



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF PRESERVATION AND ACCESS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the NEH Division of Preservation and Access application guidelines at <http://www.neh.gov/grants/preservation/humanities-collections-and-reference-resources> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Building a Duchamp Research Portal at the Philadelphia Museum of Art

Institution: Philadelphia Museum of Art

Project Director: Susan Anderson

Grant Program: Humanities Collections and Reference Resources

I. Proposal Narrative

Statement of Need: The Philadelphia Museum of Art is home to the largest and most significant collection of artwork by Marcel Duchamp in the world, as well as an unparalleled collection of archival materials and papers documenting the artist's life, work, and professional and personal relationships with some of the greatest minds of the 20th century. Recognizing the creative impact of artists and intellectuals inspired by Duchamp's example, as well as his defining role within the international avant-garde movement and the increasing scholarly attention devoted to his work, the Philadelphia Museum of Art seeks planning support to pursue the first online research portal to provide access to digitized archival materials and resources created by or related to Marcel Duchamp. The Philadelphia Museum of Art will be joined in this endeavor by two esteemed arts and cultural institutions, each known to possess similarly impressive and highly complementary collections of Marcel Duchamp archival materials, as well as a range of scholars with expertise on the artist's far-reaching artistic and cultural legacy.

A. Project Significance

Marcel Duchamp (1887–1968) is widely regarded as the most influential artist of the modern era, having quite literally changed the way in which we think about the creation and perception of art. Duchamp's now iconic *Nude Descending a Staircase (No. 2)* (1912), painted when he was just 26 years of age and panned by one critic as "an explosion in a shingle factory," became the most polarizing work within the legendary 1913 New York City Armory Show, the first major exhibition of modern art in America and a rallying cry for the avant-garde (*Appendix A: Nude Descending a Staircase (No. 2)*). This landmark Armory Show marked a pivotal point in the artist's young career, the start of a decades-long flirtation and provocation of and with the American public, and an unmistakable shift towards three-dimensional art. Over the next several years, Duchamp then began work on one of his most radical and influential projects, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (1915-23), a rich and conceptual sculptural representation of the virginal "Bride" as pursued by nine "Bachelors," with abstractions such as ego, desire, and destiny the result of an absurd and frustrated chain of events set in motion by an invented mechanical apparatus (*Appendix B: The Bride Stripped Bare by Her Bachelors, Even, 1915-23*). Declared "definitively unfinished" after a full eight years of artistic production, *The Large Glass* was finally "complete" when it accidentally shattered in 1926—a chance occurrence that delighted rather than horrified the artist, and this reaction, too, a telling insight into Duchamp's growing taste for irony, coincidence, and satire, as well as his rejection of widely accepted notions regarding the nature and function of art, broadly inspired by the Dada movement of which he played a central role.

Indeed, Duchamp's revolutionary concept of the Readymade—granting artistic status to commonplace objects through the choice and designation of the artist—challenged centuries of artistic tradition and aesthetic orthodoxy and paved the way for conceptual art that existed primarily "in the service of the mind" as opposed to art that was merely retinal, or visual, in nature (*Appendix C: Duchamp's Fountain, original 1917*). His work additionally and routinely subverted established artistic and intellectual boundaries through the use of hidden symbolism and puns (*Appendices D and E: With Hidden Noise, 1916 and Why Not Sneeze, Rose Sélavy?, 1921*); the exploration of perception and illusion (*Appendix F: Project for the Rotary Demisphere, 1925*); and thinly veiled allusions to human sexuality (*Appendix G: Feuille de vigne femelle, or Female Fig Leaf, 1950 original*). The artist's greatest illusory act, however, was his declaration that he had given up art as early as the 1920s in order to devote himself to his favorite pastime, chess, while secretly working on one final elaborate project—revealed only upon his death in 1968, following two decades of secret development. This final masterpiece, *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage . . . (Given: 1. The Waterfall, 2. The Illuminating Gas . . .)* (1946-66) has been described as "the strangest work of art in any museum" and offers an unforgettable experience to those who peep through two small holes in an old Spanish wooden door. There, the viewer encounters a three-dimensional mannequin of the naked female form, lying provocatively on a bed of twigs and fallen leaves. In her hand, a Victorian gas lamp and, in the distance, a hilly landscape dotted with trees and a sparkling waterfall pouring into a lake (*Appendix H: Étant donnés, 1946-66*).

Marcel Duchamp and the Philadelphia Museum of Art: A Collections History and Description: In accordance with Duchamp's wishes, *Étant donnés* was offered to the Philadelphia Museum of Art upon his death, where it took its place nearby other major works by the artist in 1969. Anne d'Harnoncourt, then a 25-year old curatorial assistant who in 1982 would become Director of the Museum, spent months overseeing the painstaking transfer of the work from its original location in Duchamp's New York studio, working closely with the artist's widow (Alexina "Teeny" Duchamp) and stepson (Paul Matisse), consulting a series of carefully written instructions, diagrams, even polaroid photos prepared by the artist prior to his death, now part of the Philadelphia Museum of Art's Archives. Duchamp's final request suggests the artist's clear affinity towards and certain belief that the Philadelphia Museum of Art should remain the primary repository for his work, and today, the Museum has unquestionably upheld Duchamp's wish, with the largest and most significant collection of work by Marcel Duchamp in the world—the result of a 1954 bequest of the Walter and Louise Arensberg Collection to the Philadelphia Museum of Art as well as a continuing commitment to build upon this strong foundation.

Walter (1879-1953) and Louise Arensberg (1878-1954) were devoted art collectors, friends, and patrons of some of the most important artists and intellectuals of the early 20th century, Marcel Duchamp and contemporaries Arthur Cravan, Mina Loy, Francis Picabia, Henri-Pierre Roché, Charles Sheeler, Wallace Stevens, Edgard Varèse, William Carlos Williams, Beatrice Wood, John Raphael Covert, and Katherine Dreier, among them. The couple played an integral role in the formation and circulation of avant-garde ideas in the United States in the 1920s and 30s, with artists and intellectuals frequently gathering in their home for an impromptu *salon* of the New York Dada movement—an arts movement created in opposition to the violence of World War I, and a rejection of prevailing cultural standards and the literary, artistic, poetic, and political status quo. It was through the Arensberg's relationship with Philadelphia Museum of Art Director Fiske Kimball (Director 1925-1955) that the couple's landmark acquisition of more than 1,000 works of art was donated to the Philadelphia Museum of Art in 1954, not just exceptional examples of modern artwork, but an otherwise unparalleled representation, both in range and scope, of the inner workings, shared influences, and conceptual inspirations of the 20th century avant-garde intellectual circle and Marcel Duchamp in particular.

The Philadelphia Museum of Art today holds more than 200 works of art by Marcel Duchamp, among them paintings, sculptures, prints, and Readymades that, when considered as a whole, form a body of work far greater than its parts. The institution can also claim one of the most significant collections of archival and reference resources related to Duchamp, rivaled only by that of the Association Marcel Duchamp, under the careful stewardship of Duchamp's heirs. Indeed, the Museum's expansive archival materials serve as a remarkable complement to the Museum's collection of artwork by Duchamp, and include *The Alexina and Marcel Duchamp Papers*—personal papers, photographs, and preparatory materials compiled by the artist's widow, with whom the Museum enjoyed a long and productive relationship—and the *Marcel Duchamp Research Collection* and *Marcel Duchamp Exhibition Records*, a variety of rare and unique research materials relating to the artist's life, work, and legacy, collected by Philadelphia Museum of Art staff to support the work of Museum colleagues and outside researchers (*Appendix I: Finding Aid Collections Summaries for Marcel Duchamp Archival Materials*). *The Arensberg Archives*, donated to the Museum following the 1954 Arensberg gift, further complement our archival holdings, with art collection records, correspondence, and the couple's entire personal library documenting their interactions with artists and intellectuals in Duchamp's circle. Lastly, rounding out the institution's Duchamp resources are *The Fiske Kimball Records*, a remarkable record of the Museum Director's long tenure, including his relationships with the Arensbergs, Duchamp, and their circle of friends; *The Julien Levy Papers*, a compelling collection of the business records and personal papers of Julien Levy, a close friend of Duchamp, and whose gallery was an important venue for avant-garde artists of the 1930s-40s; *The John Raphael Covert Papers*, fellow artist and Arensberg cousin; and *The Beatrice Wood Collection*, one of Duchamp's artistic collaborators, paramours, and lifelong friends (*Appendix J: Finding Aid Collections Summaries for Select Archival Materials Related to Duchamp*).

The Philadelphia Museum of Art has established itself as the premiere center for the study and exhibition of Marcel Duchamp artwork and the artist's creative process, having organized no fewer than

twelve Duchamp-related exhibitions over the past four decades, including a 1973 retrospective co-organized with the Museum of Modern Art that remains the most comprehensive display of Duchamp art ever mounted. More recently, the critically acclaimed *Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp* (2012) was the first exhibition to explore the interwoven lives and works of four of the most important American postwar artists: composer John Cage (1912–1992), choreographer Merce Cunningham (1919–2009), and visual artists Jasper Johns (born 1930) and Robert Rauschenberg (1925–2008), and how they were, individually and collectively, deeply influenced by the example of Duchamp. Accompanying Museum publications and symposia rank among the most significant scholarship about the artist, while the Museum's Archives has facilitated the Duchamp-related inquiries of more than 1,500 readers over the past ten years—making the enigmatic Frenchman one of the most frequently requested research subjects among researchers visiting the Philadelphia Museum of Art, and our Library and Archives a principal resource for nearly all Duchamp scholarship undertaken today (*Appendix K: Select List of Philadelphia Museum of Art Publications, Exhibitions, and Symposia Relating to Duchamp*).

The Proposed Duchamp Research Portal at the Philadelphia Museum of Art: With the position of the Philadelphia Museum of Art clearly established as one of the foremost centers for Marcel Duchamp research—and with Duchamp's long and inscrutable career, myriad relationships and influences, and complex working methods revealed most completely through a careful study of the voluminous papers, manuscripts, and other preparatory materials that the artist generated and maintained throughout his life—the creation of an online discovery tool for archival materials and reference resources of and about the artist represents a clear opportunity for advancing scholarship on Duchamp's life and work. To that end, the Philadelphia Museum of Art seeks funding from the National Endowment for the Humanities to undertake a critical planning effort in support of the first online research portal for digitized archival materials created by or related to Marcel Duchamp.

The proposed research portal is envisioned as a user-friendly online discovery tool that takes its inspiration from other scholarly research portals focused on artwork, literature, cultural anthropology, or history (*Appendix L: Sample Scholarly Research Portals Similar to Anticipated Form of Final Marcel Duchamp Research Portal*). Once fully operational, the Marcel Duchamp Research Portal will be freely accessible to art scholars and the general public alike, findable via standard web browsers. Users will be able to search for Duchamp-related materials including scanned correspondence, drawings and technical plans, photographs, newspaper clippings, scholarly articles, even audio/visual materials, using keyword, title, subject, date, or format search criteria.

The Philadelphia Museum of Art will undertake this effort in close collaboration with the two cultural institutions known to possess similarly renowned collections of Duchamp resources and materials: the Association Marcel Duchamp, in Villiers-sous-Grez, France, and the Musée National d'Art Moderne and Bibliothèque Kandinsky at the Centre Georges Pompidou, among Paris's most highly regarded cultural institutions. The Association Marcel Duchamp, under the thoughtful administration of Duchamp's heirs, holds an impressive body of the artist's personal papers, photographs, notes, drawings, administrative documents, family records, and ephemera linked to artist, but is largely inaccessible to all but the most well connected Duchamp scholars. When united with the archival resources of the Philadelphia Museum of Art via the proposed Research Portal, these two collections alone will create a near complete record of Marcel Duchamp's lifetime of artistic production and interaction with the artistic and intellectual giants of his day.

The Duchamp-related materials at the Musée National d'Art Moderne and Bibliothèque Kandinsky at the Centre Georges Pompidou are similarly notable, with dozens of works of art and expansive archival resources including ephemera and writings about the Dada movement in which Duchamp played a central role; large bodies of correspondence concerning Duchamp's close collaborators, including avant-garde photographer Man Ray and modernist painter Vassily Kandinsky; the writings and correspondence of Marcel Duchamp's brothers, Raymond Duchamp-Villon and Jacques Villon; rare books including vintage exhibition catalogues and small-edition publications; early documentaries about

the artist; sound recordings; and within the department of *dossier d'artistes*, a unique selection of Duchamp related documentation including exhibition invitations, relevant news clippings, and documentary photographs with or by Duchamp.

Given the sheer physical distance between each of the partnering institutions, an online resource that will digitally aggregate all Duchamp-related archival materials promises tremendous gains for the Duchamp research community, art scholars more generally, and the general public worldwide. It should be noted, too, that following all planning efforts and upon project implementation, the proposed Marcel Duchamp Research Portal will be fully scalable, so that additional arts and cultural organizations worldwide may contribute Duchamp-related content over time. Future contributors may include the Staatliches Museum Schwerin (Germany); the J. Paul Getty Trust (L.A.); Yale University's Beinecke Rare Book & Manuscript Library; the Museum of Modern Art (New York); and the Art Institute of Chicago.

The Duchamp Research Portal's Significance to the Humanities: The proposed Duchamp Research Portal will unite Marcel Duchamp library resources, archival materials, and images of works of art held at arts and academic institutions worldwide and is anticipated to have far-reaching implications for the advancement of Duchamp scholarship overall, with compelling ties to many humanities disciplines. Recent areas of research supported by the Philadelphia Museum of Art's own collection of Marcel Duchamp archival resources have, for example, included a comparison of the French and American public's reaction and relationship to Duchamp; an examination of *Nude Descending a Staircase (No. 2)* and its impact on the history of painting; research into Duchamp's many guises and their effect on contemporary portraiture, resulting in *Inventing Marcel Duchamp: The Dynamics of Portraiture*, a 2009 exhibition at the National Portrait Gallery; and an examination of the relationship between Surrealism and Pop Art, resulting in *Twisted Pair: Marcel Duchamp and Andy Warhol*, a 2010 exhibition at the Andy Warhol Museum. Additional research has included an analysis of Duchamp's influence on Neo-Dada artists in of the 1950s and 60s; the *Étant donnés* tableau as an extension of the Philadelphia Museum of Art's Period Rooms, recreating architectural details and environments from the 12th- 20th centuries; and a Lacanian analysis of *The Large Glass* from a psychological perspective.

Notably, the archives of the Philadelphia Museum of Art and those at the Association Marcel Duchamp have served as primary resources for the *Étant donné Marcel Duchamp* journal, managed and supported by the Association Marcel Duchamp. This bilingual journal, first launched in 1999, serves as an internationally-acclaimed reference resource for Duchamp studies and contains consistently in-depth research, "curated" along specific themes, commissioned by the Association and authored by leading Duchamp scholars. The *Étant donné Marcel Duchamp* journal is an outstanding example of the type of long-term, international humanities collaborations made possible through shared Duchamp resources, and we anticipate that an online Duchamp Research Portal will similarly and overwhelmingly succeed in advancing shared research and scholarship.

From an art historical perspective, the potential of the collaborative Duchamp Research Portal is significant, as it will surely facilitate new research on the artist and his contemporaries, but also regarding the instrumental role that he played in the development of the Dada and Surrealism movements over the course of several decades, from the mid-1910s to the early 1960s. More broadly, the Duchamp Research Portal will enable researchers to understand Duchamp's relationship to and influence on many other artists, intellectuals, and collectors in Europe and the United States during the more than six decades he was active as an artist and intellectual. In addition, because so much of Duchamp's art was reflexive, often referring back to works he had produced years before, or referencing themes or ideas he continued to explore over a long period of time in a variety of different media—including sketches and notes, often in collaboration with peers—an easily searchable, online resource with digitized content and metadata from several collections will provide new ways of exploring and understanding his highly idiosyncratic and ultimately widely influential manner of working.

The archival and research resources linked through this portal will also provide researchers with new insights into Duchamp's painstaking and often experimental modes of production, including the use of

unconventional materials such as lead wire, foil, and even a layer of dust during the production of *The Large Glass*, and the application of parchment to mimic human skin in *Étant donnés*. In this way, it is likely that the creation of a new shared resource for Duchamp's preparatory notes and personal papers will stimulate new conversations about how Duchamp accomplished these methods, and how museum professionals can replicate and preserve the original materials. Philadelphia Museum of Art curators and conservators have already launched a comprehensive analysis of the *Étant donnés* tableau, forty years after its installation, including analyses from both art historical and scientific perspectives. (See works by Michael Taylor and Andrew Lins, et al. listed in Appendix K.) Finally, as a project that will make a contribution to the fields of library, archival, and information science, this planning effort will be of significant value to colleagues seeking to advance similar collaborative efforts, with the Duchamp Research Portal envisioned as among the first to combine digitized archival and library materials with images of an artist's work into a single, easily searchable online resource.

It should be noted, too, that the Duchamp Research Portal strongly supports the Museum's recently approved five-year Strategic Plan, with objectives that include enhancing audience engagement; activating our collections via the creative presentation of works of art; expanding the use of online and digital technologies; and engaging the next generation of art enthusiasts. We anticipate that increased access to complementary materials from key repositories of Duchamp archives in this country and abroad will provide unprecedented opportunities for the discovery, interpretation, and greater understanding of this pioneering artist's work and his creative influence on subsequent generations.

B. History, Scope, and Duration of Project

Seeking to activate the extraordinary collection of Marcel Duchamp artwork and archival materials in its care, and to highlight the unique relationship among them, the Philadelphia Museum of Art has placed the creation of the first online resource for Duchamp archival materials as a particular institutional priority and has identified two world-renowned cultural institutions with complementary Marcel Duchamp archival materials—along with prominent Duchamp scholars and technical advisors—to join us as we pursue planning activities in support of this research tool. The proposed planning activities will be conducted over a twelve-month period beginning July 2014, and letters of enthusiastic support and cooperation have been obtained from all advisory board members.

Project activities will include a period of consultation with copyright and technology specialists to more closely address intellectual property, proposed online systems, and digital preservation (accessibility/obsolescence) concerns; a series of collections surveys by Project Director Susan Anderson, the Philadelphia Museum of Art's *Martha Hamilton Morris Archivist*, to assess the intellectual control, research value, condition, and format of key archival resources and images to be considered for inclusion in the Research Portal; and a consultative meeting of the Duchamp Research Portal Advisory Board, which will include prominent Duchamp scholars, representatives of arts institutions, and technology, copyright, and digital humanities experts to formalize plans and procedures for creating, organizing, and maintaining the Research Portal over the long term. The Project Director and collaborating advisors will then draft a comprehensive white paper describing the nature and scope of notable Duchamp archival materials and the state of their processing; what technical requirements and copyright issues may need to be addressed before the final implementation of the Duchamp Research Portal; and all other notable findings, and finalized implementation plans and procedures stemming from the planning period, so that this document may directly inform the formal project launch. Following planning completion in Summer 2015, the Museum will then seek project implementation support from federal agencies, private foundations, and generous individuals for a three-year project beginning 2016, including the creation of a Research Portal at the proof-of-concept phase.

C. Methodology and Standards

The Philadelphia Museum of Art seeks support to investigate and finalize all details relating to the creation of the proposed Duchamp Research Portal, with a particular emphasis on the methodological and standards concerns relevant to the eventual implementation of the Duchamp discovery tool.

Copyright and Technical Considerations: The Philadelphia Museum of Art will consult with digital collections and copyright specialist Deborah Wythe, Head of Digital Collections & Services at the Brooklyn Museum of Art, and web technology specialist Matt Shoemaker, Digital and Web Services Librarian at Philadelphia's Temple University, to address all technical and copyright considerations concerning the Marcel Duchamp Research Portal. Dr. Wythe will address intellectual property and copyright issues frequently raised during domestic and international collaborations, as well as scanning guidelines, workflow, and metadata standards and creation. Museum Counsel Lawrence Berger will evaluate issues brought to light by Dr. Wythe and advise on project procedures. Because intellectual property and copyright law is substantially different in Europe than it is in the United States—in light of Moral Law and the inheritance of copyright with artists' estates—this consultation will prove invaluable to the planning process.

It should be noted, too, that we recognize the cooperation of the Association Marcel Duchamp, under the stewardship of Duchamp's heirs, as essential to the project and will involve them in all phases of the planning initiative: As Antoine Monnier, representative of the Association, states in his letter of commitment found in *Appendix P*, he is "honored to represent [his] mother, Jacqueline Matisse Monnier (Marcel Duchamp's moral rights heir and president of the Association)...on this board". (Note: In recognition of Duchamp's continued legacy at the Philadelphia Museum of Art, Ms. Monnier is a long-time, honorary Museum Trustee.) Because the Association Marcel Duchamp is a small organization with limited staffing resources—and because they require uninterrupted access to many of the archival materials in their collections, in order to respond to the research, permissions, and publication requests of Duchamp scholars and curators worldwide—the digitization and inclusion of the Association's archival materials into the Research Portal is envisioned as a long-term commitment and partnership entered into by both the Association and the Philadelphia Museum of Art. The proposed planning effort will thus inform an implementation timeline and process that supports the mutual goals of the Association and the Philadelphia Museum of Art over the coming years.

Planning conversations with Digital and Web Services Librarian Matt Shoemaker will next examine the strengths and scalability of potential systems for the final Research Portal as well as sustainable systems architecture to support a growing number of users over time and all accessibility and obsolescence concerns. The Digital and Web Services Librarian will also make recommendations for the most appropriate method of integrating the proposed Duchamp Research Portal with the Philadelphia Museum of Art's current collections management system, online library catalog, archival finding aids, and ART 24/7 online collections resource—an initiative to make basic information and images available online for each of the Museum's 227,000 works of art (*Appendix M: Example: Philadelphia Museum of Art Online Collections*). Both specialists will make recommendations for the use of social media to expand the "reach" of the Research Portal overall, drawing upon success within their home institutions, in order to provide Research Portal users the capability to provide feedback, connect with colleagues conducting similar research worldwide, and post blog entries and research-based articles to inform new scholarship about the artist, in addition to searching Duchamp archival materials and resources.

Collection Survey: While a significant amount of information is known about the scope of the Duchamp collections at the Association Marcel Duchamp, and the Musée National d'Art Moderne and Bibliothèque Kandinsky, Project Director Susan Anderson, *the Martha Hamilton Morris Archivist* at the Philadelphia Museum of Art, will survey all proposed archival collections to determine their condition, format and extent, and level of intellectual control. This work will be completed in advance of the January 2015 meeting of the Duchamp Research Portal Advisory Board, during which the Association Marcel Duchamp, and the Musée National d'Art Moderne and Bibliothèque Kandinsky at the Centre Pompidou, will be invited to participate in planning conversations regarding the implementation of the Research Portal. Collections surveys will be conducted over a ten-day period in October 2014 and will allow the survey team to assess collaborating institutions' holdings of Duchamp-related archival materials and reference resources. Later, the Project Director will compile collection reports and recommendations stemming from these surveys, so that additional processing can be performed by the

host institution prior to project implementation as required. Destinations include the Association Marcel Duchamp and the Centre Georges Pompidou, both in France. The Project Director will also perform online collections surveys for Duchamp archival collections that may serve as future contributors to the Duchamp Research Portal once the Portal is fully implemented. These include resources held by the J. Paul Getty Trust (L.A.); Yale University's Beinecke Rare Book & Manuscript Library; the Museum of Modern Art (New York); and the Art Institute of Chicago among others.

Project Director Susan Anderson will be joined by Christiana Dobrzynski Grippe, Project Archivist, for the duration of the collections surveys and will use a survey method developed by the Philadelphia Area Consortium for Special Collection Libraries (PACSCL), of which the Philadelphia Museum of Art's Library and Archives is a member. The PACSCL method employs a team approach and is a highly effective means for quickly assessing collection information (*Appendix N: PACSCL Survey Method and Tool*). The Project Director will draw upon fifteen years' reference experience facilitating Duchamp research at what has become the premiere center for Marcel Duchamp research, working closely with scholars from around the world, while the Project Archivist will bring considerable experience processing artists' papers at the Museum of Modern Art. Both archivists have used the PACSCL survey method in previous projects and have had the opportunity to work collaboratively with one another in the past. The Project Director has reading ability in French and the Project Archivist is fully fluent.

Questionnaire for Collaborating Institutions: Immediately prior to, and concurrent with, all collections surveys, the Project Director will develop a questionnaire to distribute to the potential and probable users of the Duchamp Research Portal, in order to better understand the needs of Duchamp researchers as well as the key concerns, priorities, and goals of the collections managers at the Association Marcel Duchamp and the Musée National d'Art Moderne and Bibliothèque Kandinsky at the Centre Georges Pompidou. Constituency groups to be surveyed include Duchamp researchers, the Research Portal Advisory Board, and a working group of Philadelphia Museum of Art staff. These questionnaires will be completed and distributed July 2014, and condensed into short executive summaries, to be shared with the Advisory Board and other members of the project team for briefing purposes shortly thereafter.

Research Portal Advisory Board: Research Portal Advisory Board members will include prominent Duchamp scholars, who will be asked to advise the project staff on subject matter details, as well as representatives from the Association Marcel Duchamp, Musée National d'Art Moderne, and Bibliothèque Kandinsky. Additional Advisory Board members will include academic experts in the field of library and archival science, to inform practical considerations involving the creation, organization, and sustainability of this discovery tool, and a broad cross-section of Philadelphia Museum of Art leadership, curators, and information and interpretive technology staff, to ensure full collaboration across the home institution. Both represented in this group and to be included in other phases of the planning process are members of *Philly DH*, a collaborative network of Philadelphia-based digital humanities professionals and those whose scholarship or expertise intersects with exciting online initiatives. A full list of participants, and their affiliations, may be found in *Section III. List of Participants*.

A two-and-a-half-day meeting of the Advisory Board will be held in January 2015, with conversations intended to formalize what Duchamp archival materials should be included in the final Research Portal; if any digital surrogates exist; as well as what intellectual control, accessibility, rights, and even language issues may pose challenging during the implementation process. Additional conversations will focus on the implementation concerns identified above (i.e., the practical considerations involving the creation and sustainability of this discovery tool); which online system will most directly address the format and functionality needs of the envisioned Research Portal, potentially CONTENTdm, a digital collection management software system by OCLC, or similar system; how the system may be modified for the specific context of this project; and what scanning guidelines, workflow, metadata, formatting, organization, and editorial procedures will best support the goals of the collaborating institutions. The Advisory Board will also be asked to assist in the identification of key Duchamp archival materials to be

included in the Research Portal at a later time, once the portal is fully operational, and what criteria may be used when deciding when and how other institutions may link archival resources to the Research Portal.

White Paper Detailing Findings of All Planning Activities: Following the completion of all research and planning activities, and the January 2015 meeting of the Advisory Board, the Project Director will draft a comprehensive white paper detailing the findings of all planning activities, so that it may directly inform Research Portal project implementation, as well as serve as a reference for peer institutions seeking to undertake similar initiatives. This final document will address details including the scope, scale, and context of the Research Portal; intellectual property and copyright considerations; the viability of potential discovery tools and systems; details concerning the creation, organization, and sustainability of the Research Portal; what Duchamp-related materials exist at what institutions and in what state; and what further technical and processing requirements must be met by each participating institution prior to project implementation.

Project Leadership, Oversight, and Decision-Making Processes: All activities will be conducted under the leadership of Project Director Susan Anderson, the Philadelphia Museum of Art's *Martha Hamilton Morris Archivist*. The Museum's Library and Archives is well positioned to lead this planning initiative and the creation of a Duchamp Research Portal overall, with a broad mission to support all research, both curatorial and conservation, related to our remarkable collections. The Library has emerged as a natural leader within the institution, having managed several major grant projects over the past decade, and as colleagues across departments seek to make our collections and resources more accessible than ever before. Moreover, Library staff are members of a newly established institutional Art Information Taskforce and have recently been asked to take charge of digital assets management at the Museum.

The Duchamp Research Portal Advisory Board has been carefully assembled based upon established strengths and a diversity of experience and knowledge, including subject matter expertise and technical skills in developing collaborative projects and reference resources. In this way, this effort will consider the needs of humanities researchers and develop a system to best serve them. Decision-making processes will be collaborative whenever possible, to address the interests and concerns of project participants, though the Philadelphia of Art will be the lead developer and final authority for this project, particularly as we work towards integrating the Research Portal with the Museum's other technology tools and services, including our collections management database, online library catalog, and online collections. In addition to broad representation by Museum staff on the Advisory Board—with oversight provided by curatorial colleagues and institutional leadership—a Duchamp Research Portal Working Group will be convened among Museum staff to more fully engage colleagues across the institution in this vital planning effort; support the work of the Advisory Board; and prepare for the eventual implementation of the online system. Working Group participants include representatives from the Museum's Division of Education, the Department of Information & Interpretive Technologies, the Library and Archives, the Office of Rights and Reproductions, and the General Counsel.

D. Sustainability of Project Outcomes and Digital Content

While the primary objectives of the proposed grant initiative are to support planning efforts investigating and finalizing all aspects of Research Portal implementation, we will nonetheless approach the project with a series of assumptions reflecting best practices for implementing the system. The Philadelphia Museum of Art remains committed to creating the first online research portal dedicated to Marcel Duchamp, and we envision this effort as a fully scalable project—appropriate for the first three project partners and, with further development, any number of cultural institutions worldwide.

Following preliminary research of a variety of digital collection management software and systems, we have identified CONTENTdm, created by the worldwide library cooperative OCLC, or a similar system, to potentially implement and host the digital assets and content of the Duchamp Research Portal. CONTENTdm is a cloud-based technology, with the digital content hosted by OCLC. Participating institutions may log into a cloud-based platform hosted by OCLC and directly contribute digital content

to the Duchamp Research Portal, in real-time, simultaneous to colleagues uploading information in countries around the world. CONTENTdm was identified as a probable candidate for implementing the proposed Duchamp Research Portal in large part due to the tremendous level of flexibility it provides users in developing customized metadata standards in order to meet their specific needs, and because it is compatible with many current collections management systems world-wide. Due to its size and international presence, an affiliation with OCLC will only facilitate ease of participation and encourage collaboration among international partners. Working with OCLC will moreover ensure that the Research Portal conforms to all national and international metadata and digitization standards, as CONTENTdm employs Dublin Core as its fundamental metadata standard and supports bibliographic and archival description conventions, such as LC, AACR2/RDA, and EAD. Lastly, the use of cloud-based technology for the Portal has the distinct advantage of a relatively low setup cost for the initial implementation process and the need for no—or very little—new hardware in order to host and share digital content. (See *Appendix L* for sample international research portals supported by CONTENTdm.)

Given the diversity of the materials related to the Duchamp Research Portal, the Research Portal Advisory Board and other project team members will review the proposed digital content; evaluate and assess the latest technological platforms available; and formulate a basic set of metadata and digitization standards during the one-year planning period. They will additionally advise on mapping diverse data standards to the metadata template established for the portal, and our adherence to these standards will simultaneously address digital preservation and long-term digital content sustainability concerns. Because the individual policies and local practices of each partnering institution may be quite diverse—and in the interest of long-term portal sustainability both for the three original project participants and any additional institutions that may contribute materials once the Research Portal is live—we will investigate automated data and image harvesting and updating from partner sites. It will be up to each contributing partner to create their own scans of archival and/or resource materials; establish basic metadata to describe these materials for easier searching; and determine long-term preservation and storage plans for their digital content. Master files will be managed in collection management systems at each participating institution. The Philadelphia Museum of Art does, however, plan to share all of our own work products and procedures which collaborators would then be welcome to adapt to their own contexts. The Philadelphia Museum of Art will follow archival standards and best practices observed in North America, including *Describing Archives: A Content Standard* (DACS) and those recommended by the Society of American Art (SAA).

Consistent with all other institutional information resources initiated as the result of a project grant—including the Museum’s online library catalog, finding aids, and online collections—the proposed Duchamp Research Portal, once complete, will be maintained as a permanent part of the Museum’s collection of information management resources. The Philadelphia Museum of Art project staff and leadership remain fully committed to raising all funds required to fully develop, implement, and maintain this resource in perpetuity. Significant staff time, detailed within the project budget, should be considered a further demonstration of our institutional commitment in this regard.

E. Project Dissemination

Following the completion of all planning activities, a comprehensive white paper will detail the processes and findings of all planning initiatives, including intellectual property and copyright considerations; scanning guidelines and metadata creation; the feasibility of potential discovery tools and online systems; and details concerning the creation, organization, and sustainability of the Portal, among other information, so that this document may directly inform the implementation of the proposed Duchamp Research Portal. This document will then be shared via the Philadelphia Museum of Art’s institutional website at no cost. The Project Director will also share the white paper through the Society of American Archivists (SAA) Museum Archives Section listserv, newsletter, and Working Group wiki, which was specifically designed to share resources like this with colleagues. She will also propose educational sessions on research portals to SAA, the Philadelphia Area Consortium of Special Collections Libraries (PACSCL), the Mid-Atlantic Regional Archives Conference (MARAC), the Delaware

Valley Archivists Group (DVAG), and *Philly DH*. For further dissemination, members of the advisory board will be encouraged to promote the project within their own professional forums, as well as at conferences and publications. The Duchamp Research Portal, once implemented, will be similarly accessible and shared both with peer institutions and colleagues as well as integrated into interpretive messaging and programming for all Museum visitors.

F. Project Work Plan

July 2014: Project Director Susan Anderson, the Philadelphia Museum of Art's *Martha Hamilton Morris Archivist* and C. Danial Elliott, *Arcadia Director of the Library and Archives*, will consult with digital collections and copyright, scanning, and workflow specialist Deborah Wythe, and web services librarian and technical consultant Matt Shoemaker. Continuing consultation will occur, as necessary and appropriate, throughout the planning period. During this time, the Project Director and the technical consultant will begin investigating the specific requirements, benefits, and/or drawbacks of each potential digital collection management system in order to identify the system that will most appropriately address our objectives for the Marcel Duchamp Research Portal. For these same reasons, the Project Director will also research established digital humanities research portals, in order to inform planning and implementation of the proposed Research Portal, and develop and distribute a questionnaire to the Research Portal Advisory Board and other constituents in order to gauge any questions, concerns, or shared priorities they may have in advance of this planning effort.

August-September 2014: The Project Director will create summaries of all information gathered during the July 2014 review of similar research portals; during early meetings with the technical and digital collections consultants; and through the results of the questionnaires distributed to the Advisory Board. This information will be shared with the Research Portal Advisory Board and Research Portal Working Group, composed of a cross-section of staff at the Philadelphia Museum of Art. The Project Director will also begin gathering as much information as possible on the holdings of the Association Marcel Duchamp and the Centre Georges Pompidou, so as to inform the Fall 2014 collections surveys.

October 2014: Project Director Susan Anderson and Project Archivist Christiana Dobrzynski Grippe will undertake a series of collection surveys at the Association Marcel Duchamp and the Musée National d'Art Moderne and the Bibliothèque Kandinsky to determine the quantity, condition, and format of archival materials and better understand what additional processing and digitization may be required prior to Research Portal implementation. Ten (10) days of travel is anticipated. After the survey is complete, the Project Director will review collections online for potential contributors in the future.

November-December 2014: The Project Director and Project Archivist will prepare a comprehensive report on the findings of the collection surveys. With this information and the preliminary advice of the copyright and technical consultants in place, the Project Director and the *Arcadia Director of the Library and Archives* will begin preparing meeting agendas for the January 2015 meeting of the Duchamp Research Advisory Board—complete with project and research précis thus far and an overview of the recommendations of the copyright and technical consultants.

January 2015: The Philadelphia Museum of Art will host all members of the Duchamp Research Portal Advisory Board for a two-and-a-half day meeting. Agenda items include a review of the Project Director's collection survey findings; a discussion of the preliminary advice of the copyright and technical consultants; what accessibility, rights, and language issues may pose challenging during the implementation process; and broader conversations about what archival materials and resources should be included in the final Duchamp Research Portal once fully operational. Additional discussions will finalize the online system to be used, potentially CONTENTdm, and how it may be modified for the context of this project, as well as scanning issues, metadata creation, formatting, organization, sustainability, obsolescence, and editorial concerns. Towards the latter half of all time together, the Advisory Board will break into working groups to develop specific sections of the planned white paper.

February 2015: With the information above now fully clarified, and with a greater understanding of how to implement the each stage of the project, the Project Director will finalize all research and planning efforts, soliciting additional information and input from the Advisory Board as required.

March-April 2015: The Project Director, will draft a comprehensive white paper detailing the procedures and findings of all planning activities. This final document will address details including the scope, scale, and context of the Research Portal overall; intellectual property and copyright considerations; the feasibility of potential online systems; details concerning the creation, organization, and sustainability of the Portal; what Duchamp-related materials exist at what institutions and in what state; and what further technical and processing requirements must be met by each participating institution prior to the start of project implementation.

May-June 2015: The Project Director will finalize and disseminate the white paper and begin writing a new grant request to fully implement the Marcel Duchamp Research Portal.

G. Project Staff

Project Director Susan Anderson, *The Martha Hamilton Morris Archivist* at the Philadelphia Museum of Art, will draw upon more than fifteen years' experience overseeing the Archives of the Philadelphia Museum of Art to administer all aspects of the proposed planning initiative. Ms. Anderson will be directly responsible for conducting all collection surveys; collaborating with project consultants; preparing for and leading the meeting of the Duchamp Research Portal Advisory Board; drafting a comprehensive white paper; and liaising with project consultants, the Philadelphia Museum of Art Research Portal Working Group, and the Advisory Board to develop and evaluate a prototype Research Portal. Among other professional affiliations, Ms. Anderson is an active member of the Society of American Archivists (SAA) and *Philly DH*, the Philadelphia Digital Humanities Group, a collaboration of Philadelphia-area developers, scholars, curators, educators, and designers focused on exploring new ideas, emerging technologies, and best practices within digital humanities. (40% time towards project)

C. Danial Elliott, *Arcadia Director of the Library and Archives at the Museum*, will draw upon a library career spanning four decades to provide secondary project oversight and guidance as well as financial management as required. Mr. Elliott is an active member and former board member of the Philadelphia Area Consortium of Special Collections Libraries (PACSCL), of which the Philadelphia Museum of Art is a member. In addition to serving in an advisory capacity to this planning effort, he will also serve on the Duchamp Research Portal Advisory Board. (5% time)

Christiana Dobrzynski Grippe, *Project Archivist*, will assist the Project Director in surveying Duchamp materials at European arts institutions. Ms. Grippe has significant experience processing records for the PACSCL consortium and, in her current role as Project Archivist for the Museum of Modern Art, artists' papers. She will be offered a small consultancy fee in exchange for her expertise. (10 days' time)

Matt Shoemaker, *Web Technology Specialist*, will advise on the strengths and scalability of potential web publishing tools; systems accessibility and obsolescence concerns; and all other technology details related to the Research Portal. Currently Digital and Web Services Librarian at Philadelphia's Temple University, Mr. Shoemaker will be offered a small consultancy fee in exchange for his expertise. (5 days of consulting time, plus service on Advisory Board)

Deborah Wythe, Ph.D., *Digital Collections and Copyright Specialist*. Currently Head of Digital Collections & Services at the Brooklyn Museum of Art, Dr. Wythe will advise on all intellectual property and copyright issues, both international and domestic. Drawing upon her archives and digital collections experience, Dr. Wythe will also share her recommendations regarding scanning guidelines, workflow, and metadata standards and creation. She will be offered a small consultancy fee in exchange for her time and expertise. (5 days of consulting time, plus service on Advisory Board)

A Duchamp Research Portal Advisory Board, composed of representatives from the Philadelphia Museum of Art and collaborating organizations, will advise on all aspects of the Research Portal and convene for a full meeting in January 2015. Representatives of this Advisory Board include:

**Philadelphia Museum of Art Representatives
to the Duchamp Research Portal Advisory Board**

Susan Anderson, Project Director
The Martha Hamilton Morris Archivist

Matthew Affron
*The Muriel and Philip Berman Curator of Modern Art
Appointment effective September 2013*

Carlos Basualdo
*The Keith L. and Katherine Sachs Curator
of Contemporary Art*

Alice Beamesderfer
Deputy Director for Collections & Programs

C. Danial Elliott
The Arcadia Director of the Library and Archives

Timothy Rub (*Ex officio*)
The George D. Widener Director and CEO

William Weinstein
*Director, Department of Information and Interpretive
Technology*

**Collaborating Partners and Scholarly Advisors
to the Duchamp Research Portal Advisory Board**

Ecke Bonk
*Conceptual Artist and Scholar
Karlsruhe, Germany and Fontainebleau, France*

Cécile Debray-Amar
*Curator of the Modern Art Collection
Centre Georges Pompidou, Paris, France*

Paul B. Franklin, Ph.D.
*Art Historian
Editor in Chief, Étant donné Marcel Duchamp Journal
Association Marcel Duchamp, Villers sou Grez, France*

Antoine Monnier
*Association Marcel Duchamp
Villers sou Grez, France*

William Noel, Ph.D.
*Director, Penn Libraries' Special Collections Center
& Schoenberg Institute for Manuscript Studies
The University of Pennsylvania, Philadelphia, PA*

Didier Schulmann, Ph.D.
*Chief Curator, Musée National d'art Moderne and
Chief Executive, Kandinsky Library
Centre Georges Pompidou, Paris, France*

Matt Shoemaker
*Digital and Web Services Librarian
Temple University, Philadelphia, PA*

Michael Taylor, Ph.D.
*Museum Director
Hood Museum of Art, Dartmouth College, Hanover, NH*

Deborah Wythe, Ph.D.
*Head of Digital Collections & Services
Brooklyn Museum of Art, New York, NY*

A Duchamp Research Portal Working Group will also be convened among a cross-section of Philadelphia Museum of Art staff, in order to more fully engage Museum colleagues; support the work of the Advisory Board; and prepare for the eventual implementation of the Research Portal. Representatives of this Working Group include:

Duchamp Research Portal Working Group at the Philadelphia Museum of Art

Lawrence Berger, Esq.
General Counsel and Secretary

Conna Clark
Manager of Rights and Reproductions

Chi Hing (Billy) Kwan
Assistant Library Director

Elizabeth Milroy
*The Zoe and Dean Pappas Curator of Education,
Public Programs*

Bill Ristine
Creative Director for Web and Interactive Technology

Evan Towle
Librarian for Reader Services