



## Museums for America

Sample Application MA-30-18-0153-18  
Project Category: Collections Stewardship

## Museum of the City of New York

Amount awarded by IMLS:	\$185,423
Amount of cost share:	\$186,926

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

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

Museum of the City of New York  
IMLS MFA–FY18: Collections Stewardship  
Focusing the Lens: Creating Online Public Access to the Work of  
John Vachon in the *LOOK* Magazine Collection  
Project Abstract



The Museum of the City of New York seeks an IMLS Museums for America grant of \$185,423 in the category of Collections Stewardship to increase public access to work from *LOOK* Magazine staff photographer John Vachon (1914-1975) through digitization. This three-year project is part of an ongoing endeavor to provide online access to the Museum's *LOOK* Collection, which includes approximately 200,000 photographs related to 2,242 stories from 41 different photographers made between 1938 and 1968 for *LOOK* Magazine, and vividly documents the cultural transformation of the nation from World War II through the Cold War era. Digitization of the *LOOK* Collection began with photographers Stanley Kubrick (1928-1999), Arthur Rothstein (1915-1985), and Arthur (Weegee) Fellig (1899-1966), whose work is [currently available online via the Museum's online Collections Portal](#). If successfully funded, this 30-month project would allow for this important digitization work to continue, focusing the Museum's next efforts on a selection of approximately 18,500 photographs from 54 of Vachon's assignments, covering 50 individual topics over the course of his 25-year career with *LOOK*.

Founded in 1937 by Des Moines, Iowa newspaperman Gardner Cowles, *LOOK* focused a lens on the lives of individuals, using personal stories to narrate the nuanced political, social, and cultural issues of the day, rather than taking the broader documentary approach of a publication like *Life*. John Vachon—who made his name as a photographer working for Roy Stryker (1893-1975) at the Farm Security Administration (FSA) during the Great Depression—was known for his technical skill, dramatic composition, and was skilled at engaging his subjects, which often led editors to assign many of the most interesting stories to him. As a result, the assignments proposed for digitization in this project—which range from celebrity profiles, to investigative pieces on youth culture and a feature on tugboat operators in New York Harbor—capture the subtle societal and cultural issues of the era within diverse narratives. With New York City as both the lens and the prism for viewing the nation during this time period, New York emerges as simultaneously the *most* American and the *least* American city in the nation, and is essential to understanding how Americans of the mid-20<sup>th</sup> century moved within intellectual, political, cultural, social, and physical environments.

The collection primarily exists as film negatives, and this format renders the material nearly inaccessible for researchers and curators alike. As the number of images taken for a single assignment varied from a few dozen to a few hundred, at least 80% of the images in the *LOOK* collection never reached the publication's pages. If successfully funded, this 30-month project will bring to light thousands of never-before-seen images. Specifically, funds would provide for the digitization and review of nearly 18,500 images from 54 of Vachon's *LOOK* assignments resulting in comprehensive cataloging and online access to an estimated additional 11,100 digital images via the Museum's user-friendly and searchable online Collections Portal at [collections.mcny.org](http://collections.mcny.org), and basic cataloging for an approximate 7,400 duplicates and technically flawed images via special remote access or onsite appointment. The project work plan was honed during the digitization of Kubrick and Rothstein's *LOOK* work, and the Project Director will meet with all project staff on a weekly basis to ensure monthly milestones are met.

As an institution dedicated to celebrating and illuminating the past, present, and future of the country's most populous, diverse, and iconic city, the Museum directly measures the success of its projects by the impact on our audiences and our ability to reach the public through exhibitions, programming, and online tools such as the [Collections Portal](#). Adding this material to the other available digital assets presents opportunities for scholars and students, curators both within the Museum and from other institutions, and for educational purposes.

Museum of the City of New York  
IMLS MFA-FY18: Collections Stewardship  
Focusing the Lens: Creating Online Public Access to the Work of  
John Vachon in the *LOOK* Collection  
Project Narrative



Project Justification

*Project Overview and Significance*

The Museum of the City of New York seeks a 30-month IMLS Museums for America grant of \$185,423 in the category of Collections Stewardship to increase public access to photographs from the *LOOK* Magazine Collection. The Museum's *LOOK* Collection includes approximately 200,000 photographs related to 2,242 stories from 41 different photographers made between 1938 and 1968, and vividly documents the cultural transformation of the nation from World War II through the Cold War era. The Museum began digitizing the *LOOK* Collection in 2010, beginning with its most recognized photographers, including all 149 assignments from Stanley Kubrick (1928-1999), 34 assignments from Arthur Rothstein (1915-1985), and a single story from Weegee (Arthur Fellig, 1899-1968), resulting in nearly 20,000 images that are now publicly available via a user-friendly online Collections Portal at [collections.mcny.org](http://collections.mcny.org). With funding from the IMLS, this important digitization work will continue, focusing the Museum's next efforts on a selection of 54 assignments covering 50 individual topics from the work of staff photographer John Vachon (1914-1975), who documented a broad spectrum of assignments over the course of his 25-year career with *LOOK*. Some of his work [is already available on the Portal](#), as he occasionally collaborated with Kubrick and Rothstein on assignments.

Specifically, under the terms of the proposed 30-month project, the Museum will:

- Capture a total of 18,500 digital images by scanning negatives, slides, and color transparencies; and photographing contact print strips.
- Review and evaluate the resulting 18,500 digital images in order to prioritize the strongest images for comprehensive cataloging (estimated at 60%, for 11,100 images).
- Isolate the remaining duplicate and similar shots, as well as technically flawed or illegible images in order to receive basic cataloging (all original negatives and contact sheets will be retained).
- Upload approximately 11,100 new digital images and associated descriptive metadata to the Collections Portal—<http://collections.mcny.org>—providing free, online public access to the material; the remaining 40% of the technically poor and duplicate images will be accessible to researchers onsite by appointment or remotely by request.

*LOOK* magazine was founded in 1937 by Des Moines, Iowa newspaperman Gardner Cowles as a bi-weekly, general interest magazine, and sold four billion copies in over 900 issues during its nearly 35-year run. *LOOK* was well known for its photography, with images by such prominent photographers as Paul Fusco and Charlotte Brooks, as well as Kubrick, Rothstein, and Vachon; but it was also a venue for less seasoned photographers, and helped launch the careers of Irving Penn and Richard Avedon, who freelanced for the magazine. *LOOK* encouraged creativity among its photographers, and urged them to capture a wide range of images to choose from. While each published story usually featured no more than a dozen images, the number of photos taken for a single assignment varied from a few dozen to a few hundred (see *Supporting Document 1: Assignment List*). As a result, at least 80% of the images in the *LOOK* Collection never reached the publication's pages or the public's eye.

Curator of Prints and Photographs Sean Corcoran identified John Vachon—who made his name working for Roy Stryker (1893-1975) at the Farm Security Administration (FSA) during the Great Depression—as the next

photographer from the *LOOK* Collection whose work will be digitized based on his reputation as a photographer, the quality of his work, and the subject matter documented in his photographs. Carl Fleischhauer, author of *Documenting America, 1935–43* (University of California Press, 1988), a text about the FSA photographs, notes that work Vachon executed while employed with the FSA “anticipate[d] the postwar generation of ‘street photographers,’” and “the hallmark of this style of photography is the portrayal of people and places encountered in the street, unembellished by the beautifying contrivances used by calendar and public relations photographers,” (see *Supporting Document 2: John Vachon’s Career*).

As a staff photographer at *LOOK*, Vachon was more technically adept than some of the other photographers and therefore given many of the more interesting stories; he generated highly engaging imagery and a much larger body of work within the Museum’s *LOOK* Collection than many of his colleagues. Miles Orvel, editor of *John Vachon’s America: Photographs and Letters from the Depression to World War II* (University of California Press, 2003) and the author of several essays on Vachon, states in his attached letter of support, “Throughout his career, Vachon’s work is informed by an eye for dramatic composition and also by a rapport with his human subjects that allowed their full expression in his portraits” (see *Supporting Document 3: Letters of Support*). The 54 assignments included in this proposal—from the 136 assignments executed by Vachon—were all selected for their exhibition and research potential, with an eye toward stories that while geographically centered in New York City represent a more national focus, including profiles on variety show host Ed Sullivan (1949) and New York Giants baseball player Willie Mays (1954). Vachon’s assignments also captured aspects of everyday life that portrayed New York as both a big city and a small town, such as children engaged in street games (1951), or the daily routine of tugboat operators in New York Harbor as they go about their workday (1952). Throughout these stories, there remains the divergent theme that while on one hand there is nowhere else in the country like New York, on the other hand its issues and concerns are really no different from those in urban cities and small rural towns all across the country. *LOOK* presents New York City as simultaneously the *most* American and the *least* American city in the nation, and serves as both a lens and a prism for viewing the nation. Vachon returned to a few subjects on multiple assignments, thus the 54 assignments actually document 50 different topics (see *Supporting Document 1: Assignment List*). Additionally, as Vachon was a staff photographer, the copyright to his work was transferred to the Museum in a contract with Cowles Publications in 1956 (see *Supporting Document 4: Project Background*).

### *Project Need and Benefits*

The 1940s, 50s, and 60s were a period of great development and change in New York City, the nation, and internationally, and this era is the subject of abundant scholarly research. The images from the Museum’s *LOOK* Collection touch on a variety of aspects of life in New York City, including politics, sports, medicine, cultural life, fashion, and social issues, many of which are of universal interest and impact, regardless of geographic location. Despite being the Museum’s largest single photography collection, *LOOK* remains a virtually untapped resource. Existing online photographic content from other collections is heavily skewed toward the end of the 19<sup>th</sup> and early 20<sup>th</sup> centuries. By providing access to these portions of the *LOOK* Collection, the Museum is taking a critical step in closing gaps in our documentation of the city and the social, cultural, and political events that influenced a nation.

The Collection, which includes 2,242 stories from 41 different photographers made between 1938 and 1968, primarily exists as small format negative film, rendering the material nearly inaccessible for researchers and curators alike. Even when accessed with a lightbox and loop, it is difficult to identify particular people, places, and events. The fragile nature of the medium requires Museum staff to sit side-by-side researchers as they handle the negatives and place them on the lightbox for viewing; a process that is often unfeasible due to staffing constraints.

Each assignment in the *LOOK* Collection is described in terms of content, format, and extent on a job worksheet; and an inventory of highlights was created (less than 15% of total assignments), indexed both by photographer and subject in 2004 (see *Supporting Document 4: Project Background*). The worksheets and inventory serve as the primary way of accessing the Collection, but due to the challenges in accessing the Collection in its current format, these are only available to internal staff. Continuing digitization will alleviate those physical obstacles, allowing the Museum to publicize the holdings and provide seamless online access to the images for the public, researchers, curators both within the Museum of the City of New York and at other institutions, educators, and students.

#### *Alignment with the Museum's Strategic Plan and Program's Goals*

The Museum has just embarked on a formal strategic planning process, but this project to digitize selections from the photographic work of John Vachon in the *LOOK* Collection is clearly aligned with the Museum's ongoing commitment to preserve, document, and make accessible our vast collections of iconographic and material culture objects related to the history of New York City. Additionally, the broad scope of topics and personalities documented by Vachon's *LOOK* work furthers the investigation of key concepts of the Museum's mission: the diversity, opportunity, and perpetual transformation that define New York. The digitization project furthermore supports the goals of the Collections Stewardship program in the key areas of digitization and cataloging, and will provide the public with free online access to many previously hidden treasures in the collections, and facilitate scholarship and analysis that will animate the public's understanding of the city and its people.

#### Project Work Plan

##### *Project Scope, Evaluation, and Risks*

A select number of reference scans were created for jobs deemed highlights as part of the 2004 project (refer to *Supporting Document 4: Project Background*). Mr. Corcoran, Curator of Prints and Photographs, evaluated these scans to prioritize 54 Vachon assignments for digitization, for an estimated total of nearly 18,500 images. Past experience digitizing the Kubrick and Rothstein collections indicates that approximately 40% of total images are duplicate and similar shots, as well as technically poor images (over- or under-exposed, for instance), and not suitable for sharing via the Collections Portal (see *Supporting Document 5: Examples of Duplicate and Technically Poor Images*). Building on an evaluation process developed for the Arthur Rothstein photographs, the Museum will scan all negatives in order to evaluate the image, but only fully catalog those digital images deemed suitable for sharing publicly; the remaining 40% of technically poor and duplicate images will receive basic cataloging, and will be available and searchable onsite (the Museum will retain all physical objects). Taking this into account, the Museum estimates digitizing these 54 assignments will result in approximately 11,100 new, fully catalogued images publicly available on the Collections Portal, and 7,400 images with basic catalog records available for searching by onsite researchers or remote access can be provided by request.

Staff will review all digital images and metadata for quality insurance and consistency, and verify accuracy of image and metadata uploads. The Museum has been carrying out successful digitization projects for over nine years, allowing us to streamline processes and accurately project timelines. Our greatest risks lie in unforeseen problems, such as equipment failure or staffing changes. The Museum has a second, fully equipped digital lab at our offsite collections facility, which is currently only in use part-time, and equipment could be temporarily relocated to the Museum while regular equipment is being repaired. The Museum also works with a number of freelance and project photographers and archivist/librarians, and would have a pool of qualified candidates to approach to fill in on the project in event of a staffing changeover while a comprehensive hiring search was underway.

### *Planning, Oversight, and Staffing*

- Project Director: Lindsay Turley, Vice President, Museum Collections, will oversee all aspects of the project, provide support for any complicated issues that may arise in relationship to workflow or scheduling, meet with the digital team on a weekly basis to insure milestones are being met, and work with the Curator of Prints and Photographs to evaluate metadata for accuracy and disseminate results of the project.
- Sean Corcoran, Curator of Prints and Photographs, will review all scans in order to select the strongest images, provide guidance for any condition issues that may arise, review final images following post production, check records for accuracy, and work with Turley to disseminate results of the project.
- Madeleine Hazelwood, Associate Registrar, will assign unique numbers to the film and contact prints so that the digital file and catalog records can be linked in the Collections Portal, will physically access and replace all objects, and will verify all file names for newly created digital assets.
- Emily Chapin, Collections Access Archivist, will perform quality and assurance checks following Portal upload.
- Ann Go, IT Manager for Collections, oversees CMS management, digital asset management, disaster recovery, serves as the gatekeeper to the newly-created collections digital assets, directly uploads the images and metadata to the Collections Portal, and performs quality and assurance checks following Portal upload with the Metadata Specialist, and Collections Access Archivist.
- Lauren Robinson, Metadata Specialist, will complete descriptive cataloging (such as creators and subjects), following the Museum's preferred thesauri, and work with Go to carry out Portal upload quality assurance.
- Digital Imaging Specialist (to be hired, position description replaces resume), will scan all flexible film negatives and transparencies, photograph contact prints, and execute post-production on all digital files.
- Victoria Martens, Senior Photographer, will hire and train the Digital Imaging Specialist, photograph all contact sheets, and conduct quality assurance on all images prior to Portal upload.

### *Workflow*

While many of the key project activities will be carried out concurrently, the workflow for a single photograph will follow the order in which the tasks are described below. Please also refer to the *Schedule of Completion*, and *Supporting Document 6: Technical Approach and Digital Preservation Strategy* for a full description of equipment, standards, and cataloging guidelines. Please see the *Budget Justification* for an explanation of how much time each staff member allocates to this project.

- Object Numbering (October 2018-December 2018): Approximately half of the assignments need to be numbered prior to digitization in order to link the metadata to the image. This will be carried out within the first three months of the project, at a rate of 3,085 per month.
- Digitization (December 2018 - October 2020): Digital capture will be performed in the City Museum's on-site digital lab. The lab's technical specifications conform to the Federal Agencies Digitization Guidelines Initiatives' standards in image capture and are consistent with standards used at the Library of Congress and National Archives and Records Administration. 18,500 images will be captured over a period of 22.5 months, at a rate of 814 per month.
- Image Selection (December 2018 - October 2020): Approximately 814 images will be evaluated per month, resulting in a selection of an estimated 488 images for comprehensive cataloging and 326 for basic cataloging, per month, over the course of 22.5 months.

- Post Production and Quality Assurance (December 2018 - October 2020): Post production will be executed following image selection, at a rate of 814 images per month. All images will be checked for quality assurance following post production. The images receiving basic cataloging will receive minimal post production.
- Image Backup and Generating Derivatives (December 2018 – October 2020): The Museum will back-up all files and generate jpeg derivatives concurrent with image selection and post production (when applicable).
- Cataloging (October 2019 – November 2020): Cataloging will be executed from the digital facsimile, as it provides a clear, positive, and enlargeable image that is much easier to work from than the negative film. Cataloging will take 13.25 months, at a rate of 1,396 images per month (includes a mix of comprehensive and basic catalog records). Due to the similar nature of photographs created for the magazine assignments, cataloging proceeds much quicker for this collection than most others. The Museum has made a concerted effort over the years to obtain original copies of *LOOK* magazine for cataloging reference.
- Image and Metadata Upload (November 2019 – January 2021): Metadata extraction from MuseumPlus and upload to the online Collections Portal, along with the associated digital images, will occur in batches. This will take approximately 15 months, at a rate of 1,233 object records per month. The public record that accompanies the digital image available via the Collections Portal will mirror the internal record in MuseumPlus without including the administrative or physical metadata (except for the unique object identifier and dimensions).

#### *Financial and Staff Resources*

The Museum seeks support in the amount of \$185,423 from the IMLS to fund digitization staff salaries and benefits for IT Manager for Collections, Metadata Specialist, Senior Photographer, and a Digital Imaging Specialist (to be hired). While the Museum has begun to allocate funds in the general operating budget to support a percentage of digitization staff salaries, these positions have traditionally been dependent on funds raised for large-scale digitization projects such as this one. The total cost of the project is \$372,349, the remainder of which the Museum will supply as an institutional cost share (see *Budget* and *Budget Justification*).

#### *Performance Tracking and Assessment*

Project Director Lindsay Turley has developed the workflow based upon previous successful digitization projects (see *Schedule of Completion*). She has established milestones and a system for tracking all major project activities. She will meet with project staff on a weekly basis to ensure these are met, and adjust staff time as needed to maximize efficiency.

Sean Corcoran, Curator of Prints and Photographs, and Victoria Martens, Senior Photographer, will review all digital images for quality insurance. Corcoran and Turley will review metadata creation. Ann Go, IT Manager for Collections, and Lauren Robinson, Metadata Specialist, will review accuracy of image and metadata uploads.

#### *Dissemination*

The Museum will share the results of the project first and foremost by providing free, online public access the newly digitized images via the fully searchable online Collections Portal—[collections.mcny.org](https://collections.mcny.org). Additionally, the Museum will utilize the images in exhibitions and programming, and disseminate information about the project through targeted outreach to professional audiences, host an onsite symposium for sharing project processes and workflow, press releases to major photographic news outlets, the Museum’s social media outlets—[Twitter](https://twitter.com/mcnymuseum) (33.9K followers),

[Facebook](#) (60K fans), and [Instagram](#) (47.4K followers)—and the [MCNY Blog: New York Stories](#) (over 758.5 views), (see *Supporting Document 8: Dissemination Plan* for additional details).

## Project Results

### *Project Benefits*

Digitizing and cataloging the work of John Vachon from the LOOK collection will allow the Museum to understand and provide access to a previously virtually unknown body of material via our online Collections Portal. Offering both a general keyword search and an “Advanced Search” screen, the Portal allows users to access the collection through multiple points of entry, including: creator, subject, location, object type, and date. The zoom functionality of the portal allows the online viewer to magnify the image up to 200%, focusing on the smallest detail (see *Supporting Document 7: Collections Portal Screenshots*). Furthermore, as the collection primarily exists as photographic negatives and the format renders it virtually unusable, at the conclusion of the project the images will be fully visible as enlarged positive images.

As an institution dedicated to celebrating and illuminating the past, present, and future of the country’s most populous, diverse, and iconic city, the Museum directly measures the success of its projects by the impact on our audience and our ability to reach the public. The work on previous aspects of the LOOK Collection led to exhibitions curated at the Museum of the City of New York exclusively from the Collection, as well as fulfilling loans to institutions such as the Metropolitan Museum of Art, Brooklyn Museum of Art, and Davis Museum of Art at Wellesley College. The Museum is planning two exhibitions utilizing previously digitized LOOK material: *Stanley Kubrick: Through a Different Lens* (working title), May - October 2018, and *Jackie Robinson; Photos from the LOOK Collection* (working title), January 2019. In addition to supporting exhibition programming (onsite attendance in FY2017 was nearly 300,000), images from the LOOK Collection are utilized by the Museum’s Frederick A.O. Schwarz Education Center, which serves nearly 50,000 students and teachers each year through standards-based field trips and out-of-school time programs for grades pre-K-12 and through professional development workshops.

The Museum has received recent research inquiries regarding the LOOK Collection from university professors, archivists and curators from other institutions, and multiple requests from the Museum’s Rights and Reproductions department, originating with documentarians, journalists, and authors. Allison Nordstrom, curator and scholar, notes in her attached letter of support, “Making this work digitally accessible will be of great value to scholars in fields as varied as Art History, Communications, Media Studies, History, Anthropology and Sociology as well as to anyone interested in such aspects of mid-century visual culture as architecture, fashion and transport.” The Museum’s Collections Portal also has the ability to provide remote access to those images from our collection not publicly available, and a researcher with a need to view the entire body of John Vachon’s digitized work could be granted remote access if his or her geographic location was prohibitive to an onsite visit. See *Supporting Document 10: Actual and Anticipated Use of the Collection* for additional details on who has and will benefit from the project.

Additional work from John Vachon is held in the collections of the Library of Congress and the University of Louisville. Making the Vachon work in the City Museum’s LOOK Collection accessible will allow scholars to fully study his technical and aesthetic evolution as a photographer (see *Supporting Document 9: Related Collections*).

### *Sustainability*

As described in *Supporting Document 4: Project Background*, the LOOK Collection was completely rehoused using archival polyethylene sleeves in three ring binders with dust covers and acid free liners. The entire LOOK Collection



is stored in the Museum's on-site curatorial center, which is equipped with high-density shelving and zoned climate-control for different media types. The room in which the flexible film is stored is maintained at 40 degrees Fahrenheit and 35% relative humidity. In accordance with archival standards, all materials removed from this room will acclimate in the general photography storage room, maintained at 50 degrees Fahrenheit and 35% relative humidity, for 24 hours prior to removal to the Digital Lab for imaging. The same process is repeated when returning the materials to storage.

The Museum is dedicated to providing online public access for the complete *LOOK* Collection, and work will be ongoing for years to come. Museum staff will continue to consult the list of highlights and descriptive assignment worksheets (see *Supporting Document 4: Project Background*) to prioritize future assignments for digitization. The Museum has a pending proposal for a planning grant to make the rest of the *LOOK* collection more discoverable to scholars, and collect and compile further detailed information on all assignments (not just highlights)—including total number of images and researching copyright for freelance photographers—in order to plan for digitization of the rest of the collection and make assignment level catalog records available to the public.

The Museum has long hoped to bring digitization staff salaries onto the general operating budget; however, like many cultural institutions, the Museum struggles with limited budgets. However, the Museum has demonstrated its commitment to the program by raising the necessary funds to keep these digitization staff positions in place for several years (see *Key Project Staff*). In the past year, the Museum has been supporting a percentage of the IT Manager for Collections salary through its general operating budget for the time she spends maintaining existing digital assets. For large digitization projects such as this one, the Museum must continue to seek outside funding sources.

The Museum has recently transferred a full copy of all digital assets to Amazon Glacier cloud storage, hosted by Amazon Web Services, a secure and durable storage service for data archiving and long-term backup (see *Supporting Document 6: Technical Approach and Digital Preservation Strategy*).

In the past year, the Museum completed a project funded by an IMLS Museums for America grant to implement MuseumPlus, a new web-based CMS that will both greatly ease database use and support all Museum activities, including exhibition documentation, collections stewardship, conservation, and the long-term preservation of objects. These improved collections management workflow efficiencies will allow Museum staff to continue to make headway on remaining cataloging backlog, and insure similar accruals do not occur in the future.

The new CMS will also work as the principal feeding system of data for the online Collections Portal—collections.mcny.org. With nearly 1.1 million unique visitors, and nearly 14.5 million page views since its launch in 2010, the Museum's online Collections Portal is a key institutional priority, and an essential tool for staff, colleagues in the field, scholars, and general history enthusiasts. The Museum has provided access to nearly 190,000 fully cataloged and searchable digital object records online. The Museum is committed to the long-term viability of this free, public resource and will continue assessing the rest of its estimated 750,000-object collection to determine suitability for digitization.





Museum of the City of New York

IMLS MFA-FY18

Focusing the Lens: Creating Online Public Access to the Work of

John Vachon in the Look Collection

Schedule of Completion



Year Three

	Oct-20	Nov-20	Dec-20	Jan-21	Feb-21	Mar-21
Object numbering (3,085 objects/ month)						
Digitization (814 images/month)						
Image Evaluation (814 images evaluated a month)						
Post Production (814 images/month)						
Image derivative generation and backup (814 images/ month)						
Cataloging (1,396 images/ month)						
Image and metadata upload (total of 1,233 records/ month)						
Portal upload quality assurance (1,233 record/month)						
Dissemination						