



Inspire! Grants for Small Museums

Sample Application IGSM-255444-OMS-24
Project Category: Collections Stewardship and Access
Project Type: Small Project (\$5,000-\$25,000)

Good Will Home Association, L.C. Bates Museum

Amount awarded by IMLS:	\$23,400
Amount of cost share:	\$13,792

The L. C. Bates Museum, a natural history museum on the campus of Good Will-Hinckley Homes, will preserve and safeguard 25 historic taxidermy mounts in its collection. The museum will contract with a professional conservator to carry out treatments on 21 bird mounts, a large white marlin, and three small fish mounted by naturalist and taxidermist Fred C.N. Parke. The mounts selected for treatment were informed by previous Collections Assessment for Preservation (CAP) program and Museum Assessment Program (MAP) recommendations. Museum staff will also provide guided tours to educate visitors about the project and general collections stewardship. Conservation treatment of the mounts will ensure their long-term preservation and use for researchers, the scientific community, students, and museum visitors.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the most recent Notice of Funding Opportunity for the grant program to which you are applying.

MFA INSPIRE Proposal –The Treatment of a Parke Mounted White Marlin and three Additional Taxidermy Fish, and 21 Historic Bird Mounts.

(Supporting the Management and Care of Collections in Small Museums)

1. Project Justification: Project Objectives- L. C. Bates Museum, a natural history museum located on the rural campus of Good Will-Hinckley Homes for Children is requesting \$23,400 for a 1 year INSPIRE grant to manage and care for collections. This stewardship project will provide professional conservation treatment for 21 1800's bird mounts, a large white marlin and 3 smaller fish (American Bonito, Bonefish and trout) mounted by Fred C.N. Parke. During the project visitors will be informed about the conservation work and its role in collections care. The grant funds would support Conservator Ron Harvey completing needed professional preservation treatments. Museum visitors during the project will be informed about its activities as they tour and articles in the MAM newsletter and local papers will inform other museum staffs and the community about the conservation process. The project's results will be assessed by evaluator Dr. Paula Work, Curator of systemic Collections at the Maine State Museum. The project aligns with the IMLS goal 4 by advancing the management, care and access of collections. It will support the stewardship of museum collections by executing planned conservation treatments and increasing access to collections care information, especially for our rural community and researchers. The project will meet the IMLS objective of conservation treatment and as part of the project will also rehouse and/or safely exhibit specimens. The well provenanced specimens are catalogued and their important treatment needs have been assessed by the conservator. Trained volunteers will support the conservator setting up the work areas, moving objects etc.

The project aligns closely with the INSPIRE goal of supporting the stewardship of collections that support learning and literacy for all. An important project objective is to preserve the mounts to provide greater collection access for visitors and researchers. Preserving these collections will access them for lifelong learning for all ages and support valued and unique educational exhibits for our rural economically challenged region and its schools. The project will advance the performance goal for Collections Management by improving the access to and the stewardship of collections that are part of our national historical and scientific heritage. The project's preserved mounts will be available long term for scientific research. Supporting the conservator's project work will teach best practices and methods for stewardship to the museum's staff and volunteers.

Advancing the plan: Center to the museum's mission and long-range plan is education and preserving the collections and historic building for our community's benefit. Ornithology and fish treatments are now the most prioritized objective of our object conservation plan, a part of the 2023-2026 Museum Plan that is based on preservation assessments. This Treatment Project is the 17th phase in the preservation of the animal dioramas and collections. The project is important because of the specimens' scientific value, relationship to known taxidermists or collectors and their support of the Museum's education mission. The project conservator and our RECAP 2012, 2012 MAP and MAP Follow-up 2020 helped plan and design this treatment project and determined its significance. The mounts were found to need conservation to prevent deterioration and to secure loose parts. The Museum and its collections are a prime resource for learning in our rural community. New directions in school curricula [STEAM] have greatly increased the importance and use of this resource by teachers. Dr. Work's past evaluation and 340 teachers' program surveys supported planning and will support assessing measurable project outcomes that align with the museum plan. (See attached plan)

The project will increase the museum's capacity to meet planned goals by 1. Enhancing the L.C. Bates Museum's long-term collections stewardship through the preservation methods that meet AIC guidelines, 2. Providing community and scholarly access to the natural history collections because of the preservation treatments, and 3. Offering professional object conservation knowledge for staff, volunteers, Interns, Junior Curators, and museum visitors including social media reports about the project. And, as a result of the project, the museum will build its capacity to offer visitors tours about the need, value and standards of preservation.

Collections Need: Professional assessments and board planning and the completion of earlier natural history conservation and historic building improvements now make this preservation project our collection care priority. Since 1993, the staff and board have learned and planned through 5 MAP assessments, a 1993 CAP, a 2012 ReCAP and a 2020 MAP Follow-up. The recommendations of the CAP led to the Museum making conservation the top priority, first focusing on improving the building [an artifact itself] to improve collections environments. Since 1994, long range plans and work have prioritized collection care. The 2020 REMAP

L.C.Bates Museum

assessed our progress, documented collection challenges and planned future conservation work. This project advances the objects required preservation, provides information for staff and visitors and gives researchers needed access to the scientific collections. (See attached assessments) These preservation treatments are a needed priority because of the recommendations of our RECAP, our 2012 MAP, the mounts significance as elements of the Museum's historic exhibit presentation, daily utilization for educational programs and their scholarly scientific value. The project supports the stabilization of the mounts and their access for all. This project will be a model for future preservation, especially of ornithology, and further determine the best practices for caring for these types of collections. The museum does not have a conservator on staff. It is critical that the project will bring a knowledgeable outside conservator to the museum to implement the needed object conservation.

Collection's Preserved: Mounts will be preserved and stored or exhibited safely as a result of this project. The fish treatments will be a model for treating the remaining Parke Fish mounts. The bird storage shelving unit climate monitors will be assessed by the conservator and adjusted if needed. And, now in place new covered shelving units will hold the preserved stored birds. The conservator's attached treatment plan addresses the mounts needs and preservation work that will benefit the mounts. Now, the mounted specimens are very dirty and dusty and exposed to possible insect infestation. The annual need to remove dirt (cleaning of the mounts) leads to mount deterioration. Most of the mounts are stable and complete, but many have loose or detached feathers, wings, or tails that need to be realigned, or like the white marlin need special treatments as noted in the conservator's treatment plan. All have some level of photo-degradation. Some specimens exhibit broken and partially detached tail and wing feathers. Twelve of the birds are missing their wood supports resulting in feathers or tails touching surfaces and require the fabrication of bases as directed by the conservator to make the mount upright for exhibition and safe storage. The marlin and bonefish are in unstable condition exhibiting deterioration in the form of cracks in the skin and fins and loose or missing paint on the mount's surfaces. There are losses in the painted surface from scratches. The upper facing surfaces of the mounts exhibit dust. *Please see treatment plans for condition details.* The unique bird mounts reveal the diversity and depth of the collection. *Please see photos/ list of the mounts attached.* The stored birds will be rotated onto exhibition in the Audubon Gallery. The birds include Coturnicops noveboracensis, Cosmopsarus regius (Golden-breasted Starling), Calidris bairdii (Baird's Sandpiper), Aratinga jandaya, Lagopus lagopus (Willow Ptarmigan), Laterallus jamaicensis (Black Rail, Adult and Chick), Lamprotornis purpureus, Ramphocelus passerinii, Megaceryle torquata, Nymphicus hollandicus (Cockatiel), Pelargopsis capensis (Stork-billed Kingfisher), corvus ossifragus, (Fish Crow), Chauna torquata (Southern Screamer), Coturnix chinensis (Blue Quail), Lamprotornis superbus (Superb Starling), Copsychus malabaricus (White-rumped Shama, Corvus ossifragus (Fish Crow), Laterallus jamaicensis (Black Rail), Sebastopol Goose, Danubian, Goose (Anser anser), Nucifraga columbiana (Clark's Nutcracker), and a Callipepla californica (California Quail). All the documented specimens are from the late 1800's or early 20th century.

The galleries' LED lighting will be adjusted to the conservator's recommended light levels for the specimens. The fact that the mounts are historic, and some are associated with well-known taxidermists (*Fred C. N Parke and Gifford of Skowhegan, ME*), illustrate rare species, are from the *Early Portland Museum collection* or are species listed on the 2022 ME or International venerable lists makes them a preservation priority that will benefit from the project. Their well-documented provenance makes them important for international, national and regional wildlife research. The 1930's white marlin and other fish mounts prepared by Fred Parke, a taxidermist with establishments in Maine and Florida specializing in fish, allows the museum to provide programs that integrate science with humanities and literature. Parke also mounted Zane Gray's fish for the NY Museum of Natural History and fish for Hemingway, including his blue marlin at the L. C. Bates Museum. The taxidermist Parke was said to be to fish mounts what Ackley was to mammal mounts, and he mounted fish for many museums. The mounts exemplify early taxidermy, before the use of uniform plastic internal mount forms.

Project Target groups: Based on teachers' and visitors' evaluations of previous educational collections care activities, we have documented audience needs and we have planned activities to meet those needs. The project educational activities include 1. Using the project to build collection care knowledge for 3 staff, over 40 volunteers, 11 committee members, interns, and 12,500+ museum visitors. 2. Reaching our rural community audiences through a MAM Newsletter article, social media, and local newspapers' articles. And 3. Providing project tours and a small project exhibition and handout that will be targeted at our local audience including school groups. When the conservator is working, he will be able to be viewed by visitors and docents will explain the project work to them. Learning activities will use this treatment project to exemplify the conservation process and value. Newsletter and local paper articles will provide project knowledge to our local communities. A small project exhibit in the museum will build knowledge about the best care and needs of taxidermy collections. This project's articles and tours will serve Maine museums that have similar mounts because of the state's significant sport fishing and hunting history. They will provide up to date information about preserving delicate fish and bird mounts and the conservator's role in this process. The project will target all visitors. Yearly, over 12,500+ family members, young students and tourists will have enriching experiences as they tour the preserved natural science collections.

Long Term Beneficiaries: Our community, Maine tourists and researchers will benefit from the project's natural history preservation work made possible by this project. The L.C. Bates Museum is truly a "museum of a museum". Specifically, it is a rural early 20th century museum that retains its original exhibition presentation. ME State Historian and past Historic Preservation Director, Earle Shettleworth describes the Museum as "...a major Romanesque Revival building that houses Maine's most well-preserved museum interiors from the early 20th century." Our CAP consultant John Leeke stated in his assessment, "If there was a museum of museums, the L.C. Bates would certainly be included." Such museums are increasingly rare as museums change and update exhibits. The museum building and its collections, exhibits and dioramas are interpreted as "exhibits" themselves and artifacts of our museum heritage.

The museum will benefit from the preservation of the galleries' historic mounts included in this project. Impressionist artist Charles D. Hubbard, who designed and painted the museum's dioramas, designed the ornithology and marine life exhibits to complement the dioramas. The museum, the oldest existing natural history museum in Maine, is among the oldest in New England. Our exhibition philosophy is to retain the original presentations and mounts as much as possible, but to professionally conserve them. The museum, including its mounts, is a rare example of a period exhibition and scientific presentation. It is valuable to the study of science today and scholarly research. These collections will offer environmental knowledge to visiting college classes and interns. The museum collections as subjects benefit artists and writers. For example, bird mounts are included in photographer Rosamond Purcell's 2016 film, *The Art the Nature Makes*, Mary Cappello's 2016 book *Life Breaks In*, Susan Beegel's fall 2018 Hemmingway Review article about Hemmingway and his taxidermist Fred Parke, and a 2020 Colby College seminar documenting the museum's history and developing a related website. *Please see attached support letters.*

2. Project Work- Plan: Based on the conservator's and CAP recommendations and evaluations of past projects, this project will apply appropriate theory and best practices to preserve the natural history specimens and have an outside evaluation of the completed conservation work by Dr. Paula Work. *SafetyWorks!*, ME Dept. of Labor monitored Harvey as he performed fauna cleaning by the methods proposed and found the levels of dangerous metals/chemicals below the level of detection. Project staff will wear safety equipment recommended by *SafetyWorks!* The treatment will be in agreement with the American Institute for Conservation of Historic & Artistic Works Code of Ethics and Guidelines for Practice. The Museum is strongly committed to implementing sound collections treatments. This preservation and educational project will be considered an essential part of the staff workload and working with the conservator a learning experience.

Specific Activities and their Sequence: The activities will be monitored bi-monthly by the Museum committee and any challenges addressed. The Schedule of Completion is appropriate because it is based on the time estimate of the conservator and Museum staff that have completed previous similar treatments.

Between 9/01/2024 and 8/30/2025 these activities would implement the treatment project: **1-2.**

Planning/ordering supplies 9/24-10-24. The project director will finalize the project work and timeline and order materials. **3. Pre-treatment 10/24-1/25** The conservator will prepare pre-treatment documentation. Staff will prepare the conservation workspace. **4. Treatment 11/24-6/25** Conservator will treat the mounts. **5. Woodwork 1/25** As directed by the conservator, the woodworker will conserve or duplicated 12 mount supports. **6. Conservator will Check LED Light Levels, 12/24- 7. Support Staff: 9/24-8/25** Staff and Volunteers will assist the conservator as needed and document the project work completed. **8. 11/24 & 6/25 Post treatment documentation:** The Conservator will prepare a treatment report. **9. Evaluation Report-6/25-7/25** Visitor surveys and Dr. Paula Work evaluation will assess the project activities. **10. Public Education Activities and PR plan finalized 9/24-1/25-** Facebook and PR will be used to promote the project and its public tours and activities. Throughout the project, staff. Using a project management plan and working with the conservator, will document the preservation work and visitor programs that use this project to promote conservation. **11. MAM Newsletter Article 4/25-5/25. 12. Project Tours- 12/24-8/25. 13. Public celebration of project results 8/25. 14. Project Management Portfolio and Evaluations completed 7/25-8/25. 15. Final report submitted** including Dr. Work's evaluation of work and impact on the museum's collections. This data, reviewed by Museum Board will result in a reliable outcome evaluation. **8/24 16. All project preserved birds and fish available for public activities. research and exhibits 8/25 and ongoing.**

Project Risks: The project's proposed straight forward preservation and educational activities are modeled on past successful preservation work with the conservator and thus have few risks. Any challenges such as time scheduling issues will be addressed by the museum board and director who will manage the project.

Project Management: The Museum Director, Ms. Staber and Museum Board that includes retired museum professionals and naturalists, with the support from the project conservator developed the project plan, goals and activities. The board and director will oversee and manage the project activities and implementation based on the Project's Management Plan. The GWH Financial office will oversee the project accounts.

Project Resources; Staff: These staff, volunteers and consultants will be sufficient to implement the project.

Conservator: Ron Harvey, Tuckerbrook Conservation LLC, who has extensive experience preserving mounted specimens will treat the project collections. Between 2001 and 2022 he successfully completed the treatment of 32 habitat dioramas and many mounts. He will spend 29 days on the treatment project. **Project**

Director: Deborah Staber has worked at the Museum for 30 years, overseeing and participating in educational and preservation projects. As a planned part of her job, she will serve 188 hours as project director.

Volunteers/Staff: Volunteers including 4 Junior Curators, 4 Colby students and 6 Museum part time volunteer staff will create photographic documentation, assist the conservator, help develop and present educational activities/tours/small exhibit, and do ongoing museum work to free the director for this project. **Woodworker:**

Family Woods- The woodworker will preserve or reproduce 12 mount bases for \$80. He has preserved similar bases. **Dr. Paula Work** will prepare an evaluation of the completed project. (2 days). **Based in part on a Parke scholar, Susan Beegel's work, we will develop and exhibit on Fred Parke and his white marlin and its preservation. (See Hemingway review attached)** **Time Resources:** Prior preservation projects and the conservator's experience with similar treatments allowed him and staff to make a reliable estimate of the time needed for conservation work and staff and volunteer time commitments.

Community Involvement: Visitors including teachers with classes will be involved participating in and evaluating programs that share the conservation project's work and accomplishments. Past teacher evaluations have documented the need for the informal museum learning this project will provide students. The project tours and final celebration will be focused on the importance of natural history conservation.

Financial Resources: We are requesting grant funds (\$23,400) and have matching cash and in-kind donations of (\$13,992). The total project cost is \$37,392. The project's expenses are the conservator's fee, woodworker's fee, and costs for gloves and masks, evaluation and staff and volunteer time. The educational project expenses cover the tours, small exhibit, and printing handouts about the project. IMLS funding will support the costs of the conservator's time. The cash match and in-kind match will include: Paula Work's evaluation, volunteer time, Friends of LCB support for the handouts and tour materials workshop and Museum budget support for masks, gloves and staff time. Grant funds will be in held a separate account overseen by the parent organization GWH and audited annually.

Tracking Progress: This project will be monitored by the museum staff and board at bimonthly meetings. The board is committed to conservation planning and oversight. The project's progress will be assessed based on the project's Schedule of Completion and Management Plan developed by the director and approved by the board. A project portfolio will track and document the completion of activities and participants' time.

3. Project Results: Collections Care: The proposed activities will result in the conservation of the large white marlin, 3 smaller fish, and 21 bird mounts and their safe exhibition or storage. It will implement public tours and conservation activities for our rural community. For both scholars and visitors, the project will improve access to significant, conserved natural history specimens.

Changing Attitudes/Sharing results benefiting society: Sharing the project results will be the part of the project's educational objectives that are targeted at 4 audiences: 1) regional museum staff, 2) students, 3) the visitors including tourists, and 4.) potential museum volunteers and supporters. One museum goal is to raise audience awareness of the conservation issues illustrated by the treatments. Newsletter and newspaper articles, a handout, project tours, a small exhibition, and social media postings will share the project's outcomes. The project will build public understanding of the importance of preserving our scientific collections for learning and research and understanding our environment and its challenges.

Products: Professionally conserved specimens and conservation knowledge. The project results, its outcomes and outputs will provide immediate and long-term benefits to collections, the museum, and visitors. This project will provide the object stabilization that is a critical next step in the mounts long term preservation. The objects will benefit from conservation treatment and easier access for ongoing condition monitoring by museum staff. The project's treatments will help assure the preservation of the 4 unique taxidermy fish and 21 birds in their historic settings and/or in storage for future generations of visitors and science researchers. The treatments will conserve important Museum displays/artifacts. It will help all staff, members, volunteers and visitors understand and take pride in and value our museum's conservation efforts. Specifically, the birds are securely housed in a climate monitored dust free environment that will assure their long-term preservation and 12 mounts will have new supports that protect them from damage. The project preserves the museum's unique historic presentation with its historic mounts. The tours and articles will result in our rural Maine Community having taxidermy collections care knowledge. The conservator will produce a treatment report outlining the preservation work and the project director will assemble a portfolio that will include the project evaluator's report and audience evaluations. The project's educational preservation tour and its script and the conservation exhibit will be available for future visitors' educational opportunities.

Improved and Sustained Conditions: The preservation work will sustain the natural history collections and the Museum's capacity to grow and be of benefit to future researchers and visitors. The project will sustain the long-term preservation of the mounts and museum's historic presentation. In rural Maine, there is very limited access to information about conservation for the public. We especially plan that our young visitors will be introduced to the value of preservation. Our popular and ongoing Hands-on" Let's Preserve" youth program, will use this project's work to build the Museum's ability to present activities designed to grow preservation knowledge. This project's conservation and educational activities will be measured in several ways: by participant numbers, visitor comments, an outside evaluator, audience surveys, and docent feedback which will be reviewed by the director and museum board to determine the significance of the project outcomes and if the project goals have been achieved. The project will help visitors understand collections stewardship and support future conservation. The project's online catalog information will be updated with the treatment reports and available for researchers. Funds will be sought to use the results of this project to support the continued preservation of the museum's collections.

Project Improvements for Museum and Visitors: Dr. Work's evaluation results will document that the treatment activities were successfully completed and meet conservation standards. Surveys of participants will document that the museum's new educational preservation programs are successfully supporting conservation education for visitors including school groups, college classes, artists, and families. Participants' surveys will document the importance and value of the preservation programs. This project's activities will expand the museum's ability to preserve its collections and provide visitors preservation knowledge. We will evaluate outcomes to determine the percent of our audience that feels they have gained preservation knowledge, if they feel the preserved mounts better serve their needs, and if because of the educational activities they more strongly support object preservation. A survey will be administered to student volunteers to obtain feedback regarding the extent the project activities achieved their educational goals. All evaluations will document the improved physical and intellectual collections stewardship and expanded access for museum audiences. This project will support the museum accomplishing its mission and completing its conservation plan by preserving and securing the museum collections and using them for public exhibitions, research and programs.

Applicant Name: Good Will Home Association (L. C. Bates Museum)

Project Title: The Treatment of Fred Park White Marlin and thee additional fish mounts and 21 Historic Bird Mounts

Performance Measure	Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings)	Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/external documents, recording devices, databases)	Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis)	Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end)
Effectiveness: The extent to which activities contribute to achieving the intended results	<p>Example: At the end of each month, using a report prepared by the registrar, we will compare the cumulative count of rehoused objects against the total number proposed for the project.</p> <p>Example: At the end of each project year, our external consultant will present results of the ongoing observation-based evaluation and compare them against our intended project results.</p> <p>At bi-monthly museum committee meetings, using the project management plan developed and filled in by museum director and conservator, we would document the number if mounts treated, project costs, visitors to project tours and the conservators, staff, and volunteer hours. We will document the degree to which the project conservation work is completed. At that time the project costs will be documented, and any needed project time, cost, exhibit, or other issues would be addressed and resolved.</p> <p>Visitors and teacher ongoing surveys will assess the value of the tours of the conservation project and for teachers, the value to them and their students. Surveys will seek to determine if the visitors better understand the concept of object conservation after visiting the conserved objects on exhibit and small exhibit about the conservation project. The public will also be informed that the crucial IMLS grant support has made this project possible and the importance of this work that brings a conservator to the museum to preserve historic natural history specimens. Researchers and students using the collections will evaluate how they supported their work.</p> <p>Through the tours and project exhibit it is planned that visitors will better understand the importance of early natural history collections for research and exhibition today and into the future. Visitor surveys and comments in the sign in book will access this issue.</p>			
Efficiency: How well resources (e.g., funds, expertise, time) are	<p>Example: Twice per year, we will assess our expenditures for program supplies on a per-person-served basis.</p> <p>Example: Each quarter, we will calculate the dollar value of volunteer hours contributed to the project as recorded in our online volunteer management system.</p>			

<p>used and costs are minimized while generating maximum value for the target group</p>	<p>Volunteer time is reported and calculated on a monthly basis in our ongoing volunteer files and available for viewing and reporting to the museum committee. The conservator's time on the project will be documented bimonthly and include a list of conservation work completed. Staff time and work on the project will be documented and included in the project management plan. The work of dependable trained museum volunteers for tours, moving objects, setting up the work area, surveying, etc. will support the project staying on budget and being completed as planned.</p> <p>Photographs of the project will be taken and used on social media and for the small exhibition about this conservation project. By mid project, the project conservation exhibit will be completed, reviewed by the committee and available to the public.</p> <p>Costs will be reviewed bimonthly to ensure the project work is proceeding as planned and at the predetermined fair budget rate.</p>
<p>Quality: How well the activities meet the requirements and expectations of the target group</p>	<p><i>Example: At the beginning, the mid-point, and end of the project, we will administer a satisfaction survey to staff who have participated in the training.</i></p> <p><i>Example: We will gather opinions about our online services through questionnaires provided to every 20th user.</i></p> <p>All museum educators and volunteers will be asked to document their feelings about the project at its mid-point and end. They will also explain how they felt the project influenced and taught visitors on tours. Teachers visiting the museum and seeing this project with their classes will have questions on their usual visitor surveys that document the importance and value of the conservation work and if the exhibit served their students. This will include all teachers from elementary school to college level. It is expected over 200 teachers will complete the survey.</p> <p>A final evaluation of the project work by Dr. Paula Work will document the project successfully met its conservation requirements and goals.</p> <p>The conservator's treatment reports for all objects will be compiled and reviewed by the committee and staff to assess the project completion. The treatment files will be available long term for all and included in project reports. Volunteers will add the updated treatment information to the museum's collections file for future researchers and assessments.</p>
<p>Timeliness: The extent to which each task/activity is completed within the proposed timeframe</p>	<p><i>Example: Every six months, our Project Director will assess the fit between our proposed Schedule of Completion and actual activity completion dates.</i></p> <p><i>Example: Each quarter, each project partner will submit to our Project Director a templated report showing their progress on meeting project milestones.</i></p> <p>The project director with the committee will at their bimonthly meeting document the extent to which the proposed work has been completed. The Project Management Plan will document the completion of the tasks and have attached treatment reports and conservator and staff and volunteers' times.</p> <p>The final evaluation by Dr Paula Work will review and document the completed project activities by the planned end date.</p>