in the art from 1850 to the present. The Museum houses major groupings of daguerreotypes from the Gold Rush, Western landscape photographers Carleton Watkins and Eadweard Muybridge, historic documentary photographs such as A.J. Russell's original negatives of construction of the transcontinental railroad, the vast photo "morgue" of the Oakland Tribune newspaper covering most of the 20th century, pictorialists such as Anne Brigman and Arnold Genthe, influential early modernists of Oakland-based Group f.64 like Edward Weston, Ansel Adams and Imogen Cunningham, up through recent masters such as Richard Misrach, Larry Sultan, and Catherine Wagner. OMCA also administers, houses and maintains the Dorothea Lange Collection and Archive of over 40,000 original negatives, 6,000 vintage photographic prints, and archival material related to Lange and her work.

The goal of this project is to provide access to the Dugan Aguilar photography collection of contemporary Native life, including contextual information and personal stories, designed and implemented in collaboration with the Native Californian community, affirming Native life as a vital, living presence. OMCA is advancing its collection data management in order to create the conditions and experiences for visitors to participate and gain a sense of belonging, inclusion, recognition, and legitimacy in stories of California culture. This project will use collections data and knowledge management systems to reflect not only the conventional core data on individual objects, but also the voices and perspectives of the Native Californians who bring insights and expertise to the cultural heritage OMCA holds in public trust. By forefronting the perspective of Community Collaborators, all OMCA visitors will benefit by experiencing these objects in their full cultural context.

Project Work Plan

The *Dugan Aguilar Collection: Leading with Native Voice in New Acquisitions* project will consist of three main objectives: Community Collaboration; Digitization; and Collections Care.

Community Collaboration: OMCA will collaborate with a group of Native community members to ensure that a contemporary Native Californian perspective is instrumental in shaping how OMCA cares for, uses, and shares access to the Dugan Aguilar Collection and Archive. OMCA has identified four main activities:

- a) To decide on and document specific vocabularies, archival series, and other schema for generating cataloging records;
- b) To determine and document a set of best practices for OMCA when publishing the material on the OMCA website, social media, and exhibitions spaces both now and in the future;
- c) To develop a proposal to exhibit the collection at OMCA within the next few years; and
- d) To catalogue records.

While OMCA understands its own needs from this collaboration, the Community Collaborators may identify different priorities or needed results. OMCA will also approach individuals portrayed in the photographs, many of whom were recorded by the artist and are still living, who will provide context and guidance throughout the project. For this process to be truly collaborative, OMCA anticipates the form of resulting products to evolve.

Digitization: OMCA will generate 2,000 high resolution images of the Dugan Aguilar Collection and Archive that will be uploaded onto the OMCA Online Collections Portal website. These images will serve as records of

the condition of the objects and more importantly, allow OMCA to provide immediate access to the collection. This website allows users to view images of the objects alongside the community and staff generated descriptions. OMCA staff have completed several successful large-scale digitization projects, and have a reliable workflow and up-to-date photography equipment to achieve these results. Most recently, OMCA staff completed the Dorothea Lange Archive Project, generating over 20,000 new images, a selection of which are available on the Dorothea Lange Digital Archive website (<https://dorothealange.museumca.org/>).

The Digitization workflow is as follows:

1. **Image Capture**: Transmissive scanning of photographic negatives; reflective scanning of archival material and photographic prints; and digital photography of large scale photographic prints and archival material.
2. **Image Processing**: Apply file naming convention to images; create master files; create processed files with both image correction and color reversal for photographic negatives.
3. **Image Storage**: Load processed images in Collections Space and associate with object records; load processed images into NetX (OMCA's digital asset manager), including creating NetX records for each image and setting use permissions.
4. **Digital Publication**: Complete Community Collaborator and OMCA staff review of records to publish; work with Native collaborators to develop internal guidelines about sharing, exhibiting, and using the images; work with OMCA Digital Strategy Team to set social media usage guidelines: and publish records to OMCA Online Collections Portal through NetX.

Collections Care: OMCA will house the Dugan Aguilar Collection and Archive at OMCA's climate-controlled collections storage in accordance with contemporary conservation standards. This work will be overseen by OMCA's conservation and registration team who will first plan and prepare collection storage, followed by foldering and boxing all collection material.

This project will be completed by a team of nine people, included in the Project Budget. The Core Team will include Violetta Wolf, Associate Director of Collections (Project Director), who will have overall responsibility for project staff, activities, and budget. Drew Johnson, Curator of Photography and Visual Culture, will be the lead curator on the project, leading the identification and engagement of Community Collaborators and the exhibition development. Meredith Patute, Registrar, will lead the registration, scanning, and digitizing. Lisa Silberstein, Manager, Learning, Experience and Programs, will partner with Johnson to identify additional Native Californian community members and host collaborative work sessions. An additional group of OMCA staff will work as a team to manage Community Collaboration correspondence, planning, information tracking, and direct, meaningful engagement with the collaborators. An OMCA Project Coordinator will support the Core Team by setting meetings, and moving the project timeline forward. The project will hire a one-year Associate Registrar in Year Two to facilitate efficient digital imaging processes.

The proposed project will be accomplished over a two year period from September, 2022 through August, 2024. The total project cost is \$348,786 including staff time. The budget was developed by the project director, in consultation with the project team. Time commitments for staff are based on team estimates. Applicant matching support will be provided by the general operating funds of the Oakland Museum of California. OMCA has a development staff of ten people raising funds from government, foundation, corporate, and individual sources, as well as memberships. Corporate, foundation, and government grants are requested to fund collection care, education and public programs, and exhibit development annually. Currently about 250 households contribute primarily unrestricted funds at major donor levels of \$1,250 and up. The Museum has more than 9,000 member households. The Oakland Museum Women's Board hosts an annual "White Elephant Sale" to benefit the Museum which nets close to \$2 million.

Potential risks to this project include challenges with time management and trust-building for projects that require extensive community collaboration. While OMCA has a long history of collaboration with community

members and advisory councils with exhibitions and programming, including a fifteen-year history of working with the Native Advisory Council, this level of community involvement in collections management is new for the Museum. In fact, there are few examples of such involvement across the museum field, with the exception of repatriation and cultural access practices around ethnographic collections, with which OMCA also has extensive experience. While this challenge might be seen as a risk, charting a new institutional understanding of how to care for contemporary Native cultural material is also the biggest potential impact of this project.

OMCA has identified sufficient time, flexible deliverables with clear goals, and engaging multiple staff members as the key ingredients of successful relationship-building and community collaborations. This proposal is structured to include all of these factors to best position OMCA for success in this project. OMCA exhibitions and programs are increasingly recognized and valued as a platform for diverse and often underrepresented stories and voices because of our experiences with community collaboration. For example, OMCA staff worked with 70 different collaborators across the Bay Area and statewide community to create the exhibition *All Power to the People: Black Panthers at 50*. Collaborators informed storylines, artifact selection and design. They lent personal collections, shared their networks, and collaborated on difficult subject matter. This exhibition became the highest attended in the Museum's history. Exit interviews with visitors revealed powerful stories of affirmation, empathy, and connection.

The goal of this project is to provide access to the Dugan Aguilar photography collection of contemporary Native life, including contextual information and personal stories, designed and implemented in collaboration with the California Native community, affirming Native life as a vital, living presence in California. OMCA will follow the performance measurement plan for each of its three phases of this project. OMCA will develop an annual survey to gain feedback from Community Collaborators. Through conversations following this feedback, we will determine how the Museum can continually improve its practices when caring for, using, and sharing contemporary Native cultural material. The OMCA workflows for digitization and rehousing processes include automatic mechanisms to track and report monthly image generation, creation of new records in the collections management system and digital asset manager. OMCA will generate 2,000 high resolution images that will be uploaded onto the OMCA Online Collections Portal website.

Project Results

The Dugan Aguilar Collection: Leading with Native Voice in New Acquisitions represents part of an ongoing philosophy and work focus at OMCA which centers the perspectives and desires of Native collaborators to tell their own stories and control their cultural materials. Reinterpretation of industrialist Californians land acquisition into the "Taking Native Lands and Lives" exhibition is a key recent step in this ongoing journey. OMCA is currently working with Native Californian community members to guide changes to particular Native Californian materials and stories in the OMCA galleries, as well as developing formal implementation of a land acknowledgement and supporting training program. These individuals will also be consulted about this project before the project period begins.

Consistent with OMCA practice for all new acquisitions, OMCA staff will complete a quarantine and pest mitigation procedure on the collection prior to this project period. OMCA curatorial and collections staff will begin to organize the collection by material type, establish basic physical control, and prepare for the three phases of this project. As the acquisition is new, there are no existing cataloging records or images. Aguilar's family stored the collection in boxes kept in a commercial storage facility prior to donation. This project will be the first time this collection is processed or housed in a museum setting.

With the completion of this project, OMCA will have provided the Dugan Aguilar Collection and Archive a long-term physical storage solution comparable to its other photographic collections in the Photography Storage Room. This space, within the larger California Collections and Research Center, benefits from temperature and

humidity control as well as pest, security, dust, and light management. Photographic negatives will be stored in OMCA's Cold Storage Room, a specifically designed low-temperature storage space that extends the lifetime of photographic negatives from 40 to up to 31,000 years (based on research from the Image Permanence Institute).

This project will include full cataloging of the Dugan Aguilar Collection and Archive that incorporates the design and written description by Native Community Collaborators with 2,000 high resolution images published on the OMCA Online Collections Portal. The Museum will have documented guidelines developed with the Native Community Collaborators governing the use of the Dugan Aguilar Collection and Archive in exhibitions, publications, communications and marketing, and digital content. These documented guidelines for use of the Dugan Aguilar Collection and Archive are meant to inform all future exhibition, programs, digital productions, and other uses of the collection. This will ensure that the collection is shared and used in a manner fully consistent with Native community practices and wishes, in perpetuity.

Making the Dugan Aguilar Collection and Archive accessible online will be an invaluable resource to the burgeoning Native cultural revival emerging in North America. Collections Space and NetX are the core systems OMCA uses to ensure the long-term endurance and public accessibility of collections records and data. These systems are essential business tools and will be sustained beyond this grant period. The OMCA Online Collections Portal website will remain publicly accessible after the grant period. This website has been a key tool for the digital sharing of the OMCA collection for over ten years, and remains a strategic priority for the institution's web presence. Native people will be able to search for documentation of their individual and community cultural heritage, and trace living and recent family ties to practices documented in the archive. The collection will be made visible and available to scholars from multiple disciplines. With the exhibition, indigenous visitors to the Museum will be able to experience history told in their own cultural voice, and find themselves reflected among displays of other essential art and culture of California.

After the conclusion of the project period, OMCA will present an exhibition of this material. OMCA staff members have created a preliminary proposal for an exhibition centering the work of Dugan Aguilar as a link to broader conversations around contemporary Native life, particularly the story of continuity and renewal. The exhibition is intended to create an interdisciplinary conversation between Aguilar's photographs and objects from OMCA's collections in all three disciplines (California Art, History, and Natural Science). Voices of living artists, activists, elders, scholars, and ordinary people will be presented through video, audio and wall quotes, providing context to the photographs and suggesting the diversity of indigenous thought.

As both a participant and observer, Dugan Aguilar recorded events, organizations, and individuals that connect in numerous ways to OMCA's mission and interpretive goals. The Aguilar archive is the most important photographic acquisition by the Museum in many years. This project is integrally tied to our work to engage California communities in the interpretation and presentation of their stories.

Digital Products Plan

The *Dugan Aguilar Collection: Leading with Native Voice in New Acquisitions* project has three main types of digital products: object records, object images, and an expansion of the OMCA Collections Online Public Portal. As digital communication and enrichment become more and more important to the success of museums, OMCA will also develop a written set of best practices for future use of the Dugan Aguilar Collection and Archives in digital products that are not yet planned.

Object Records and Metadata

OMCA uses Collections Space (CSpace), an open-source Collections Management System, to store and maintain descriptive records of its collection. CSpace is maintained by OMCA's Informative Technology department with a cross-functional group of staff overseeing version upgrades, server health, data entry standards, data back-up redundancy, and data integrity.

A core goal of this project is to work with Community Collaborators to develop guidelines for record metadata as well as actual descriptions. OMCA will seek input from the Community Collaborators to determine if some fields or types of metadata may not be appropriate for publication. Examples of sensitive content that should be safeguarded include descriptions of ceremonies, descriptions of protest imagery, or other content.

For descriptions of objects written by Community Collaborators, OMCA will obtain releases. As per OMCA standard practice, these contracts will cover how OMCA may share and use the created content, proper attribution, and expectations of financial compensation.

Object Images

OMCA is in the process of implementing NetX, a digital asset manager, that will be used to store and maintain digital images of the collection. NetX and OMCA aim to complete contract negotiations by the end of December 2021, and have an installed instance of NetX by the fall of 2022. OMCA will use a hosted version of NetX that utilizes Amazon Web Services for digital backups. NetX will be overseen by the same cross-functional group of staff that is responsible for the longevity of CSpace. The implementation of NetX is supported by a generous grant from the Andrew W. Mellon Foundation that funds all costs of implementing the system.

OMCA staff are currently working with Dugan Aguilar's estate to finalize a non-exclusive license that would give OMCA the right to use and reproduce Aguilar's work for exhibitions, digital publication, educational uses, communications, and marketing. OMCA will also seek to finalize an agreement that would allow OMCA to authorize scholarly uses of images of the works to other non-profit or educational institutions. OMCA began engaging the donors in discussions about the non-exclusive prior to the gift of the collection and plans to complete it by March 2022.

While the non-exclusive license will grant OMCA the legal right to use digital images of the collection, it does not offer an ethical perspective on how to use the collection. Aguilar was extremely diligent in building trust and his approach to photographing the Native community. As

a Native participant in the communities and events he photographed, Aguilar held the perspective of an insider that an institution can never replicate exactly. This gap of understanding is another area where it will be essential for OMCA to work with Aguilar's family and the Community Collaborators to develop a plan for the best way to share these images.

Online Collections Portal

One of the proposed products of the *Dugan Aguilar Collection: Leading with Native Voice in New Acquisitions* project is to publish the catalog records and digital images of the Dugan Aguilar Collection and Archive on the OMCA Online Collections Portal (<http://collections.museumca.org/>). This portion of the OMCA website allows any web user to access catalog records, images, and basic interpretation of the OMCA collections. This site is useful to researchers, other institutions, and the public to freely browse the holdings of OMCA. The Museum is also in the process of redesigning its website at www.museumca.org. The redesigned website will have developed a more intuitive advanced collections search functionality as well as an easier method for the public to interact with collections objects.

The OMCA Online Collections Portal follows the standards set forth by the Association of Art Museum Directors (AAMD) to govern the size of images shared and attributions of works so as not to infringe upon the copyright of artists. However, OMCA will have explicit permission as detailed in the non-exclusive license to share Aguilar's intellectual property in this way and guidelines from the Community Collaborators to govern best practices for sharing and description.