

# NEH Application Cover sheet (ZPA-284060)

## ARP-Organizations (Preservation-related)

### PROJECT DIRECTOR

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Whitney Richardson  
Associate Curator  
2 South Pack Square  
Asheville, NC 28801-3521  
USA

**E-mail:** wrichardson@ashevilleart.org  
**Phone:** 8282533227 x111  
**Fax:**

**Field of expertise:** Art History and Criticism

### INSTITUTION

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Asheville Art Museum Association, Inc.  
Asheville, NC 28801-3521

### APPLICATION INFORMATION

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**Title:** *Asheville Art Museum Collection Access, Interpretation, and Evaluation*

**Grant period:** From 2022-01-01 to 2022-12-31

**Project field(s):** History, Criticism, and Theory of the Arts

**Description of project:** The Asheville Art Museum will undertake a three-pronged project to improve Collection access, interpretation, and evaluation. The project team will photograph and catalogue approximately 800 Collection objects focusing primarily on three-dimensional objects that have special significance to the Southern Appalachian region. Additionally, the Museum will convene a team of scholars to engage with these works and create interpretive content for digital and physical exhibitions, the Museum's multimedia tour, and other public resources. Finally, the Museum will engage an exhibition evaluator to assess the Museum's Collection installation Intersections in American Art. These activities will advance the Museum's mission by serving our community with access to unique works of art, sharing stories that deepen our understanding of ourselves and our communities, and preserving knowledge of objects and archives that are inherent to our cultural heritage and understanding.

### BUDGET

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<b>Outright Request</b>	198,118.00	<b>Cost Sharing</b>	0.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	198,118.00
<b>Total NEH</b>	198,118.00		

### GRANT ADMINISTRATOR

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Chelsea Rudisill  
2 South Pack Square  
Asheville, NC 28801-3521  
USA

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**Humanities Mission and Record of Contribution:** Founded by a group of passionate local artists, the Asheville Art Museum opened its doors to the public in 1948. The Museum's mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. As the only American Alliance of Museums accredited visual art institution serving all 24 counties that comprise Western North Carolina (WNC), the Museum provides otherwise unavailable educational and public programming and serves as a cultural and economic engine for the region. In November 2019, the Museum completed a major expansion and renovation project that increased the Museum's capacity to conserve, exhibit, and interpret art of national and regional significance and to serve its community and many visitors.

The Museum's Collection explores 20th and 21st century American art with works that elucidate American aesthetic, cultural, and historical development and preserves the artistic traditions of the Southern Appalachian region, reflecting the amalgamation of many distinct cultures in WNC. The Collection has some unique focal areas, including Appalachian historical and contemporary work, Black Mountain College, studio craft, regional architecture, and art by the Eastern Band of Cherokee Indians. As of December 31, 2020, the Museum's Collection, the only such resource in the region, numbers over 6,400 objects—including paintings, works on paper, sculptures, decorative arts, and craft objects in glass, ceramic, metal, wood, and fiber—and 4,905 architectural drawings.

The Museum makes its humanities collections accessible to the public through exhibitions, making connections between art and other areas of the humanities including history, literature, and culture. Each year, exhibitions guide the development of public programs, media, and publications that provide richer experiences for visitors. Programs include classes and workshops for adults, college students, children, and families; guided tours; concerts and performances; volunteer and docent programs; year-round internship offerings; film screenings; lectures and panel discussions; school and teacher programs; special events; and much more.

The Museum's Curatorial staff accommodates numerous requests each year by researchers, professors, and the general public to view specific objects and is working toward comprehensive online access to Collection materials using newly integrated technology. A point of national and international interest, the Museum is currently undergoing a project to digitize the Black Mountain College (BMC) Collection, ensuring the protection of, preservation of, and access to valuable artwork and archival materials by BMC students and faculty, including more than 1,500 BMC works representing 77 artists.

The Museum's Collection and programming have received local and national recognition. In 2016, the Museum received a Henry Luce Foundation American Art Program grant to support the reinterpretation and reinstallation of the Museum's Collection for the thematic installation *Intersections in American Art* as well as the publication of the first comprehensive Collection catalogue. The Museum was also selected as a finalist for the 2021 National Medal for Museum and Library Service, the only museum in North Carolina and one of 15 nationwide to be selected.

**Project Justification:** The Museum was closed to the public from March 16 to September 12, 2020, in accordance with local and state pandemic restrictions. The Museum's closure created an almost total loss of revenue, resulting in approximately (b) (4) in losses from March to September 2020. Fiscal year 20/21 comparisons to pre-pandemic projections show estimated losses of (b) (4). Though the Museum enacted strict measures to reduce costs across departments, we face a significant revenue shortfall for the fiscal year ending June 30, 2021. With the support of some longstanding funding partners, the Museum did not furlough or lay off any full-time staff, and thus has been able to respond quickly to changing circumstances to continue serving the community with arts engagement and access.

While closed, Museum staff provided virtual access to special exhibitions, interactive

educational programs, and the Collection through our Museum From Home initiative. With support from the NEH CARES program, the Museum invested significant resources to increase Collection access and storytelling, completing integration of an online, searchable Collection database and developing a multimedia tour. Though the Museum reopened in September 2020, attendance is greatly reduced compared to pre-pandemic levels due to travel and gathering guidance from the CDC and state, county, and city governments. The Museum sees great value in continuing to expand virtual resources, which have allowed us to reach a wider audience geographically, as well as ensuring that high-quality content is available for those who face difficulties with mobility, transportation, or other barriers to access.

In 2020, the Museum completed an American Alliance of Museums Museum Assessment Program (MAP) in Education & Interpretation. Through internal investigation and peer review, and ongoing discussions around Diversity, Equity, Access, and Inclusion (DEAI), the Museum is taking steps to ensure that exhibitions and interpretive practices align with institutional values and make strong connections with our audiences. Additionally, the Collection has continued to grow and diversify since embarking on our reinterpretation project in 2016, prompting the need for new examinations of works in relation to one another and to histories and current realities in the larger world.

**Proposed Activities and Audience:** The Museum will undertake a three-pronged project to improve Collection access, interpretation, and evaluation. Following the Museum's 2020 NEH CARES project and current BMC Collection digitization efforts, this project represents the next phase of Collection documentation, research, and intersectional storytelling. Although the Museum was already working toward widely available online access to the Collection, the COVID-19 pandemic made this need immediately urgent and exposed ways in which a lack of online resources was limiting both our reach and impact. Holding a Collection in the public trust, it is essential to our mission to serve our community with access to works of art and to share stories that deepen understanding of ourselves and our communities. Central to this notion is a commitment to disseminate information widely and to document and preserve knowledge of objects and archives that are inherent to our cultural heritage.

Staff members and contractors will photograph and catalogue approximately 800 Collection objects ensuring depth and accuracy of information and high-quality images with multiple views. Building on the Luce Foundation-funded multidisciplinary approach implemented in *Intersections of American Art*, the priorities recognized in the MAP review, and utilizing the newly integrated WebKiosk software—making the Museum's Collection searchable online—the project will focus primarily on three-dimensional objects of categories in the Collection that have unique significance to WNC and the Southern Appalachian region that also reflect mutual influences, dialogue, and importance to broader national and international developments. Examples include works from our self-taught and folk artist holdings in all media; works related to the arts and crafts and craft revival movements, including wood, silver, furniture, textile, basketry, ceramics, and metal; Studio Craft in the 20th century, particularly the Studio Glass movement; and art of Indigenous peoples of America including historical and contemporary work from members of the Eastern Band of the Cherokee Indians, the Cherokee Nation and others.

The Museum will also convene a team of humanities scholars to engage with works in the Collection and to create interpretive content for digital and physical exhibitions, the Museum's multimedia tour, and other public resources. With this team's guidance, the project will produce four digital exhibitions, one for each category of objects defined above, which will later be incorporated as physical rotations in *Intersections in American Art* or the Museum's core galleries. Through conversations and individual research, the team will provide special interpretive content for 5-10 objects in each category. Building on the work of the previous Collection reinterpretation team, these scholars will look at Collection objects through humanities and DEAI lenses, bringing perspectives from gender

and sexuality studies, African American studies, American Indian and Indigenous studies, and other areas of study examining diverse identities and their stories told through works of art.

Finally, the project will include funding for exhibition evaluation, particularly examining the Museum's Collection installation *Intersections in American Art*. The Museum will work with a contract evaluator to determine how well the exhibition design and interpretation convey the installation's three themes (Time & Place, Experiments in Material & Form, and Collaboration & Interdisciplinary Dialogue), its impact on audiences and their understanding of the Collection, and how well it embodies the Museum's educational and interpretive values of including a broad representation of experiences, voices, and media, and ensuring accessibility of content regardless of academic knowledge.

This project will serve the Museum's core audience of local residents, cultural tourists, pre-K–12 and college students, and scholars with interest in the Museum's Collection. Approximately half of visitors to the Museum are local to WNC; the other half are a mix of regional, national, and international visitors. The project will be accessible to all sectors of the community, with beneficiaries spanning many ages, races, ethnicities, and socioeconomic backgrounds. In 2019–2020, the Museum served 208,410 participants, including 55,398 children, through on- and off-site exhibitions and educational programs. The Museum is located in the urban center of a 10,601 square-mile Appalachian region, which is comprised primarily of rural mountain communities. Approximately 4% of WNC residents identifying as Black or African American, 2.5% American Indian or Alaska Native, 2% bi- or multiracial, 1% Asian or Asian American, and 5.5% Hispanic or Latinx.

**Jobs and Personnel:** The project will contribute to retaining seven staff members and employ several professionals on a contract basis. Funds will also support stipends for 10 humanities scholars to create an intersectional interpretive team. Key personnel include the Associate Curator (Project Director) to manage the progress of all project activities; the Executive Director to assist in leading the interpretive team and exhibition evaluation; and the Director of Learning & Engagement to coordinate the evaluation process and contribute to the interpretive team and content creation. The Assistant Curator, Curatorial Assistant, and Collections Fellow will assist with research and interpretation; the Assistant Registrar, Preparator, and Project Registrar, and Collections Intern (along with a contract photographer and art handler) will work on photography and cataloguing; and the Multimedia Specialist will work with scholars and curators to develop storytelling content.

These individuals, particularly retained staff members, have a high level of expertise in both the Museum's Collection and best practices for education, interpretation, and engagement in the wider museum sector. Though the Museum was able to maintain full-time staff levels throughout the pandemic, many staff members have taken on additional responsibilities, and the Museum has prioritized financial resources to fulfill basic needs of personnel costs and facilities maintenance. This project will be a meaningful investment in prioritizing mission delivery and connecting the public to the unique works of art we hold in the public trust.

**Institutional Capacity:** The Museum has a long history of successful financial and project management with federal and other large grants, and this management has continued seamlessly throughout the Museum's temporary closure. The Museum has current or recent grant awards from the National Endowment for the Arts, Institute of Museum and Library Services, National Park Service, Council on Library and Information Resources, and others. The activities outlined in this project will increase the depth, quality, and diversity of Collection information and interpretation, expanding points of connection and means of access for all Museum audiences. The Museum's annual operating costs for FY2019 were \$1,933,285.

**Prior to project period**

Project team finalizes job descriptions, recruits, and hires for Project Registrar, Multimedia Specialist, and Fellow positions. Project team compiles list of areas of interest and prospects for interpretive team.

**Quarter 1 (January – March 2022)**

**Interpretation:** Executive Director, Associate Curator, and Director of Learning & Engagement set process schedule and define benchmarks for interpretive team. ED and Assoc. Curator reach out to prospects for interpretive team. ED and Assoc. Curator finalize committee and hold first meeting to discuss process and goals.

**Evaluation:** ED and Dir. of L&E research and contact prospective evaluators. ED and Dir. of L&E select and contract with an exhibition evaluator.

**Documentation:** Curatorial team creates a Project Master List of ~800 objects and defines final categories of focus. Assistant Registrar orders supplies and equipment. Project Registrar and Curatorial team complete research, cataloguing, and photography for ~200 objects. Project Registrar enters information and images for completed objects into EmbARK and uploads to WebKiosk, where they will become available as part of the searchable online Collection database on the Museum's website. Asst. Registrar and Project Registrar determine objects that will require a contract photographer. Curatorial team will finalize description, recruit, and select the Collections Intern.

**Quarter 2 (April – June 2022)**

**Interpretation:** Assoc. Curator convenes interpretive team for two meetings this quarter. ED, Dir. of L&E, and Assoc. Curator share Project Master List and facilitate discussions of object categories with interpretive team, leading to the selection of key works for further investigation, 5-10 per category. Multimedia Specialist works with interpretive team, curators, and Collections Fellow to begin developing content.

**Evaluation:** ED and Dir. of L&E schedule evaluation.

**Documentation:** Project Registrar and Curatorial team complete cataloguing and photography for next group of ~200 objects. Curatorial team schedules 5 days of photography.

**Quarter 3 (July – September 2022)**

**Interpretation:** Assoc. Curator convenes two interpretive team meetings. ED, Dir. of L&E, and Curatorial team work with interpretive team to develop text for digital exhibitions and complete selections for additional content. Multimedia Specialist works with interpretive team, curators, and Fellow to record and edit interviews and other content.

**Evaluation:** ED and project team implement evaluation process, working with evaluator to structure appropriate questions and measurements to reflect institutional goals and capture visitor feedback.

**Documentation:** Project Registrar and Curatorial team complete cataloguing and photography for next group of ~200 objects. Curatorial team schedules 5 days of photography.

**Quarter 4 (October – December 2022)**

**Interpretation:** Assoc. Curator convenes a final interpretive team meeting to finalize digital exhibitions and complete additional interpretive content. Multimedia Specialist finalizes and publishes videos and other content, and Curatorial team shares digital exhibitions online.

**Evaluation:** ED and project team complete evaluation, review feedback, and define next steps.

**Documentation:** Project Registrar and Curatorial team complete remaining cataloguing and photography.

**Whitney Richardson**, Associate Curator, joined the Asheville Art Museum team in 2018. Her career includes employment as: the Assistant Curator at the Wolfsonian-Florida International University in Florida, the Assistant Registrar for Loans and Exhibitions at the Art Institute of Chicago, a Freelance Registrar at the Victoria & Albert Museum in England, and the Executive Director at Palm Cottage of the Historic House Museum and Headquarters of Naples Historical Society. She completed her M. Phil in the History of Decorative Arts and Design at the University of Glasgow in Scotland in 2004. She completed her BA at Columbia University in the History and Theory of Architecture in 2001. The Associate Curator will serve as Project Director and oversee planning and execution of all project activities.

**Pamela L. Myers** is the Executive Director of the Asheville Art Museum and has led its development for over two decades. Myers possesses more than 40 years of experience at several of the leading Museums in the nation including: Solomon R. Guggenheim Museum, Museum of the City of New York, The Strong Museum, and the North Carolina Museum of Art. Myers completed her B.A. in Design and Environmental Analysis at Cornell University and pursued her graduate education at North Carolina State University. A few examples of Myers' accolades include: Kellogg Foundation Fellow, Museum Management Institute Fellow and J. Paul Getty Trust Advisory Committee Member. The Executive Director will be an active participant and consultant throughout the project, particularly in convening and setting the agenda for the interpretive team and overseeing the exhibition evaluation.

**Kristi McMillan**, Director of Learning & Engagement, has been with the Asheville Art Museum since 2015. Highlights of her career include: Assistant Curator of Education for Visitor Engagement at the Birmingham Museum of Art, Program Specialist at the National Gallery of Art in Washington, D.C., Assistant Curator for Education at the Phoenix Art Museum and Manager of Adult & Community Programs for the Chrysler Museum of Art in Virginia. McMillan has also been an instructor/lecturer at: the Lifelong Learning Institute at the University of North Carolina Asheville, Université de Provence Aix-Marseille in France and the University of Virginia. She completed her M.A. at the University of Virginia in 2001. The Director of Learning & Engagement will coordinate the exhibition evaluation process, assist with hiring of project personnel, and help lead the interpretive team.

## RESEARCH &amp; RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001

Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: Asheville Art Museum Association, Inc.

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1 Start Date: 01/01/2022 End Date: 12/31/2022

## A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months Cal. Acad. Sum.	Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
	Whitney		Richardson		(b) (6)	12.00	(b) (6)	(b) (6)	(b) (6)
Project Role: PD/PI, Associate Curator									
	Pamela	L.	Myers		(b) (6)	12.00	(b) (6)	(b) (6)	(b) (6)
Project Role: Executive Director									
	Kristi		McMillan		(b) (6)	12.00	(b) (6)	(b) (6)	(b) (6)
Project Role: Director of Learning & Engagement									

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

Total Funds requested for all Senior  
Key Persons in the attached file

0.00

Total Senior/Key Person

35,541.00

## B. Other Personnel

Number of Personnel	Project Role	Cal.	Months Acad. Sum.	Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
	Post Doctoral Associates					
	Graduate Students					
	Undergraduate Students					
	Secretarial/Clerical					
1	Assistant Curator	12.00		8,000.00	2,000.00	10,000.00
1	Curatorial Assistant	12.00		7,400.00	1,850.00	9,250.00
1	Assistant Registrar	12.00		10,920.00	2,730.00	13,650.00
1	Preparator	12.00		4,700.00	1,175.00	5,875.00
4	Total Number Other Personnel				Total Other Personnel	38,775.00
Total Salary, Wages and Fringe Benefits (A+B)						74,316.00



### C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

### D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	<input type="text"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text"/>

### E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text" value="19,392.00"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text" value="2"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	<input type="text" value="19,392.00"/>



F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		13,450.00
2. Publication Costs		
3. Consultant Services		84,500.00
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		6,460.00
7. Alterations and Renovations		
8.		
9.		
10.		
Total Other Direct Costs		104,410.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	198,118.00

#### H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Total Indirect Costs			

Cognizant Federal Agency  
(Agency Name, POC Name, and  
POC Phone Number)

I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	198,118.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	198,118.00

#### L. Budget Justification

(Only attach one file.)	1234-justification.pdf	Add Attachment	Delete Attachment	View Attachment
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## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		35,541.00
<b>Section B, Other Personnel</b>		38,775.00
Total Number Other Personnel	4	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		74,316.00
<b>Section C, Equipment</b>		
<b>Section D, Travel</b>		
1. Domestic		
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		19,392.00
1. Tuition/Fees/Health Insurance		
2. Stipends	19,392.00	
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees	2	
<b>Section F, Other Direct Costs</b>		104,410.00
1. Materials and Supplies	13,450.00	
2. Publication Costs		
3. Consultant Services	84,500.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees	6,460.00	
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
<b>Section G, Direct Costs (A thru F)</b>		198,118.00
<b>Section H, Indirect Costs</b>		
<b>Section I, Total Direct and Indirect Costs (G + H)</b>		198,118.00
<b>Section J, Fee</b>		
<b>Section K, Total Costs and Fee (I + J)</b>		198,118.00

Asheville Art Museum  
NEH: American Rescue Plan  
Budget Justification

Section A, Senior/ Key Person - \$35,541.00

The Associate Curator (b) (6) ) will serve as Project Director, overseeing planning and implementation of all project activities. The Associate Curator will play a key role in facilitating discussions and leading the research and development of content with the interpretive team, as well as supervising documentation progress. The Associate Curator is expected to spend 20% of her time directly involved on the project over the year-long project period.

The Executive Director (b) (6) ) is involved in the management and oversight of all aspects of the Museum including object interpretation and visual curation of exhibitions. The Executive Director will help lead the interpretive team and oversee the exhibition evaluation. The Executive Director is expected to spend 5% of her time directly involved on the project over the year-long project period.

The Director of Learning & Engagement (b) (6) ) will work closely with the interpretive team, curators, Collections Fellow, and Multimedia Specialist to develop and create content. The Director of Learning & Engagement will assist in the selection of the evaluation consultant and coordinate the evaluation process. The Director of Learning & Engagement will also work with the Curatorial team to recruit applicants and select the Collections Fellow and Intern. This position is expected to spend 20% of her time directly involved on the project over the year-long project period.

Section B, Other Personnel - \$38,775.00

The Assistant Curator (\$40,000) and Curatorial Assistant (\$37,000) will be responsible for the research and collection of information for the online Collection database and will work to ensure the quality of images, historical accuracy, and interpretation for all works included on the Collections online database and multimedia content. They will also assist the Associate Curator and interpretive team in developing digital exhibitions. The Assistant Curator and Curatorial Assistant are expected to each spend 20% of their time directly involved on the project over the year-long period.

The Assistant Registrar (\$36,400) will be directly responsible for the entries and updates to the Collections online database. This position will work closely with the Project Registrar, photographer, and art handlers to ensure the proper care and handling of the works. The Assistant Registrar is expected to spend 30% of his time directly involved on the project over the year-long project period.

The Preparator (\$47,000) will oversee the contract art handlers in the handling and care of the works during photography and storage. This position is expected to spend 10% of his time directly involved on the project over the year-long project period.

The Asheville Art Museum has a robust benefits package for all full-time employees including health and dental insurance, a modest life insurance coverage, a retirement package, holidays, and a tiered PTO plan. The total of these benefits in addition to employer paid taxes is equal to 25% of salary. This percentage has been used to calculate employee benefits for the project.

Section E, Participant/ Trainee Support Costs

1. Stipends - \$19,392

This project will incorporate both a Collections Fellow and a Collections Intern. The Collections Fellow will research works and artists in the Collection and assist the Director of Learning & Engagement and Multimedia Specialist to interview interpretive team members, artists, and other experts to generate multimedia content. The Collections Fellow will be offered to post-graduate candidates and will be a 32-hour per week, 9-month Fellowship, paid at a rate of \$14 per hour. The Collections Intern will work with the Assistant Registrar and Project Registrar on entries into the Collections database. For the Collections Intern, the Museum will seek a graduate student for a 160-hour summer internship, paid at a rate of \$12 per hour.

Section F, Other Direct Costs

1. Materials and Supplies - \$13,450.00

To ensure the quality photography of works for the Collections database, the Curatorial team would purchase a new, object specific camera and lens, estimated to cost \$4,800. The Team would also purchase photography accessories including a tabletop lightbox (\$100), polarizing filter (\$100), backdrop paper (\$250), polevault stand (\$200), copystand (\$300) and color calibration bar (\$200). These accessory items are estimated to cost \$1,150.

In order to provide a workstation for all project team members, the Museum would purchase 3 new laptops. One standard Dell laptop would be designated for the Collections Fellow and Intern to share while working on the project. A second standard Dell laptop would be designated for the Project Registrar to use while working in the galleries and photography spaces. These two standard laptops are estimated to cost \$4,000 including IT set up and peripheral accessories. A third, highly specialized laptop will be purchased for the Multimedia Specialist. This specialized laptop will include expanded video and audio functions to assist in the creation of visual and online content. This laptop is estimated to cost \$3,500 including IT set up and peripheral accessories.

2. Consultant Services - \$84,500.00

The project team will work with 10 scholars in various fields to engage with works in the Collection and create interpretive content for digital and physical exhibitions, a multimedia tour, and other resources. This group of scholars will work with the entire project team over the course of the project. Each of the 10 scholars will receive a \$1,000 honorarium for a total cost of \$10,000.

A professional object photographer will be contracted to photograph approximately 100 Collection objects with special photography needs such as glass or silver. The contract photography will be needed for approximately 10 days at a cost of \$1,500 per day, totaling \$15,000 during the project period.

A contract Project Registrar will assist in the review of information and data entry in the Collections database. The Project Registrar will work closely with the Assistant Registrar on staff to ensure the

quality and comprehensiveness of information for each work. It is estimated that the Contract Registrar will spend 1,000 hours, at a rate of \$20 per hour, for a cost of \$20,000 on this project.

A contract Multimedia Specialist will work in collaboration with the entire project team to produce video and audio materials for public use. Materials will be incorporated into the Museum's multimedia tour, digital exhibitions, and other virtual resources and communications channels. The Multimedia Specialist is expected to spend an estimated 400 hours, at a rate of \$25 per hour, for a cost of \$10,000.

The project team will work with an Exhibition Evaluator to determine how well exhibition design and interpretation convey its themes and impact. The evaluator will be an expert in this field. This professional evaluation is estimated to cost \$20,000.

The project team will work with a local IT company to assist with server management, file image upload and storage, software integration, and other data and network needs during the project. It is estimated that the IT company will spend an estimated 20 hours on this project, at a rate of \$125 per hour, for a cost of \$2,500.

The Museum works with several professional art handlers in the movement and care of the Collection. These art handlers will assist with art handling for photography, research, and evaluation. It is estimated that this project will require roughly 400 hours of art handling, at a rate of \$17.50 per hour, for a total cost of \$7,000.

### 3. Equipment or Facility Rental/ User Fees - \$6,460.00

The Museum's art database and online Collection database software require annual licenses. The project team will dedicate three EmbARK licenses (\$1,260 each) and one WebKiosk license (\$1,525) to the project. This annual license cost is \$5,305.

The Museum will purchase three dedicated Adobe Creative Suite annual licenses (\$385 each) for the creation, editing, and production of multimedia content. The Museum is able to purchase this software at a discounted rate through TechSoup.org. This discounted cost is estimated to be \$1,155.