



## **Narrative Section of a Successful Application**

The attached document contains the grant narrative 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/divisions/preservation> 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, 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:** Creating the P.T. Barnum Digital Collection

**Institution:** Barnum Museum Foundation Inc.

**Project Director:** Adrienne Saint-Pierre

**Grant Program:** Humanities Collections and Reference Resources

## I. Narrative

### Significance

#### *Relevance of the Collections to the Humanities*

Phineas Taylor Barnum's impact reaches deep into our American heritage, and extends far beyond his well-known circus enterprise, which was essentially his “retirement project” begun at age sixty-one. An American icon whose name is still recognized around the world, P.T. Barnum was born in Bethel, Connecticut, in 1810. He is a far more complex personality than is generally known: as Barnum biographer and scholar Dr. Neil Harris notes, “. . . Barnum remains simultaneously familiar and elusive, easily summed up in well-recognized truisms and quotations, but, on closer examination, resisting stock expectations . . . Barnum is a moving target, protean and difficult to pigeonhole. He has long embodied many of the contradictions that lie at the heart of our national identity.” (Appendix D: Harris report)

In addition to his career as a showman and museum proprietor, Barnum was also a newspaper editor, entrepreneur, Mayor of Bridgeport, Connecticut legislator, urban developer, community benefactor, philanthropist, emancipationist, lecturer, and author. Throughout his life he remained committed to the intellectual and cultural development of society, particularly in the realm of “the common man.” He was an innovator during the age of industry, infusing the public mind with imagination, inspiring curiosity and debate, and enlightening ordinary people to the marvels the world had to offer. His spirit of promotion and acumen for business transformed popular conceptions of the era through his creation of instructive, moral entertainment for families. A man of endless energy fueled by a desire to push beyond conventional boundaries, Barnum developed marketing strategies that are employed even today. It is no surprise that so many people continue to be intrigued and curious about this legendary figure in American history.

The City of Bridgeport has a direct connection to P. T. Barnum and to the Barnum & Bailey circus. Barnum took an active interest in his adopted home city and had a lasting impact. Both as Mayor (1875) and as a private citizen, he initiated and implemented numerous urban planning projects and was generous in supporting projects that improved the quality of life and cultural opportunities for the people, including creating the Barnum Institute of Science and History, now The Barnum Museum. As the circus’s winter quarters were based in Bridgeport from the early 1870s until 1927, many of the performers and other employees chose to make their homes in Bridgeport — even Jumbo the Elephant spent his four American winters in the city.

Barnum’s vast contributions can be studied across several disciplines and among many fields of study in the humanities. These include themes and topics in studies of American social and political history, anthropology, popular culture, the history of business practices (marketing, media and communications), art and architectural history, and literature. Research potential is virtually unlimited and wide-ranging:

- the history of entertainment, promotion, and 19th-century popular culture
- formation of the young nation’s ideals of democracy, giving voice to “the common man”
- creating a uniquely “American” character and attitude
- development of new opportunities for working and middle-class people, including their participation in social causes and political ideologies, and self-education
- development of modern concepts of celebrity and fame, including promotion and advertising
- Americans’ fascination with the foreign and exotic
- social and intellectual networks of leading 19th-century authors, politicians, newspaper editors, and entrepreneurs

- changing attitudes toward people with physical distinctions or disabilities
- changing attitudes toward exotic animals and treatment of captive specimens
- pioneering work of 19th-century women theatrical performers

Materials such as lithographs, broadsides, and photographs promoting some of Barnum's attractions (e.g., The Family of Albinos, Chang and Eng, Captain Constantius the Tattooed Man, and others) can be used by sociologists and anthropologists in their studies of societal norms and cultural perceptions and depictions of race, ethnicity, and disability; consumer and audience culture and tastes; or American and European perceptions of Asia and Africa. Barnum's ingenious advertising and marketing techniques, the phenomenal success of his trans-Atlantic promotions, and his personal history as an innovative businessman offer students of business and its history a deeper understanding of the roots of today's marketing, and reinforce the excitement of the entrepreneurial spirit. Art and cultural historians could, for example, study early circus posters and promotional materials in the context of popular tastes in art, the creation of iconographic images, and the development of color lithography.

Collections that support and illuminate these and many other themes are preserved at The Barnum Museum and the Bridgeport History Center; the latter is a department of the Bridgeport Public Library. The P. T. Barnum collections in these two institutions provide researchers in diverse areas of the humanities and social sciences rich opportunities for study. The collections, including personal letters, business documents, photographs, promotional materials, handbills and broadsides, decorative arts and furniture, clothing and accessories, and artifacts of daily life, are an invaluable resource of largely unique or rare materials. In addition to documenting the personal life and careers of P. T. Barnum, the collections contain material pertaining to Barnum's associates and enterprises such as Bridgeport native "Tom Thumb" (Charles Stratton), Lavinia Warren, and other little people; Swedish singer Jenny Lind; Jumbo the Elephant; Barnum's American Museum; Hippodrome; the Barnum & Bailey circus, and others. This digitization project will concentrate on artifacts and a variety of archival materials associated with the lifespan of P. T. Barnum (1810-1891), covering the 19th century, and including the people and business endeavors noted above.

#### *Background of the Institutions and their Collections*

As conceived by P.T. Barnum, The Barnum Museum was established to promote the cultural heritage of Bridgeport and to serve as a permanent home for the city's scientific and medical societies, and county historical society. The Museum has thus been an educational resource and repository since it opened in 1893 as the Barnum Institute of Science and History. The original societies ceased in the 1930s, whereupon the City of Bridgeport acquired the building, maintaining one-third of the space as a museum and continuing to add to the artifacts, while manuscripts and other documents were transferred to the Bridgeport Public Library. In the mid-1960s, the building was renovated by the City and returned entirely to being a museum. In 1986, The Barnum Museum Foundation, Inc. was formed as a 501(c)(3) organization to govern and operate the City-owned building as The Barnum Museum. The Museum is designated as Nationally Significant on the National Register of Historic Places both for the merit of the historic structure and in recognition of Barnum's importance.

Under the Foundation's stewardship the collections, exhibitions, programming, and community outreach have expanded, and are directed by museum professionals. The Foundation strives to be a relevant institution of learning, committed to intellectual exchange, community engagement, and dedicated to the collection, preservation, and interpretation of P.T. Barnum's legacy and his genre in American history. Its mission is to inspire visitors' curiosity, creativity and confidence through instructive entertainment.

The Museum's collection flourishes as a repository for 25,000 objects and archival materials, the majority of which relate to P.T. Barnum's private and social life, his various business endeavors and interests, entertainment and promotional enterprises, and his adopted home of Bridgeport and its

industrial history. Approximately one-third of the current holdings are original to the Barnum Institute's collections; many items were donated by P. T. Barnum or his widow, and their descendants. Since the mid-1970s, the Museum has substantially expanded its holdings relating to Barnum. The core of Barnum-related items, numbering over 1,300, constitutes the collection most frequently used by the Museum and requested by others.

The Barnum Museum is one block from the Bridgeport Public Library, where the Museum's collaborative partner for this project, the Bridgeport History Center (BHC), is located. BHC operates as a research center with special collections and archives within a larger, municipal public library system. BHC was created in 1936 by the Library and the Bridgeport Centennial Committee in celebration of the 100th anniversary of the City's incorporation. Prior to 1936, the Library collected manuscripts and records in a core collection from several early sources, including the now-defunct Fairfield County Historical Society and the Bridgeport Scientific Society that were housed in The Barnum Institute of Science and History. These collections were placed with the BHC, and over the years, the collections have grown through donations and library purchases. In addition to the local history collections, genealogy collections, and a special collection relating to labor history, highlights of the BHC include the papers of P.T. Barnum, Barnum's enterprises, and extensive materials relating to circus history.

#### Project Rationale

The Museum and BHC regularly fulfill Barnum-related requests from patrons on a national and international basis, including scholars, students, teachers, enthusiasts, genealogists, university professors, museum curators, popular writers, journalists, publishers, filmmakers, production studios, antique collectors, and circus performers. Inquiries are made on every conceivable topic, general to specific, demonstrating how diverse and far-reaching Barnum's influence was. Museum staff respond to an average of thirty collections-related telephone and email inquiries per month, and to twenty Facebook and Twitter responses to our collection-focused posts and programs related to collections. The Museum also receives Barnum queries that would more likely be answered with the documentary holdings at the BHC, and such inquiries are re-directed to them. Because of the close proximity of the two institutions and shared interest in the collections, it is appropriate and of greater value to current and potential users to digitize P. T. Barnum materials from both institutions.

The proposed project will result in benefits to the Museum and BHC, its current and future audiences, as well as preserve important items of American cultural heritage. The project includes four main facets: conservation, cataloging, digitization, and dissemination. The project will substantially increase intellectual control over rare and frequently requested items, and enable access to researchers worldwide, most of whom cannot come to Bridgeport to conduct their studies. Knowledge of the existence of these materials will expand exponentially through a variety of discovery tools aimed at broad audiences. Additionally, particular primary source materials that are too fragile to be handled for research can be made available for the first time through digital surrogates. Equally important, the many artifacts that cannot remain on display long-term, from clothing to photographs and posters, will be visible to audiences at any time through professional quality digital images.

#### Selection of Items

The 970+ items that are the focus of this project were selected through a review process undertaken by a team consisting of two humanities scholars with expertise in Barnum and 19<sup>th</sup> century America and the BHC archivists and Museum curator. Barnum scholar Dr. Neil Harris (University of Chicago) reviewed the manuscript material (326 items) and Dr. Katherine C. Grier (University of Delaware) focused on the artifacts, prints, and ephemeral materials (644 items). Dr. Harris reviewed manuscripts in both collections and made recommendations on the value and utility of documents to historians. Dr. Grier and the Museum's Curator used a rubric to assess the other materials, "scoring" each item based on criteria such as provenance, rarity, number of audiences likely to be interested, historical associations,

and overall condition. The data was compiled in a spreadsheet, which also identified broad themes associated with individual items. Both scholars provided written reports of their findings and recommendations (Appendix D). As Dr. Grier report states, “Not all museum collections are equally intelligible or valuable as windows into the past, which is why an approach that centers on the most content-rich objects makes sense when resources are limited.”

BHC and Museum staff considered these recommendations carefully. Based on firsthand knowledge of inquiries and research requests, and thinking toward potential uses of the material in current and future applications, BHC and Museum staff determined the final selection for this project, identifying priority items, and eliminating those with marginally useful or redundant content.

#### Description of Artifacts and Archival Items

Among the highest priority items to be included in this project is Barnum’s unpublished 725-page letter copy press book from the mid-1840s when he was touring Europe; it constitutes an untapped wealth of primary source material about a key period in Barnum’s career, and could certainly be used as the basis of a new biography. BHC’s massive ledger book dating to Barnum’s years in Bethel, then re-used to record his expenses and profits at the American Museum in New York is another treasure trove. A “salmagundi” ledger book filled with a variety of pasted in documents—some business, some personal—from the latter half of Barnum’s career is yet another valuable document for research.

Exceptional artifacts include Barnum’s circa 1830 felted-fur top hat with the Hartford maker’s label; a suite of fancifully-carved furniture by Julius Dessoir, commissioned by Barnum for his Oriental villa *Iranistan*; a carved grotesque face from *Iranistan*, the only architectural element saved when it burned in 1857; a full set of large-format photographs of the interiors of Barnum’s later Bridgeport mansions with lengthy inscriptions on the reverse by Nancy Fish Barnum; and Barnum’s massive gold ring made from a Gold Rush nugget and embellished with an image of *Iranistan*, his family motto, and initials.

The Museum collection contains extensive and mainly unique materials pertaining to Tom Thumb, probably the largest publicly held collection of such items. A few that will be included in this project are: a miniature gilded brass canopy bed, presented to six-year-old Tom Thumb by a Birmingham, England, manufacturer when he was on tour with Barnum; rare 1840s daguerreotypes and an oil portrait of the young boy, the latter by English artist R. R. Reinagle; a tiny black wool suit, ca. 1844, worn on his visit to England and meeting with Queen Victoria, as well as a custom-made top hat acquired on the tour; a nautical compass used on his yacht, *Maggie B*; his Knights Templar Masonic uniform from the 1880s; and tiny riding boots and other custom-made clothing and accessories worn by Tom Thumb and his fashion-conscious wife Lavinia Warren, as well as her miniature dress form with corset and gown built-in.

In many instances there are links between artifacts and manuscript materials. Examples of such relationships include a daguerreotype of Tom Thumb dressed in character as Napoleon, his actual “Napoleon hat” and tall boots, and a rare children’s book from 1850 discussing his politically correct decision not to appear before the French public in this particular costume. Another example is a fine lithograph dated 1844, depicting Barnum at a desk penning a letter that is resting atop an open book, the latter presumed to be the same (or a similar) letter copy press book as the one in the Museum’s collection. Barnum’s gilt silver tea service, extensive set of china with Russian crests, and heavily carved dining room furniture appear in the professionally photographed interior views of his later homes; the unusual manner in which he acquired the china and silver is described in his autobiography. A rare color lithograph poster with vignettes titled “Scenes from a Long and Busy Life,” relates to numerous items pertaining to lesser-known facets of his life, for example, his support of the Temperance movement, evidenced by the solid gold medal presented to him in 1850 by the famous Irish priest, Father Matthews.

It should be noted that the inclusion of about a dozen newspapers (a format not normally allowed in HCRR projects) reflects their value as artifacts rather than historical news sources. These extremely rare weekly newspapers (13 extant of 160 issues published) date to the early 1830s, and directly pertain

to P. T. Barnum, who audaciously established his own newspaper, *The Herald of Freedom*, when he was in his early twenties living in Bethel. Since he was the proprietor, publisher, editor, contributor, printer and distributor of the papers, they truly represent personal artifacts of his early career. Two local competitor papers found with these are examples of what Barnum was responding to. These newspapers are not included in the Connecticut State Library's current NEH grant project to digitize selected Connecticut historical newspapers; they pre-date CSL's chosen date range.

BHC and the Museum are repositories of Barnum's letters (265 individual letters, plus hundreds in the copy press book) dating from 1832 to 1890; among them, notable figures such as Samuel Clemens (Mark Twain) and James Bailey were regular correspondents. These letters reveal Barnum's extraordinary business management acumen as well as personal and philanthropic activities. BHC also has one of the most complete collections of extremely scarce circus route books that were published during Barnum's career with the circus, from 1872 until his death in 1891. Its circus poster collection includes forty-seven rare Barnum and London circus posters dating from 1882-1885, which were conserved and digitized with funding from an IMLS *Save America's Treasures* grant awarded in 2010.

#### Relationship to Other Collections

To help determine the potential research value of the Barnum's digital collections, the project planning team sought other Barnum-related materials available online. Paraphrasing Dr. Grier's final report, an examination of other sites revealed that very few have the kinds of artifacts in the BHC and Museum collections. In most cases, Barnum items are simply listed in special collections of archival materials that are not digitized. The Ringling Museum of Art offers images of over 4,800 circus posters, but limited metadata fields make topical research difficult. Online collections reviewed also included Circus World Museum in Baraboo, Wisconsin; the New-York Historical Society; the Library of Congress; the New York Public Library; Special Collections in the Firestone Library at Princeton University; and the Victoria & Albert Museum in London. The latter offered a very small number of Tom Thumb and Jenny Lind artifact and images like ours, but some of their records included excellent historical context. The best representation of Barnum's early career is the reconstructed "Lost Museum" website created and published by the City College of New York's American Social History Project/Center for Media and Learning: [lostmuseum.cuny.edu](http://lostmuseum.cuny.edu)

#### Current Access and Uses of the P.T. Barnum Collections

Normally, the Museum is open to the public six days a week from 10 a.m. to 4 p.m. Currently, the Museum's 1893 landmark historic structure is undergoing restoration reconstruction due to structural damage from a tornado strike in June 2010. Despite the extended time required to repair and restore the historic building, the Museum is fully committed to advancing its educational mission and serving its audiences, including those who request access to items in the collections. Collections out-loaded from the damaged structure were relocated in an adjacent, safe building space, where some can be viewed three days per week, free, as well as during the Museum's regular schedule of educational programs. The Museum often schedules special tours for groups interested in Barnum's story. Museum staff work regular hours during the week, and thus artifacts and documents in storage can be seen by appointment, Monday through Friday. Ironically, since the tornado, the Museum has been working with more on-site researchers and other users (filmmakers, television production teams, enthusiast groups) than ever.

BHC is open to the public twenty-one hours a week to meet the needs of approximately 500 visitors each month. BHC continually strives to serve more researchers and expand the use of its collections by regularly conducting programming, maintaining a department web site ([bportlibrary.org/hc/](http://bportlibrary.org/hc/)) and a Bridgeport labor history web site [[bridgeporthistory.org](http://bridgeporthistory.org)], installing small exhibits at the library, and engaging in cooperative projects with the Bridgeport schools. Electronic finding aids are not yet available for a large portion of the collections; it is one of BHC's primary goals to attain this level of access, especially for its most heavily requested collections, such as the Barnum material.

The collections of both institutions have recently been included in a variety of publications such as scholarly and popular works (e.g., Matthew Warshauer's *Connecticut in the Civil War*, 2011; Eric D. Lehman's biography of Charles Stratton, *Becoming Tom Thumb*, 2013; Sarah J. Dunsmore's biography, *Jenny Lind: The Story of the Swedish Nightingale*, 2015), and journal and magazine articles. Content in the form of interviews, stills, and film footage contributed to documentaries (BBC's *The Real Tom Thumb: History's Smallest Superstar*, 2014; and Connecticut Public Television's *Prohibition: Connecticut Goes Dry*, a follow-up to Ken Burns's documentary on the Prohibition years, 2012) and television programs (American Heroes Channel series, *Fact v. Fiction*, 2014; British television's *Who Do You Think You Are?* popular genealogy series). Objects are regularly loaned to other institutions for temporary exhibitions (Yale Peabody Museum's *Echoes of Egypt*, 2013; Tufts University's *Jumbo: Marvel, Myth, and Mascot*, 2014; Bard Graduate Center's *Circus and the City*, 2012). All of these exhibitions have accompanying book-format catalogs that include images of artifacts in the Barnum Museum's collection.

On-site research audiences are diverse. They range from graduate and Ph.D. students—recently, doctoral candidates from the University of Western Australia, and University of London, each spent a full week at the Museum and BHC—to high school students from a neighboring town interested in seeing Barnum artifacts as they rehearsed for their Barnum musical production. Younger students undertaking competitive History Day projects ask us, for example, about Barnum's views against slavery, and his political career as a State legislator and as Mayor.

News media writers and authors of articles and books on a wide range of topics are among our most frequent inquirers, usually seeking both information and images. Recent author inquiries have sought information about Barnum's loquacious promoter, Toddy Hamilton, for a book to be titled *Pioneers of Promotion: The Forgotten Marketing Geniuses*; and about Barnum's American Museum for a book on the architectural history of Broadway (the street) where both of Barnum's museums were located.

### **History, Scope and Duration**

The proposed project grew out of the Museum's desire to meet the expectations of today's researchers for access to digital resources, respond more effectively to queries by having greater intellectual control over the collection, and provide access to important material that is too fragile to be made available for research. This has come to the forefront because of the multi-year tornado recovery and building restoration effort, a time period that the Museum has been using to re-examine and improve all operations, including connecting to a global audience.

A Scholars' Roundtable, funded by the Connecticut Humanities Council and held in May 2012, resulted in the recommendation that the Museum create collections-based digital content to use in multiple applications. Since the Bridgeport Public Library is also a repository of P. T. Barnum collections, the Museum approached the library's BHC staff about a collaborative project to catalog and digitize both institutions' collections and thereby create a more comprehensive Barnum digital collection inclusive of both artifacts and archival items. The staff agreed to pursue an NEH HCRR Foundations grant as a way to effectively plan for such a project, bringing together a project team with the knowledge and expertise needed to guide the planning. NEH awarded the grant in April 2013.

The one-year grant primarily funded consultations and collections assessments by two highly respected humanities scholars, Drs. Neil Harris and Katherine C. Grier, and facilitation of team focus group meetings by an experienced digital projects manager from New York University's Bobst Library, Jennifer Vinopal. Consultations with a digital capture specialist, Michael Bennett, from the University of Connecticut Libraries (UConn), and with Paul Mutino, a professional photographer who frequently works for museums and is experienced in object photography, were also completed. The combined activities and input from experts helped identify the parameters of the material that would be the focus of the project, digitization requirements and costs, staffing to implement the project, and the standards,

best practices, and technical capacity essential to a high quality digitization project with sustainable outcomes. Project reports from Drs. Harris and Grier, and Ms. Vinopal are included in Appendices D and E. Samples of completed rubric worksheet used to assess artifacts and ephemera, and the compilation of data from over 240 worksheets are included in Appendix G. (Dr. Harris's report contains his manuscripts assessment.) Although the staff was largely in agreement with the assessments, there were instances where certain manuscript items were not considered to have significant historical content, yet if studied in combination with particular artifacts, do offer excellent research potential.

A primary component of the planning project was to determine how the digital content would be made broadly accessible, whether the Museum and BHC should create a website devoted to Barnum digital collections, or explore other ways of creating access via the Internet. Parallel to that discussion was the question of how the digital assets could be preserved with sustained access over the long-term. In the early stages of planning it became clear that creating and maintaining a P. T Barnum website as part of the digitization effort would present a major challenge to our small institutions, lacking ongoing technical support, staff time, and funding. In addition, the material would not be as readily discovered if it only resided on a web site we created. As part of the information gathering activities, BHC and the Museum staff consulted often with staff at UConn's newly developed Connecticut Digital Archive (CTDA) (Greg Colati, Michael Howser, and Jennifer Eustis); the Hartford Public Library's History Center (Brenda Miller); and Connecticut History Online (CHO)(Kathleen Foulke) to help us find a path forward. The wisdom of contributing digital content to the aggregator repository, CTDA, and the planned-for new iteration of CHO (Connecticut History Illustrated or CHI), became clear since it would meet our needs for preservation, discovery, and access; additionally storage of the digital assets would cost nothing, and other services would be free or low-cost.

Important material needing conservation treatment was identified in the course of the assessments. Priority items in need of treatment prior to digitization, were selected. In the latter part of the planning phase, these items were brought to the appropriate conservation labs and conservators for examination. These included the Textile Conservation Workshop (TCW) in South Salem, NY, Augerson Fine Art Conservation in Millbrook, NY, and the Northeast Document Conservation Center (NEDCC) in Andover, MA. The Museum and BHC paid for treatment proposals for their respective items.

After the planning grant ended, project-focused activities continued. BHC paid to have two valuable Barnum manuscript items, both ledger book formats, treated by NEDCC prior to the proposed project; it was felt that conservation should not be delayed. The treatment also included digitization of the volumes' pages, accomplished by image capture specialists at NEDCC who worked in collaboration with conservators. The treatments were successfully completed, and in June, the digital surrogates were used at BHC by a Ph.D. candidate from the University of London who came to research Barnum for his dissertation. The conservation and digitization of the ledger books verified that the dual-outcome process will result in preservation quality digital files to contribute to CTDA. Further, this demonstrates the partners' commitment to achieving preservation and access goals, and directly supports the proposed project by having created hundreds of digital images that can be ingested in the CTDA repository when cataloging and metadata records are produced.

BHC and Museum staff also experimented in the CTDA "sandbox," achieved several uploads that are now live, and observed how other participants in CTDA Collections have contributed content ([collections.ctdigitalarchive.org](http://collections.ctdigitalarchive.org)). See Appendix H for samples of images and accompanying metadata (MODS records). These pilot activities were to be done to ensure that the project will be successful.

A Project Charter for the implementation phase was created based on the recommendation of Ms. Vinopal, whose job involves managing digital projects of all types and sizes. She had wisely coached the group on establishing the "group norms" during the planning, and advised a charter for the next phase to ensure that the collaborative partners and other participants' understanding of the project—its goals, scope, deliverables, non-deliverables, and desired outcomes—is well delineated (Appendix F).



The proposed project will be completed over a period of twenty (20) months. During this time, two part-time project staff will be hired (a Technical Coordinator and a Cataloger/Metadata Specialist); twenty-two (22) items will receive conservation treatments; a minimum of 970 original catalog records will be created in PastPerfect and Collective Access collections databases; three EAD finding aids will be created for manuscript sub-collections. A humanities scholar will work with the Curator to develop contextual information and thematic essays to augment the digitized material, and will review the language of object descriptions in the catalog records so they are useful to non-specialist audiences. Professional scanning and photography of a minimum of 970 P. T. Barnum-related items will be completed. The image files, metadata files, and pdf files (the latter being the essays) will be ingested into CTDA in a collection titled the *P. T. Barnum Digital Collection*, and will also be tagged for inclusion in Connecticut History Illustrated.

Cost estimation of items to be scanned was done on the item level, using pricing information provided by NEDCC. NEDCC's per image fee is determined by a variety of factors, not necessarily pertaining to size and format so much as condition of the item and the format as it relates to ease or difficulty of preparing for image capture. Using the guide, each item was assigned a format category, examined to determine its image cost category, and then its pages or sides were counted and tabulated. (Samples of these tables, and the data compilation for scanning and photography are included in Appendix I.) Photography costs were determined according to object type categories provided by the photographer. This allowed us to estimate the number of items (factoring in multiple view requirements based on object type) that can typically be photographed per workday, plus set-up time between items.

## **Methodology and Standards**

### *Justification of Project Methods*

This project is designed to build on the knowledge gathered and experts' recommendations made during the NEH planning grant phase as well as the experience gained in conducting subsequent tests and pilots and advancing the intellectual controls of these collections. The project will employ current standards and best practices for all aspects of the implementation process, from conservation and object handling to image capture, the creation of metadata, the management, preservation, and sustainability of the digital assets, and creating public access. Standards and practices will follow the recommendations made in the Digital Project consultant's report (Appendix E). The rationale for undertaking multiple activities in this grant proposal--conservation, cataloging, digitization, and dissemination--is based on the well-defined and relatively manageable volume of the material and its needs.

A team of qualified professionals is essential to this multi-layered project, as it requires specialized expertise in several areas. The primary team will consist of the Museum Curator who will also serve as Project Director and the BHC Archivist; a part-time Cataloger/Metadata Specialist and a part-time Technical Coordinator both hired for the grant project; and a humanities scholar. This team will work with other professionals, including conservators, digital image capture experts, and CTDA colleagues.

The implementation timeframe is conceived as a 20-month project to allow for appropriate sequencing and overlap of activities (conservation treatments, cataloging, scholar input, creation of metadata, photography, scanning, file-naming, quality control checks, uploading files to the repository, etc.) This timeframe will allow for acquiring experience with simpler items in Year One advancing to more complex items in the latter portion of the project.

The decision to hire a part-time Project Cataloger/Metadata Specialist is based on the reality of needing a person whose time and energy is devoted solely to this project, and who will facilitate consistency and continuity as a result of working with both institutions collections. A part-time Technical Coordinator will oversee the Cataloger's metadata work and image file-naming, set the standards for quality control

measures and conduct QC sampling, focus on the uploads and other technical aspects of the project, troubleshoot and seek advice as needed. CTDA staff recommended having two people rather than seeking one full-time person with the skills to do both cataloging and technical work; in this way errors are more likely to be caught, and workflow will be better managed as a team.

Dr. Grier will serve as the humanities scholar consultant for this project since she is already familiar with the material to be cataloged and digitized, and demonstrated a great interest in and commitment to the project even after the planning project was finished. She is well qualified to review the descriptive content of our catalog records for accuracy, breadth, and utility, and will help develop and write contextual information and thematic essays to be included in the P. T Barnum Digital Collection. As noted in her report, "Artifacts from past centuries are not readily understood by people who rarely see and handle such items; thus, object records require thoughtful description and contextual information to make digital access useful to non-specialists, students and teachers." Dr. Grier's expertise in 19<sup>th</sup> century American popular material culture, coupled with her interest in digital humanities access projects, will provide us with both specific historical knowledge and a broad understanding of the artifacts' meaning in their original context.

To address the security and safety of the items to be digitized, the Archivist and Curator will be the stewards and gatekeepers of the material, responsible for the preparation of items that are sent out to vendors and conservators, and rehousing upon return. The Curator will also be responsible for object handling and creating mounts and supports for photography of the 3-dimensional items in both institutions' collections. Photography will be done on-site at the Museum where there is excellent space for a professional photography set-up, thus artifacts will not have to be packed and transported, reducing handling and security issues. BHC artifacts can easily be brought to the Museum for photography and returned the same day.

#### Conservation

Conservation treatments are to be performed by accredited conservators, adhering to the AIC Code of Ethics. The objects and documents will receive appropriate treatments and full documentation of the work will be provided. The treatments will be performed by book and paper specialists at NEDCC; Christopher Augerson, proprietor of Augerson Art Conservation Services; and conservators at the Textile Conservation Workshop. BHC and the Museum have worked with all of these vendors in the past and are confident in the quality of their work. Proposals included in Appendix J detail the treatment rationales and methods, expected outcomes, and cost estimates.

The items to be conserved include four (4) handbills, one (1) pamphlet, one (1) photograph, one (1) program with ticket, one (1) lithograph print, one (1) catalog, three (3) couriers, two (2) hand-colored newspaper pages, one (1) 725-page manuscript book, one (1) item of furniture, one (1) tool, three (3) garments, and three (3) accessories, totaling twenty-three (23) items. While there are certainly other items that would benefit from conservation treatment, those noted above were given priority because their condition precludes effective digitization.

The condition issues with the paper-based items include adhesion to cardboard (an extremely rare Joice Heth handbill), surface soil, tears, and losses, discoloration, acidity, remnants of tape, etc. (other paper items), and cracking, tidelines and accretions (photograph). The copy press book suffers from repairs made long before it came to the Museum, in which non-archival materials were used to re-bind the text block and now threaten the long-term preservation of the pages due to acidity. In addition, pages are coming loose, and the extreme delicacy of the thin copy press pages with ink on their reverse sides makes it impossible to allow researchers access to the volume without risk of damage. In this instance, conservation and digitization are essential to producing a surrogate that can be used for study.

The furniture, a miniature rosewood bed that was a wedding gift from Barnum to Tom Thumb and his bride, and a nautical compass that belonged to Tom Thumb, have condition issues such as wood elements that have come unglued, and metal that is showing active corrosion (bronze disease).

The textile items show a variety of issues, from areas of loss and fabric tears, to creasing, yellowing, and shattered areas (Tom Thumb's 1844 black wool suit and 1863 silk wedding vest; Barnum's dress shirt). The accessories also have a variety of problems. The interior components of Tom Thumb's top hat are fragile and falling out; Lavinia Warren's tiny kid leather glove is creased and distorted and has a resin-like discolored coating; Barnum's fine, monogrammed handkerchief is badly creased.

Textile artifacts going to TCW will be packed, delivered, and retrieved by the Museum Curator. The two objects to be conserved by Christopher Augerson will be treated on site at the Museum. The paper-based items to be treated by NEDCC will be packed by BHC staff and transported by NEDCC, since they have a vehicle outfitted to do this. Documents and artifacts will be returned to collections storage when they are returned if they have been scanned, or prepared for photography and then returned to collections storage. All will be maintained in archival (acid-free) housings in monitored temperature- and humidity-controlled environments. Both institutions have collections management and researcher access policies designed to ensure that collections are properly handled and stored, and that providing access to such materials is appropriate and monitored. Conservation is undertaken with full recognition that treated items still require minimal handling in order to preserve them for the future.

#### Cataloging

BHC has used PastPerfect since 2006 for both cataloging and to create "virtual exhibits" that highlight collections from the department's holdings. BHC acquired Version 5 in July 2015. Currently there 5,000 records in the database; at least 497 new records will be created through this project.

Although the Museum has been using PastPerfect, it will move to web-based Collective Access (CA), open-source software available under GNU Public License since the first release in 2007. Version 1.5 was released in June 2015. CA is collections cataloging, management, and presentation software intended for museums, archives, and special collections ([collectiveaccess.org/#specs](http://collectiveaccess.org/#specs)). Since it is not proprietary, the need to purchase new versions is eliminated. Applications are continually being developed by the Collective Access user community and generally they are available free to other users.

The Museum will use the CA "Providence" module, the core cataloging application where data and media are input to produce original records. The cataloging tool is configurable and supports virtually all metadata standards; it has pre-configured standards for Dublin Core, which is the basis for CTDA's Metadata Object Description Schema (MODS) records. (MODS records are less complex than MARC records but more detailed than DublinCore). The Museum will create at least 476 new, high quality catalog records, and at least two EAD finding aids for the manuscript material. Object record fields in CA will include at a minimum, the object name, preferred name, date, date range, material(s), creator, user, provenance, measurements, physical description, interpretive description, and acquisition, publication and exhibition information. The Museum will use Library of Congress subject headings, which are integrated in CA, local vocabularies (since some LOC headings are problematic for our material), and Nomenclature 4.0 for terms and classification of cultural objects.

Contextual information about sub-collections (e.g., Tom Thumb's carriages, Barnum's Herald of Freedom newspapers, etc.) will be included in the P. T. Barnum Digital Collection as pdfs of Word documents. The pdfs will allow the presentation of associated humanities content with greater scope and depth than will be included in the MODS records.

#### Digitization

The decision to use outside vendors to accomplish the digitization was based on the limitations of staff time to devote to the project given their other responsibilities, the institutions' limited technical capacities, and most importantly, having learned from the digital image capture specialist involved in our

planning grant that outsourcing to carefully chosen vendors would be a better way to ensure image quality, consistency and adherence to standards. The Northeast Document Conservation Center (NEDCC) will do all the scanning of the paper-based materials, including flat and bound material, and ranging from photographs to oversized print items, pamphlets, handbills, and manuscripts. They are experienced in handling delicate and fragile materials and have the equipment to photograph both very large and problematic items. NEDCC follows the Federal Agencies Digitization Guidelines Initiative (FADGI) technical guidelines, methods, and practices, and performs exacting quality control. They will produce 400ppi, 16 Bit Adobe 1998 Tifs, which will be saved to a USB hard drive.

Paul Mutino, an experienced museum photographer, will do image capture of the three-dimensional items in raw image format. Having “raw,” or unprocessed, image data files—also referred to as “use neutral” digital negatives—assures us that future file format requirements can be met. Tif files will be generated from the raw image files. The Tifs will serve as the master files from which CTDA will generate derivatives, including access jpegs. Both NEDCC and Mr. Mutino will use the file-naming schemes that BHC and the Museum have devised to manage the image (and associated metadata) files.

#### Digital Preservation and Public Access

The decision to become a participant in the *CTDA Collections* resolves several broad areas of concern for smaller institutions such as ours, as well as helping meet our public access goals. The CTDA environment [ctdigitalarchive.org/about/technology/](http://ctdigitalarchive.org/about/technology/) and services offered [ctdigitalarchive.org/services/](http://ctdigitalarchive.org/services/) are well suited to our needs. The collaborative digitization work now underway throughout the state suggests that more opportunities for discovery and access tools will be soon be available.

#### **Sustainability of project outcomes and digital content**

The Museum and BHC are committed to ensuring sustained access to the digital objects that will be created in this project, as well as to expanding their use and application in future media. This commitment was initially demonstrated by the request for NEH funding to plan for digitization instead of launching a project without adequate knowledge of the quality standards, controls, management requirements, and technical capabilities needed to create, preserve and ensure future access to the digital assets. Both institutions have served public audiences for many decades, and this proposal reflects that long-standing dedication, now strengthened by the desire to serve global audiences whose expectations include web access and research tools.

The implementation project builds directly on the outcomes of the HCRR Foundations planning project, such as the project consultants’ reports, artifact and document data compilations, identification of items needing conservation, and detailed inventories, to name a few. The activities of the interim period following the Foundations project have furthered understanding of the work processes and technical requirements. Staff has kept abreast of CTDA’s continued development through e-mail and phone consultations with CTDA staff as well as a half-day on-site tutorial session to try a batch ingest of files.

Recognizing the limitations of BHC and the Museum’s capacity to store, preserve, sustain, and make broadly discoverable the digital assets they plan to create, it is fortunate that the proposed project follows closely in the wake of CTDA’s development as a statewide digital repository. As our Digital Project consultant, Jennifer Vinopal notes in her report, “Very few small cultural heritage institutions in the U. S. have any such large-scale, well-planned options at their disposal and instead are left to develop home-grown preservation and dissemination solutions, frequently with varying levels of success and with quite doubtful long-term prognoses.”

Under the auspices of the UConn Libraries, in partnership with the Connecticut State Library, CTDA was launched in November 2013. The description of CTDA systems, technical requirements, and more can be found in the Technical Outline provided in Appendix L. CTDA follows the standards and best practices of trustworthy digital repository development and stewardship, to be capable of reliably

storing, migrating, and providing access to digital collections. CTDA plans to become a certified digital preservation repository within the next two years. CTDA Policies, as approved on April 22, 2015, can be viewed online at [ctdigitalarchive.org/ctda-policies/](http://ctdigitalarchive.org/ctda-policies/). This comprehensive document includes their Organizational; Participation; Content and Metadata; Access, Rights, and Usage; and Preservation and Infrastructure policies. It covers issues such as content file formats and ownership, storage allocation, metadata and content exposure, technical infrastructure, site security, digital preservation, back-up systems, and disaster recovery plans.

This project's storage space requirements will not exceed the 5000GB allotment of space (equivalent to about 11,000 high resolution images) that CTDA provides free of charge, making the repository a cost effective way to preserve the digital assets. Another benefit is the Resources section of the CTDA web site [ctdigitalarchive.org/resources-for-participants/](http://ctdigitalarchive.org/resources-for-participants/) which provides participants with information about standards and best practices, general instructions on performing basic and advanced tasks related to creating and managing content, such as metadata guides, links to external information about their platform and software tools, and weekly updates with CTDA news.

Catalog records are backed up regularly. BHC's PastPerfect system is networked in the Bridgeport Public Library's staff-only, secure system. A Seagate external hard drive connected to the library server receives continual updates from PastPerfect. In addition, PastPerfect data is uploaded once a week to the cloud-based DriveHQ. BHC staff also back up their PastPerfect catalog and their master file digital images on a large-capacity external hard drive. The Museum's new Collective Access system will be backed up to its network server nightly, as well as on an external hard drive. The data will also be stored in Dropbox or a similar cloud storage service.

## **Dissemination**

The digital objects created for dissemination will reside in the CTDA repository. They will be initially accessed through *CTDA Collections*, composed of all participants' collections. BHC and the Museum each have their own institutional collection, however all their P. T. Barnum material will also be combined in a new collection, the P. T. Barnum Digital Collection. This will enhance discovery and make research more efficient for people seeking information not only about Barnum but also his associates, whose names might not be as well known to people. As Greg Colati, Senior Director of UConn's University Archives, Special Collections and Digital Curation, commented, "I think the collaboration between the museum and the Bridgeport Library is a key element of the project's value since bringing together access to similar collections at multiple institutions is the dream of so many researchers. [This] project will support and supplement nicely the larger effort beginning here in Connecticut to build a statewide digital archive centered here at UConn."

As a regional aggregator of digital content, CTDA has contracted with the larger aggregator, the Digital Public Library of America (DPLA), to be a service hub, allowing the harvesting of metadata and thumbnail images from CTDA. Content of *CTDA Collections* will be indexed by DPLA for free public search, discovery, and use via the Internet.

Additionally, the Connecticut-themed content in our project will be tagged for inclusion in Connecticut History Illustrated (CHI), a public interface supported by CTDA that brings together the Connecticut history-related digital resources of libraries, archives, museums, galleries, historical societies and other cultural heritage institutions in Connecticut. CHI is the successor to Connecticut History Online (CHO) [cthistoryonline.org](http://cthistoryonline.org), a curated platform that began fifteen years ago with funding from the Institute of Museum and Library Services (IMLS). Initially, digital content--primarily photographic and print material--was contributed by four major institutions. CHO has since added more partners, expanded content to include manuscripts, artwork, and artifacts, and developed tools to enhance resource utility. CHO's digital assets are now being migrated to the CHI interface ([connecticuthistoryillustrated.org](http://connecticuthistoryillustrated.org)), which

continues under development. New versions of the thematic “journeys” presented in CHO, tools that help educators and students use the primary resources to learn about Connecticut history, will be created for CHI. Our digital content could contribute substantially to any number of such “journeys,” for example, “Connecticut Icons,” exploring famous 19<sup>th</sup> century residents such as Mark Twain, P. T. Barnum, and Harriet Beecher Stowe; Connecticut’s role in the Civil War (Barnum supported emancipation and served in the State legislature); or one exclusively about P. T. Barnum.

The EAD finding aids created in the cataloging portion of this project will be disseminated through the BHC and Museum web sites and potentially through the Connecticut State Library’s web site.

The Museum plans to create public access to its Collective Access object records through a project planned by the Connecticut League of History Organizations (CLHO). CLHO chose CA software as the platform for developing *Connecticut Collections*, an online portal to history/heritage collections in the state (not limited to Connecticut-themed material). This will be a resource modeled after the NovaMuse project, which created online access to the collections of fifty-two Nova Scotia museums with CA presentation software. The Barnum Museum is one of a dozen adopters of CA who will be involved in CLHO’s proposed collaborative project, pending its funding request from IMLS (TBA Sept. 2015). The project will be supported by CTDA’s infrastructure and developed in cooperation with CTDA and CHI. *Connecticut Collections* participants will be able to offer more faceted object information and users will have access to tools like timelines, scatter diagrams, curated sets, user-created sets, collection “tours,” and mapping tools.

In Fall 2017, announcements of the P.T. Barnum Digital Collection will be made through e-blasts, on our web sites, through press releases to the media, and by directly contacting curators and archivists at institutions that have a special interest in this type of material. Examples of the latter are the Ringling Museum; Circus World Museum (State Historical Society of Wisconsin); Circus Historical Society; the national Disability History/Archives Consortium; and the Connecticut Council for the Social Studies.

BHC and Museum staff will also seek to make presentations about this project (including the activities of its all-important planning phase), its outcomes, and lessons learned at a variety of conferences. Potential venues will be conferences organized by the Society of American Archivists, National Conference on Public History, New England Museum Association, Connecticut State Library, and the Connecticut League of History Organizations, to name a few.

A goal for a future outcome of the digitization is to crowd-source the transcription of P. T. Barnum’s 725-page copy press book. Dissemination about the existence of this valuable primary resource material will be greatly expanded with an Internet-based transcription project, and the end product will make the hundreds of letters accessible to all users, not just those researchers willing and able to decipher Barnum’s hastily penned script.

## **Work Plan**

The activities will be carried out in overlapping sequenced phases for the purpose of efficiency and maintaining project momentum. For example, conservation treatments will be occur in groups during the first third of the project, while cataloging, metadata creation and CTDA ingest is also occurring. Use of a digital camera to create basic image records of outgoing material, showing the accession number in the image, will facilitate at least basic cataloging when items are not present, and also help eliminate identification mix-ups. In the case of paper-based items, digitization will be carried out by the conservation vendor, which is both cost-effective and reduces additional transportation and handling of the material. The objects to be treated will be conserved, returned, and then professionally photographed during the appropriate object type session. Quality assurance checks pertaining to catalog records, conversion to MODS records, image files, and the public presentation in CTDA will occur throughout the project, as items are cataloged, digitized, and uploaded.

The humanities scholar's work will be accomplished in tandem with the relevant aspects of cataloging activities, beginning with refining object record fields in Collective Access, and as work proceeds, reviewing object descriptions produced by the Curator. The writing of contextual and thematic essays will begin during the middle third of the project, when all other processes are well underway, and there is greater clarity on topics that should be covered in the essays.

Overall the work plan is structured to focus on simpler materials during the first 10 months, and the more complex items (e.g., bound volumes in manuscript material, and clothing and furniture among artifacts) in the latter 10 months. The latter period will also include exploration of other discovery mechanisms and the potential for contributing project content to educational tools that enhance utility of primary resources, as well as publicizing the P. T. Barnum Digital Collection, and a report documenting the project standards and procedures. See Appendix M for the chronology of activities.

## **Project Staff**

*Museum and BHC Staff (See also Appendix C for primary project staff resumes)*

**Adrienne Saint-Pierre** is the Curator at The Barnum Museum, and will serve as the Project Director, devoting two-thirds of her time to project activities and oversight of all aspects of the project, ensuring the team works collaboratively and achieves the milestones and goals. She will work with Ms. Van Tuyl to hire the temporary project staff, and will oversee the work of the Cataloger creating the Museum's object records, provide him/her with all existing information in accession files. She will write the object descriptions, and work with Dr. Grier to compose the contextual information and thematic essays. She will prepare all Museum items to be sent for scanning, and prepare and transport objects to be conserved. She will also plan and execute workflow of object photography, acquire or create all mounts and supports needed, handle the artifacts as they are moved to and from the photography set-up, and re-house. She will ensure that file naming is correctly applied, and will review object images for quality and color accuracy. She will be responsible for key components of project publicity and dissemination of the outcomes, and for project reporting. Ms. Saint-Pierre holds B. Philosophy and B.F.A. degrees from Miami University (Oxford, OH), and a M. Humanities degree from Wright State University (Dayton, OH). She has served as the Director for several other grant projects, ranging from exhibition planning and implementation, to conservation, orchestrating a major collections move to a new facility, and special projects with humanities scholars. She has over 30 years of experience in the museum field.

**Elizabeth Van Tuyl** is the Special Collections Librarian/Archivist of the Bridgeport History Center at the Bridgeport Public Library, where she has been employed since 1995. She earned an M.L.S degree with a concentration in archival science from the State University of New York's School of Information Science & Policy, in Albany, NY, and has taken additional coursework (creating EADs, Metadata/Dublin Core, and other topics) to add to her skills. Ms. Van Tuyl will be responsible for preparing all BHC material to be sent for conservation and digitized, and rehousing when returned. She will provide oversight and direction to the Cataloger using the PastPerfect database, providing inventories and collection records, and review the BHC catalog records for quality and accuracy before MODS records are created. She will also facilitate the work of the Technical Coordinator and assist with finding aids that the Cataloger will transform into EADs to make available on the BHC and Museum websites.

**John Temple Swing** is the Business Manager at The Barnum Museum, where he has been employed since 2012. His work regularly involves financial oversight of grants and expense reporting, and he will serve in that capacity for this project, overseeing payment of staff hired for the project, and payments to the consultant and vendors, well as purchasing the hardware, software and supplies. He will devote 10% of his time to the project. Mr. Swing earned an M.B.A. degree from the University of New Haven.

**Kathleen Maher** is the Executive Director of The Barnum Museum, where she has been employed since 1998, first as Curator, and as ED since 2005. Ms. Maher earned her M.A. from New York

University, a Museum Studies Program in Collaboration with the Metropolitan Museum of Art. She has 30 years of experience in the museum field. As the ED of the applicant institution she will devote 5% of her time to project oversight and will help develop and facilitate the publicity and dissemination strategies for the project, including the use of digital content for the re-envisioned Barnum Museum.

Consultant (See also Appendix C for scholar's resume)

**Katherine C. (Kasey) Grier** holds a Ph.D. in American Civilization and will serve as the project's humanities scholar advisor and consultant, contributing her expertise to the creation of interpretive fields in the Museum's Collective Access database, reviewing descriptive content for accuracy and accessibility of language for non-specialists. She will also work with the Curator to develop and compose contextual information and thematic essays supporting interpretation of artifacts and ephemera in the digital collection. She will devote 10 days of her time to the project. Dr. Grier teaches at the University of Delaware where she is Professor of History, Director of the Ph.D. Program in American Civilization, and Director of the Museum Studies Program.

**Jennifer Eustis** has been the Digital Repository Content Administrator for CTDA since December 2014. Previously she was a Catalog/Metadata Librarian at the University of Connecticut Libraries. Ms. Eustis provides free technical guidance to CTDA participants via email, telephone, and on-site tutorials, and posts information each week in the CTDA Resources. She also runs checks on metadata and will periodically provide participants with lists so that they can address inconsistencies or other issues. The Cataloger and Technical Coordinator will communicate with Ms. Eustis as needed.

Staff To Be Hired

Position Descriptions (drafts for job postings) stating desired qualifications and descriptions of responsibilities and duties are included in Appendix N.

- **Cataloger/Metadata Specialist** – three days per week for 18 months, beginning July 2016
- **Technical Coordinator** – two days per week for 18 months, beginning July 2016

Vendors

Patsy Orlofsky founded the not-for-profit **Textile Conservation Workshop** in South Salem, NY in 1978. One of fourteen such regional centers in the U.S., the lab serves as a textile conservation resource for museums, historic agencies, and private clients, successfully treating very deteriorated yet extraordinarily important historical artifacts. TCW has previously treated items for The Barnum Museum, including P. T. Barnum's ca. 1830 top hat, and a velvet suit belonging to Tom Thumb.

Founded in 1973, the not-for-profit **Northeast Document Conservation Center (NEDCC)** was the first independent conservation laboratory in the United States to specialize exclusively in the conservation and preservation of paper-based collections. NEDCC's imaging, conservation, and preservation departments work closely together, providing a level of expertise far higher than the experience of any one staff member. NEDCC previously treated 19<sup>th</sup> century circus posters for BHC.

Christopher Augerson established **Augerson Art Conservation** in 1992 in Millbrook, NY, and in 2006 expanded his services to European clients with his Scotland-based business. Mr. Augerson holds an M.A. in Art Conservation from SUNY's Buffalo State College, and is an accredited conservator in the U.S., Belgium, France, and the UK. Among his many projects, Mr. Augerson conserved the 18th coaches and sleighs of the Palace of Versailles. After the tornado strike, Mr. Augerson treated dozens of artifacts at The Barnum Museum, including the Tom Thumb carriages and P. T. Barnum furniture.

Paul Mutino is an award-winning professional photographer with an extensive list of commercial and private clients. His clients include galleries, collectors, and several museums, such as the Bruce Museum in Greenwich, CT. Mr. Mutino has worked with The Barnum Museum previously, photographing several Barnum items that were included in Bard Graduate Center's exhibition and accompanying catalog, Circus and the City. **Paul Mutino Photography** is located in Port Chester, NY.