

Division of Preservation and Access

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful grant 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 with the NEH Division of Preservation and Access application guidelines at <https://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access staff well before the grant deadline by emailing preservation@neh.gov.

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

Project Title: European Decorative Arts Storage Renovation

Institution: Detroit Institute of the Arts

Project Director: Barbara Heller

Grant Program: Sustaining Cultural Heritage Collections

Funding Level: Implementation Level II

Introduction/Overview

The Detroit Institute of Arts respectfully requests a Sustaining Cultural Heritage Collections grant from the National Endowment for the Humanities in the amount of \$255,000. Funds will be used to upgrade the storage room for a portion of its outstanding European Sculpture and Decorative Arts collections and provide greater access and long-term preservation. These collections are next on the list of conservation priorities according to the museum's General Conservation Survey of Collections and Environmental Conditions (Conservation Assessment or CA) and this project represents the next phase in an ongoing collections storage renovation and upgrade effort.

Alignment with Strategic Plan

Preservation of the collection continues to be an important institutional priority at the DIA, as articulated in its 2001, 2004, 2010, and 2016 Strategic Plans. All plans include the goal of Collections Stewardship “to deliver the highest standards for caring for, researching and developing collections” and another is “to create and maintain a superior museum through facility improvements, maintenance of the building and upgrades.” The reorganization of storage, update of object records, and collection access project are Foundational Activities that support the 2016 Strategic Plan. The museum is committed to pursuing its planned storage upgrade goals as resources become available. It is one of the strategic Key Performance Indicators (KPIs) & Museum-Wide goals adopted 13 September 2018. The KPIs Plan is a living document that is used as a tool to track annually and long-term goals and objectives and inform decision-making. The collections are also supported through Strategic Intent #1 Artistic: “to implement appropriate methods for secure display, storage and maintenance of the collections,” and 2016 Strategic Focus #2 to: “improve and maintain our building and grounds to establish a vibrant presence that attracts visitors and exceeds their expectations” and Performance Goal #1 to “Collect, conserve, exhibit, and interpret the collection, consistent with identified strategies and priorities.”

While approximately 10 percent of DIA collections are on view in the galleries, 90 percent remains in storage. The conservation and care of these collections is among the museum's highest priorities. The renovation and upgrade of art storage is a Board of Directors-approved project. This aggressive plan is intended to address the care of collections that have been boxed, crated, palletized, and stored in crowded and inaccessible temporary storerooms since the implementation of the 2007 Master Plan Project. The museum's work of upgrading collections storage has been hampered by financial and other constraints, putting collections at risk. There is still much work to be done to ensure long term preservation and access to these important collections.

How the project addresses sustainable preventive conservation strategies

This project will provide state of the art storage conditions and ensure preservation of the works of art. It will provide access to the works of art, facilitating study of the collections, encouraging loans, and sharing the objects in our trust with the broadest possible audiences. The project will be accomplished through the implementation of environmental improvements and lighting upgrades, and the purchase of necessary storage equipment, including powder-coated visual storage cabinets, racking and platforms with inert decking. Worktables will be utilized first to facilitate preventive conservation measures and secondly for viewing and examination of objects. Works of art will be moved into their assigned renovated, acclimatized and newly-designed storage room, unpacked, dusted, reorganized, properly rehoused and stabilized.

Organizational Profile **Collections**

The Detroit Institute of Arts (DIA) is home to one of the finest encyclopedic art collections in the United States. The permanent collection includes over 67,000 works of art that encompass a multicultural survey of human creativity from ancient times through the present day. It is known for its quality, range, and depth. The collections are organized into the following eight curatorial areas: Art of Africa, Oceania, and

the Indigenous Americas; American Art; The Arts of Asia and the Islamic World; European Art; Performing Arts; Prints, Drawings, and Photographs; the James Pearson Duffy Department of Modern and Contemporary Art; and the General Motors Center for African American Art. The collection is the basis for all DIA programs and services.

Institutional history and mission

Founded in 1885, the original museum was called the Detroit Museum of Art and was located on Jefferson Avenue. The name was changed to the Detroit Institute of Arts (DIA) in 1919 and the museum moved to its present home on Woodward Avenue in 1927. The DIA is accredited by the American Alliance of Museums (AAM). Located in Detroit's Cultural Center, it is surrounded by the city's most important cultural institutions. These include the Detroit Historical Museum, the Charles H. Wright Museum of African American History, the Michigan Science Center, Hellenic Museum of Michigan, Museum of Contemporary Art Detroit, the College for Creative Studies, Wayne State University, the Scarab Club, and the main branch of the Detroit Public Library. The museum serves the public through the collection, conservation, exhibition, and interpretation of art from a broad range of cultures and expands understanding of these diverse visual forms of creative expression. This urgent and necessary project is critical to the mission of the Detroit Institute of Arts: *To create experiences that help visitors find personal meaning in art, individually and with each other.*

The museum is led by Salvador Salort-Pons, Ph.D., who became the museum's 11th Director in October 2015. Dr. Salort-Pons is an internationally respected curator and scholar. He has served at the DIA since 2008 moving through a series of increasingly more complex and demanding roles—Curator of European Paintings, then Director of the European Art Department, and then Executive Director of Collection Strategies and Information before becoming Director. He has published two books—*Velázquez en Italia* (Madrid, 2002) and *Velázquez* (Madrid, 2008), in addition to numerous scientific articles in British, Spanish and Italian journals and exhibition catalogues. His vision for the DIA is a museum that is flexible and responsive to the demands of our diverse community with a measurable impact on the lives of our citizens.

Physical facilities

The DIA's 1927 Beaux-Arts building was designed by AIA gold medal architect Paul Philippe Cret and the DIA's third Director, William R. Valentiner (1924-45). Valentiner wanted to recreate the aesthetics of European house museums, so each gallery was fashioned as the characteristic backdrop for the art displayed. South and North Wings, designed in a Modernist style by Gunnar Birkerts, were added in 1966 and 1971, respectively. A major renovation and expansion designed by Michael Graves and Associates, completed in November 2007, added 57,650 square feet, of which 31,682 square feet was new gallery space. The museum now covers more than 658,000 square feet. Its campus includes more than 150 galleries, a 1,150-seat auditorium, a 380-seat lecture/recital hall, an art reference library, a state-of-the-art conservation department, an education wing with art studios, two dining areas and a museum shop. Outdoor sculptures are exhibited in 58,851 square feet on site and in the Josephine F. Ford Sculpture Garden at the College for Creative Studies directly across from the museum on John R Street.

Operating budget, number of staff and annual visitors,

Following years of fiscal uncertainty, the museum now has the greatest financial stability in its history. In 2013, the City of Detroit (DIA's then-owner) declared bankruptcy. It was the largest municipal financial collapse in U.S. history and threatened the very existence of the DIA. A year later, the museum, with the State of Michigan, and a coalition of foundations, formulated a "Grand Bargain" to resolve Detroit's bankruptcy and save the DIA. The plan called for the DIA and its partners to pay \$816 million (\$100 million raised by the DIA) over twenty years to: 1) help Detroit swiftly emerge from bankruptcy, 2) save Detroit worker pensions, and 3) transfer ownership of the museum's art collection, building and grounds to the DIA. In November 2014, the "Grand Bargain" was approved. By January 2015, the museum

finished raising its \$100 million Grand Bargain commitment. The DIA now has sole ownership of its art collection, building and grounds.

The DIA is supported by an annual operating budget of \$34 million and a staff of 257 full-time and 105 part-time employees. The DIA's budget is bolstered by a local millage tax, which supports approximately 70 percent of the museum's operating expenses. The museum is currently engaged in a historic endowment building campaign that seeks to build a fund large enough to sustain the museum after millage funding ends in 2023. The DIA is confident in the campaign's success following several early seven figure gifts. Governance of the museum is vested in a self-perpetuating 52-member Board of Directors made up of prominent community leaders in arts, culture, law, and business. The museum welcomed 671,513 visitors last fiscal year.

Relevance of collection to mission

The foundation for the museum's collection was laid by Dr. Valentiner. Among the notable acquisitions of his tenure are Diego Rivera's *Detroit Industry* fresco cycle (1932–33), considered the artist's most important work in the United States (which received National Historical Landmark designation in 2014), and the first Van Gogh (*Self-Portrait*, 1887) and Matisse (*The Window*, 1916) to be acquired by an American museum. Under Valentiner's guidance, the DIA also became one of the first museums to exhibit art of diverse media together in galleries, in order to suggest cultural contexts, historic backgrounds, and places of origin. Since 2007, the museum has presented its permanent collection using an internationally acclaimed visitor-centered approach to art presentation that makes art accessible to people with diverse backgrounds and all levels of experience with the humanities. Labels use everyday language and a conversational tone to convey complex ideas and provoke thought. Iconic works like Diego Rivera's *Detroit Industry* murals are animated via handheld devices. Art is presented through stories that draw upon readily accessible human experiences, such as love, death and travel. The approach has been extremely successful. The DIA organizes and presents special exhibitions each year. Recent exhibitions have demonstrated the vast breadth and superlative caliber of the museum's range. *TIME* magazine describes the museum as metro Detroit's top attraction ahead of two major sports stadiums, several internationally renowned music venues, and other major museums. In 2016, *U.S. News & Travel* called the DIA "the number one thing to do in Detroit." The museum's popular augmented reality (AR) tour, *Lumin*, won AAM's 2017 MUSE gold award in the category "Games and Virtual/Augmented Reality." Without the collection, none of these honors would be possible.

Policies that guide the collections' development

The DIA's policies and practices are in accordance with the highest standards established by the AAM and Association of Art Museum Directors (AAMD). The Collections Management policy was updated and approved by the Board in May 2017, and addresses acquisitions, deaccessioning, loans, objects left in temporary custody of the museum, personal collections, care and control of the collections, records, access to the collections, insurance and risk management, and inventories. The policy provides for regular structured review and reconsideration. The DIA maintains a Desiderata List submitted by each curator that has been vetted by the director. Our goal for acquisitions is to augment each collection's strengths and address weaknesses. Curators are encouraged to find works that will make a difference in aiding visitors' understanding of the culture that produced it. Objects considered for accessioning are studied by curatorial staff. The works must be of high quality, in good condition, and must be distinctive and significant additions to the collection. Before objects are presented to the museum's Collections Committee, they are examined by conservation staff, which provides a complete condition report. Provenance and title searches are conducted. Once works are accessioned, they are catalogued into a computerized collections management system. Deaccessioning works of art serves to eliminate collection objects that have ceased to be relevant, are duplicates, or are inferior to other pieces in the collection. Deaccessioning is undertaken with the same degree of prudence as is exercised in acquisitions. Outside opinions are sought. The curators and director make recommendations to the museum's Collections

Committee, and the full board makes the final determination. Revenue from the sale of deaccessioned objects may only be used for new art acquisitions.

The DIA abides by the AAMD's Guidelines for the acquisition and disposition of Holocaust-related art, antiquities (including Egyptian, Pre-Columbian, Italian, or Greek) and NAGPRA. The DIA does have works in the collection that may have changed hands in Continental Europe between 1932 and 1945. It also has other items with incomplete title, gaps in provenance, or undocumented origins, including European modern paintings, European modern sculptures, European drawings, Asian objects and Pre-Columbian objects and shards (some with undocumented origins). The DIA set the American precedent on returning art looted by the Nazis, when in 1950 it returned Claude Monet's 1873 painting *The Seine at Asnières* to its rightful owner. To ensure that the DIA does not retain looted art, and in accordance with the guidelines adopted by the AAMD in 1998, the museum posted [online](#) a listing of all European paintings where the provenance indicates a change of ownership during World War II. The list is currently offline as it is being updated but still available for review to individuals involved in potential claims. Of the objects on the list, 450 objects are still in the DIA's possession. Anyone with provenance-related questions or information is asked to contact curators@dia.org.

DIA curators actively research provenance, and a contractual provenance researcher is hired from time to time to work on the collection as well. Several paintings have been the subject of claims in recent years, but after thorough provenance research by staff and outside experts, none have been found to have been looted. The Director, while serving as the Department Head of European Art/Curator of European Paintings, with the support of a Max Planck Fellowship for Museum Professionals, spent the month of September 2011 working in Rome at the Bibliotheca Hertziana in order to conduct provenance and other research on the DIA's Italian Old Master Painting Collection.

Nature, size and intellectual content of the focused collection

The European art collection spans all major movements and traditions in European art from the 9th century B.C.E. through 1950. It is the largest of the museum's holdings and one of the most outstanding European art collections in America. There are significant paintings, sculptures in all media, furniture, ceramics, porcelain, arms and armor, ivories, metalwork, stained glass, jewelry, and other decorative arts, and one of the largest and most important tapestry and textile collections in a U.S. museum. The entire European sculpture and decorative arts (ESDA) includes more than 7,500 works of art, which presents a nearly seamless chronology of art history over a span of 1,500 years covering the early Christian, Romanesque and Gothic period to Renaissance and Baroque, eighteenth century into nineteenth century Impressionist sculpture and decorative arts, as well as fine examples from the arts & craft movement and into the early twentieth century.

The Scripps collection of European Old Master paintings, donated by newspaper publisher James E. Scripps in 1889, formed the foundation of the permanent collection and included eighty works of art, one of which is Rubens' "The Meeting of David and Abigail." The remainder of his collection was donated by his widow in 1909. DIA began systematically acquiring in the fields of early Netherlandish, Flemish, Dutch (particularly 17th century), and Italian (medieval and Renaissance) paintings, sculpture, and decorative arts under the aegis of Director William R. Valentiner. This wide-ranging acquisition of European works of art, including many masterpieces, laid the groundwork for the distinguished, world-renowned collection in these areas. The 18th-century collection of French, Italian and British paintings, sculptures and decorative arts is among the best in the United States and Spanish and German schools are also represented. The collection also encompasses European works from between the wars.

Subsequent DIA directors and curators, as well as significant gifts and endowments received from Ralph

Harman Booth, K. T. Keller, Edsel and Eleanor Ford, Henry Ford II, Ernest and Rosemarie Kanzler, Robert Tannahill, and other benefactors, brought to the museum superb examples of 16-17th-century French, Italian, British, Spanish and German furniture, South Netherlandish and French tapestries, major examples of Meissen, Sèvres, Limoges, Doccia, Vienna and English porcelain, Staffordshire earthenware, 19th- and 20th-century early modern decorative arts, and a significant range of western European sculpture from all periods. In the 1950s, the William Randolph Hearst Foundation gave the DIA a magnificent collection of Renaissance arms and armor, 16th- century Netherlandish tapestries, stained glass, 18th-century English furniture, and a diverse selection of architectural and sculptural elements. That same decade the DIA received the Elizabeth Parke Firestone Collection of 18th-century French silver, which includes several masterpieces. In 1971 the Anna Thomson Dodge bequest of 160 works of decorative art, sculptures and paintings arrived to form the core of the 18th-century French and English collections, considered to be one of the finest in the United States. W. Hawkins Ferry, who supported the museum throughout his lifetime and served on the board, bequeathed forty-nine works to the museum in 1988, among them is "Seated Woman" by Pablo Picasso. Later donors include Robert Tannahill and the Shelden family, and others. A significant bequest in 2005 came from Josephine F. Ford, who donated paintings by Picasso, Amadeo Modigliani, Henri Matisse, Auguste Renoir, Marc Chagall, and a drawing by Edgar Degas. Further generous gifts from Detroit-area collectors and more recent acquisitions have established a significant core group of Art Nouveau, Viennese, British Arts and Crafts furniture, and late 19th century European art pottery. These include works by Joseph Theodore Deck, Taxile Doat, Clément Massier, Lucien Lévy-Dhurmer, Hector Guimard, and Jean Dunand, extending the comprehensive survey of European art to mid-20th century.

Highlights from the European sculpture collection include important works by masters such as Nino Pisano, Donatello, Luca and Andrea della Robbia, Pollaiuolo, Michel Erhart, Giovanni da Bologna, Giovanni Susini, Giovanni Bandini, Gian Lorenzo Bernini, Pierre Puget, Franz Ignaz Günther, Giovanni Battista Foggini, Antonio Montauti, Louis François Roubiliac, Jean Antoine Houdon, Claude Michel Clodion, Jean Baptiste Stouf, Antoine Louis Barye, Francois Rude, Jean Baptiste Carpeaux, Albert Ernst Carrier-Belleuse, Jules Dalou, Giovanni Maria Benzoni, and Alfred Gilbert, and among other eminent artists. Among modern European sculptors of note is the significant collection of bronze statuettes made by French and German artists in the first half of the twentieth century. Fine examples from modernist sculptors include August Rodin, Jean-Léon Gérôme, George Minne, Carl Milles, Emil Antoine Bourdelle, and Marcel Duchamp-Villon. A lifetime cast of Rodin's "Thinker," done in 1904, is centered on the museum's Woodward entrance plaza. The renowned collection of German Expressionist works includes some 30 bronze sculptures, most of which are mostly small-scale, including a singular early cast of Ernst Barlach's "The Avenger," along with five other works by Barlach. Works by Georg Kolbe, Wilhelm Lehmbruck, Rudolf Belling, Richard Scheibe, Gerhard Marcks, and Renée Sintenis are also included.

Use of the Collections to Examine Humanistic Themes and Ideas

In 2007, the DIA dramatically transformed itself with a complete reinstallation and reinterpretation of its galleries in a wholly reimagined physical space. Precipitated by critically necessary repairs to the building's aging infrastructure, the museum capitalized on the reinstallation as a singular opportunity. Having experimented with innovative interpretation and visitor evaluation in special exhibitions since the 1990s, the reinstallation made it possible for the DIA to apply such ideas to the permanent collection as well. Reinstallation planning was conducted by interdisciplinary teams of curators, educators, and other museum professionals, who drew upon the advice of experts from around the world. Goals for the reinstallation were to provide satisfying and fulfilling experiences for visitors, to stimulate learning, and to create a "visitor-centered" museum by reimagining interpretation as an ongoing dialogue about art

between the museum and its visitors. The museum sought to help visitors make connections across cultures and eras, and to tell the great stories of art and human expression from around the world. DIA's Learning and Audience Engagement staff brought new considerations to the table, including the diverse ways in which people learn, and the inclusion of multiple voices and perspectives. Every aspect of the process was informed by learning theory, by Abigail Housen's aesthetic development research, and by extensive visitor research. One critical piece of visitor research was the meta-analysis of studies on why people value art and art museums. Interpretive educators, curators and other museum staff collaborated extensively to devise a plan which completely rethought how the DIA presents its collection. Many galleries were reinstalled utilizing Beverly Serrell's "Big Idea" concept, meaning that all works of art and interpretation in a gallery support an organizing thesis chosen for its broad relevance to visitors. Art is now presented at the DIA through themes that draw upon visitors' everyday experiences, such as the familiar "rituals" of dressing, dining or travel and vacationing, thereby enabling them to connect more easily and engage more deeply with the art. When it was completed, the reinstallation drew widespread accolades from visitors, scholars, and the art world. For example, the Metropolitan Museum of Art's former director Tom Campbell called the reinstallation "inspiring," and in 2015, the *Wall Street Journal* hailed the DIA as "probably America's most visitor-friendly art museum."



The European galleries, which integrate paintings, sculpture and decorative arts in each gallery, are replete with examples of how the multi-media installation serves to illustrate humanities themes and ideas. A few examples will serve to illustrate this approach. The European galleries were planned as a series of mini exhibitions, rather than by nationality, with themes and ideas inspired by the humanities. For example, the important later medieval paintings, sculptures, stained glass and some smaller works of European art in our Gothic Hall gallery are discussed as works of Private or Public Devotion. One of our 16th century galleries is devoted to the Medici and displays paintings, sculpture, ceramics, furniture and works in precious materials made for the Grand Ducal Medici court (see image). The adjacent gallery is devoted to 16th century Court Art in Northern Europe and features exquisite tapestries on rotation made in Brussels and Bruges, northern paintings by Peter Breugel, Hans Holbein and others, an important bronze by Hubert Gerhard, furniture and stunning goldsmith art from Nuremberg. Each gallery theme is intended to be immediately understood by the general public. Instead of a Baroque Gallery, the focus is on "Art as Theater" as a broader theme for paintings by Caravaggio, Orazio and Artemisia Gentileschi, Dirk van Baburen, Rubens, Murillo, Zurbaran and sculptures by Bernini, Algardi, Ferrata, LeGros, Ignaz Gunther, Carmona and Jose de Mora.



Another suite of European galleries focuses on the theme of learning, education and travel and are called: "The Grand Tour of Italy". They serve to bring our visitors on a journey through Italy in the 17th and 18th centuries. Galleries in this suite are entitled the "Lure of Italy", "Legacy of Antiquity," and others are devoted to Venice, Florence, Naples and Rome (see image) where paintings, sculpture, decorative arts and furniture are grouped by city where they were produced. A reading interactive table and book features historical comments made during the Grand Tour by Winkelmann, Goethe and other writers of the past and encourages our visitors to write and "send" a postcard commenting about their own experiences on this journey.

Our acclaimed "Fashionable Living" galleries take visitors through a day in the life of an 18th century aristocrat, with themes of the morning dressing and *toilette* rituals; new uses and innovations of mechanical furniture; afternoon pursuits of reading and writing, hunting, outdoor gaming, and gardening. The highlight of the gallery is dining in the evening where an interactive dining table shows what was



then a four hour elaborate dining experience with expensive silver and porcelain (displayed in cases surrounding this table) was turned into a 5-minute high resolution video projecting over a table, where visitors can be seated, watch and imagine transporting themselves into the 18th century as recipient of aristocratic wealth, and privileged society (see image). This suite continues into a French 18th century period room with French conversation, music, and others sounds which visitors can enter and enjoy. Outside this period room the focus changes to Paris as the

center for shopping in the 18th century and best place for acquiring the finest French porcelain, silver, furniture, textiles, gilt bronzes, sculpture, and paintings. The early 19th century French galleries has one devoted to “Art and Politics in France from Napoleon to Napoleon III” and another on the “New Vulnerability of Women, or Romanticism.” Additional galleries include 1) a European Decorative Arts Court featuring highlights of the ceramics and stained glass collection, 2) a suite of Dutch galleries focusing on different genres of painting (e.g. Rembrandt, Ruisdael, still life, maritime, nighttime, festival and banquet scenes, church interiors, etc.). Another gallery is dedicated to British Portrait paintings and sculptures displayed with period furniture, and two others are devoted to British 18th and 19th century ceramics, silver, furniture, paintings and sculptures.

Examples of international and national exhibitions involving humanities themes and the DIA ESDA collections include the traveling exhibitions “The Medici, Michelangelo and the Art of Late Renaissance Florence” (2002-03), “Camille Claudel and Rodin: Fateful Encounter” (2005-06), and “Make a Joyful Noise: Renaissance Art and Music from Florence Cathedral” (2015-16). An in-house 2016-17 exhibition and its accompanying catalogue, “Bitter|Sweet: Coffee, Tea and Chocolate,” was the first at the museum to engage all five senses. In addition to seeing art, visitors were able to touch (replicas), hear, smell and even taste coffee- and tea-related beverages. It retraced the story of how these beverages appeared on European tables when none of the plants required for their preparation were native to the continent. Their introduction to Europe in the 1600’s as the “new hot drinks” caused a near revolution in drinking habits and social customs, as well as an insatiable demand for specialized vessels, such as coffeepots, tea canisters and chocolate pots.

DIA Senior Curator of European Sculpture and Decorative Arts Alan Darr, Ph.D, participated in the creation of humanities themes and ideas for the gallery reinterpretation and reinstallation. Publications illuminating the ESDA collections include for the Burlington Magazine Supplement “Recent acquisition (2007- 2015) of European sculpture and decorative arts at the Detroit Institute of Arts,” in June 2016. Dr. Darr with Prof. Timothy Wilson co-authored the catalogue: *Italian Renaissance and Later Ceramics* as special issue of the *Bulletin of the Detroit Institute of Arts*, Vol. 87, no 1/3, 2013. He previously organized and co-authored publications such as the *Catalogue of Italian Sculpture at The Detroit Institute of Arts*, 2 Volumes, 2002, and *The Dodge Collection of Eighteenth Century French and British Art*, 1996. The European sculpture and decorative arts collections continue to be highlighted in DIA lectures, seminars and other educational programs, many sponsored by the museum’s auxiliary support group, The Visiting Committee for European Sculpture and Decorative Arts. Lectures at the DIA on European art topics and elsewhere have been given by leading specialists, curators and museum directors from throughout America and Europe, including Ellenor Alcorn, Antonia Bostrom, Sarah Coffin, Michael Conforti, Gloria Groom, Jonathan Marsden, Tom Michie, Christopher Monkhouse, Nicholas Penny, Luke Syson, Ian Wardropper, among others.

Audiences the DIA Serves

The DIA is one of the major art organizations in metropolitan Detroit. Its encyclopedic collection serves a broad spectrum of geographic, socioeconomic and multicultural residents and visitors. One hundred forty-

one languages are spoken in the metropolitan Detroit area. Our community is home to a large Hispanic community and one of the largest concentrations of Arab Americans outside the Middle East. The majority of the DIA audience are from southeast Michigan, but in the past fiscal year visitors came from nearly all of Michigan's 83 counties, including the northernmost county in Michigan's Upper Peninsula, a 10-hour drive from Detroit. The DIA also hosted visitors from all the states in the union, the District of Columbia, and over 50 foreign countries, including Canada and Mexico.

The DIA strives to serve the broadest possible audiences with educational and arts programming. Recent polling found that the majority of our community sees the DIA as a place where everyone is welcome, a shift that results from the museum's visitor-centered reinstallation, a new mission statement, and an award-winning marketing campaign. Within our broad audiences, the museum provides specific programming and outreach to families, museum members, student groups, teachers, students who have no visual art program in their schools, students who speak English as a second language, university and college students, faith-based organizations, communities, senior citizens, residents from assisted living and nursing facilities, emotionally and physically challenged adults and youth, military veterans, children undergoing hospital treatment, homeless adults, and adults dealing with addiction. We also collaborate on specific programs with many organizations that have majority African American membership. These include the Detroit City Chess Club which meets at the DIA every Friday for public competitions, and the Mosaic Youth Theater, which uses the museum's auditorium for three popular performances each year. The DIA also reaches out to our area's Arab American population in diverse ways. It collaborates with the Arab American National Museum (AANM) in nearby Dearborn, MI to offer a collaborative student field trip exploring the DIA's Islamic galleries, its Ancient Middle Eastern collection, and the AANM's Arab American collections. The DIA also has strong ties to the majority Latinx neighborhood of southwest Detroit, where it has long provided a comprehensive field trip program for neighborhood schools. The museum celebrates Latinx culture by offering a bilingual iPad tour of the Diego Rivera murals, special craft activities for the Day of the Dead, a juried Community-based Day of the Dead exhibition and a recent film festival highlighting Mexican cinema. Bi-lingual labels have been used in several recent exhibitions.

Current Conditions and Preservation Challenges

Preventive Conservation Policies and Procedures (see Assessment p. 15-19)

The museum protects its collections from all six agents of deterioration while on display, in storage, on loan, or in transit (internal or external): environmental conditions, physical damage due to handling or natural disasters, water, pests, airborne contaminants, and light. The safe display of art in the galleries and in storage includes the use of appropriate inert materials, custom mounts and passive supports, vitrines, microclimate cases, limited light exposure, light-shielding films, distancing barriers or electronic devices, corrosion inhibitors and pest control measures. Museum technicians and curators are trained to identify problems inherent in certain materials and alert conservation staff prior to handling objects. Both environmental services staff and museum technicians use HEPA vacuums to prevent dust from migrating back into the DIA's air system.

Lighting: Light levels are adjusted to lower intensity for photographs, watercolors, pastels, and textiles, or slightly higher intensity for paintings, stone, metal, or fired clay objects. Cases are illuminated by ultraviolet-shielded fluorescent lights, dimmable LEDs or shielded MR16 spotlights, and chambers are ventilated by whisper fans. Fiber optic lighting is being used in some installations where light sensitivity and/or heat gain within cases are very critical. When on display, some light sensitive materials are monitored using English Blue Wool Standard Cards. Lights are programmed to turn off when the galleries are not open to the public. In galleries where many light-sensitive objects are displayed, motion sensors decrease light levels when the galleries are unoccupied during the museum's open hours. Light exposure duration records are retained as part of an objects exhibition history in The Museum System (TMS), the museum's computerized collections management system. In addition, conservation staff maintains duration records for textiles and works of art on paper in their object files.

Environment: Conservation staff monitors the museum's environmental conditions on a weekly basis using 80 Image Permanence Institute's (IPI) Preservation Environmental Monitors. The logged data is further graphed to identify trends. The museum's mechanical system is regularly monitored by DIA engineers 24 hours per day, 7 days per week. Unexpected variations in set-point ranges triggers an alarm in the engineering control room and adjustments are made as required. Engineers respond promptly to all issues and file electronic reports as to actions and any needed repairs. The museum uses an automated building maintenance system to schedule routine calibrations and preventive maintenance.

Gallery Security: All case designs and construction follow the National Park Service and DIA Guidelines for Preventive Conservation. (b) (4)

[REDACTED]

Pest Control: Since 1990, an integrated pest management program (IPM) has provided for the minimal use of pesticides in the building. Sticky traps are used in art storage rooms. A pest control operator treats lavatories, housekeeping closets and food service areas on a weekly, bimonthly and/or quarterly basis as defined by the IPM program, led by an in-house IPM team, and in cooperation with the museum's environmental services and building operations staff. If an infested object is found, non-toxic methods of treatment, such as anoxic enclosures and low-temperature (freezing), are carried out. If fumigation is necessary, it is done offsite under the supervision of a conservator. There is a local fumigation chamber available at Rose Pest Control Solutions, one of the few licensed operators in the Midwest.

Emergency Preparedness: The Plan follows Post-9/11 Federal standards for a public building, with special consideration for collection preservation. Detailed in the Plan are emergency and disaster practices that address fire safety procedures for employees and visitors, evacuation procedures (with site plans and assembly areas), flooding and water damage, power outages, explosions, chemical spills and fires, theft or vandalism, building or public safety, bomb threats and suspicious objects, earthquakes and tornados, active shooters or hostage situations. The director and conservator of special projects is a trained member of the National Emergency Response Team. A staff E-Team developed an Emergency Operations Organizational chart with accompanying job descriptions to be used in emergency situations. In 2018, the museum began using a DIA Alert Media system whereby staff can select email, phone and/or text messages to be notified in case of an emergency.

Preservation Challenges

This proposed project is necessitated by the museum's ongoing need for art storage upgrades and collection access, which were exacerbated by changes made to physical spaces as a result of the DIA's massive Master Plan renovation and expansion project. The reconfiguration of these rooms, loss of rooms for HVAC equipment, plus the change in ceiling heights, necessitates the purchase of new storage equipment. The collections also need to be moved to their new permanent locations pursuant to the museum's multi-year storage plan. The upgraded storage rooms have been identified and are all located in

the museum's basement. The collections have been so densely stored that safe, direct access to individual pieces cannot be easily maintained. In order to access a work of art, numerous other artworks must first be moved. Removing works of art from heavily congested storage rooms involves serious potential risks. The improper cabinets and open shelving now in place need to be removed. Existing cabinets may release formaldehyde or volatile acids which can exacerbate corrosion, posing a threat to objects containing silver, pewter, or any copper/zinc/tin alloy. Furthermore, the old baked enamel and wooden cabinetry do not safely protect and house the collections. They do not meet current conservation standards, and do not adequately fit the reconfigured storage rooms' new dimensions and lower ceiling heights. Some old Interior Steel baked enameled cabinets are beginning to rust, and their warped doors are difficult to open and close safely. Some shelving and cabinets are too small or shallow to house larger objects. These conditions dictate that this cabinetry must be replaced with new inert non-reactive cabinets, constructed of powder coated steel or anodized aluminum. The use of compact shelving will help to alleviate the space limitations and accommodate future growth of the collection.

History of the Project

The DIA has successfully implemented art storage renovations and upgrades one room at a time for the past 20 years. Moving the collections from temporary storage to renovated storage rooms, unpacking, reorganizing and making the collections accessible again to curators, conservators, scholars, students, researchers for study, research, treatment, photography, documentation, loans and gallery rotation is the overall goal. New high-resolution images are taken of the objects, uploaded to DAMS (digital asset management system)/TMS and linked to the DIA website. Collections are reorganized by curatorial area, then by type of object, material, and date. Storage strategies limit unnecessary handling of the art, unmitigated exposure to the environment, and provide preventive conservation mounts for stabilization.

Like many institutions with a conservation staff, the museum's in-house policies promote periodic assessment of the collection, its management, and the state of its physical environment. As part of the Collections Inventory completed in the spring of 1989, a simultaneous object-by-object Conservation Condition Survey was performed. This Survey is updated approximately every ten years. The first comprehensive DIA Conservation Assessment was completed in 1990, along with a volumetric survey of storage needs. A Long-Range Conservation Plan, developed as an outcome of the Conservation Assessment, established a baseline for conservation priorities. The Long-Range Conservation Plan is integrated into the museum's strategic Long-Range Plan. The strategic need to protect the collections' environment led to the development of a facility renovation and expansion Master Plan.

Between 2000 –2007 the museum completed major portions of an ambitious \$158.2 million building renovation, preservation and construction project designed by Michael Graves & Associates. This sweeping transformation required the movement and temporary storage of the collection then containing 60,000 objects. To prepare for Master Plan construction, the DIA divided its collection into three tiers for long-term storage: accessible, compact but somewhat accessible, or inaccessible, i.e. boxed, palletized or crated. Less than three percent of the collection was on view during Master Plan construction. The remaining 97 percent had to be stored, either in the Cret building (after its 2004 renovation), in an off-site 63,500 sq. ft. warehouse, or in the museum's 35,000 sq. ft. South Wing Addition (SWA). The three-floor SWA, built first in 2000, was intended to create enough space to store one-third of the collection during construction. However, unforeseen time and monetary constraints developed. Most important of these was asbestos abatement, which added \$57.2 million in unexpected costs to the project and extended the construction period by an entire year. This made it necessary to modify the project timeline and renovate the South and North Wings simultaneously. Although initially the renovations were phased so that some sections of the Cret building could be used for storage while others were under construction, dangerous overcrowding was created in the existing storerooms, including the SWA. In 2007 the SWA second floor had to be vacated in order to construct special exhibition galleries, and the next year the SWA first floor was vacated to construct the Wayne and Joan Webber Education Wing which was completed in 2009.

Aisles between works of art became almost nonexistent. In order to access a work of art, numerous other works had to be moved. Boxes containing art were stacked on top of cabinets or wherever there was space. Rooms that were already overcrowded became even more so. Furthermore, Master Plan construction required substantial changes to the Cret building basement: 2,100 square feet were lost to mechanical rooms, and ceilings had to be lowered due to new duct work. The DIA Storage Committee determined that it made logistical sense to move collections to storage spaces located nearer their new gallery locations, where direct vertical access would enable easier gallery rotations. Phasing became necessary so that rooms could be vacated and reoccupied in a logical and systematic order.

The DIA is currently implementing a Multi-Year Collections Committee-mandated collections storage reorganization and upgrade plan, which was approved by the Board and is supported by the Strategic Plan. This aggressive plan is intended to address the needs of collections that had been in inaccessible storage. The goal was to complete redeployment of existing cabinetry, shelving, platforms, and collections within the new footprint of the renovated storerooms, and to purchase additional inert non-reactive cabinets, screens, platforms, or shelving as required to fit the reconfigured rooms. In May 2012 the museum received an IMLS Conservation Project Support grant to upgrade its European furniture and furniture accessories storage in the Cret Building, which was completed in 2014. Early American furniture storage was completed in 2016-17 funded by a grant from the Americana Foundation. Three storage rooms are being upgraded with the support of a 2013 NEH SCHC grant: Asian (Chinese, Japanese, Korean, and South and Southeast Asian) was completed in 2015 and Mixed Furniture (American, Canadian, and Contemporary) in 2016. The Indigenous Americas (Native American, Pre-Columbian and Oceanic) storage is still in progress. The DIA received a grant extension due to a fault in the manufacturing of the cabinetry, which had to be remedied. The present proposal for European Sculpture and Decorative Arts is next on the museum's list of collection storage priorities.

Methods and Standards

All gallery reinstallation projects, including special exhibitions and storage renovations and upgrades, must comply with the Master Plan goals for life safety, and ADA access and climate control standards. A volumetric survey, an inventory of the collection and a study of acquisition patterns were used to determine the cubic foot storage needs for the collections and their future growth. This data, which was compiled by the director of collections management, also included the security, environmental and spatial features of the collection. It was instrumental in the selection of cabinetry that is appropriate for the designated storage rooms and addresses the specific needs of the various collections. The measurements for storage cabinets are based on 50% utilization (i.e., a 10 cu. ft. storage cabinet can safely accommodate 5 cu. ft. of artwork). The shelving will allow space for future growth of the collections. This same formula has been successfully employed in all the completed storerooms. Elevator dimensions and turning radiuses were also taken into consideration when determining cabinetry sizes. All contractors must comply with the preventive conservation practices and specifications defined by the DIA's *Outside Vendor Special Condition Requirements and Guidelines for Exhibition Design and Display: Conservation, Construction and Installation*. The overall goal is to ensure that collections on display or in storage remain secure, safe and accessible to curators, conservators, scholars, students, and researchers for study, research, treatment, photography, loans and gallery rotation.

Collection of Data on Energy Use and Costs

The DIA collects data on its monthly and annual utility spending to gauge where efficiencies have been achieved or may be necessary. The original North and South Wings had neither vapor barriers nor insulation; the renovated wings have both. Together with a purpose-built steam generating plant, these improvements have reduced annual energy costs by over \$500,000. The DIA has installed low voltage lighting in both the North and South Wing stairs that has a life expectancy of 10 years rather than one or two. The DIA also uses Energy Star certified lamps and electrical devices including refrigerators, freezers, and exit signs, Direct Digital Controls (DDC) for maintaining HVAC, as well as energy

management of building utilities, low-flow faucets and automatic valves for water conservation in restrooms, and expanded use of LED and compact fluorescent lighting. In 2009, the State of Michigan presented the DIA with a Michigan Green Venues award for obtaining the “Steward” level certification for adopting sustainable practices and products, and for completing energy conservation initiatives like the re-lamping of the stair towers. The director of building operations compiles monthly reports on all the museum’s energy use and efficiency.

Development of the Storage Plan (Conservation Assessment p. 19-27)

The museum has been following the goals of its Conservation Assessment since 1990. Collection care and maintenance is assessed on a yearly basis by Barbara Heller, Director and Conservator of Special Projects and formerly the museum’s Chief Conservator. Terry Birkett, Assistant Director, Exhibition, Collection and Information Strategies Division and Director of Collections Management, collaborates in the review of storage priorities. The Collections Assessment reflects the DIA’s highest conservation priorities. It is annually circulated and used to monitor progress. The storage program is additionally coordinated by an in-house, long-range Art Storage Committee, comprised of members of the curatorial, conservation, collections management and registration departments. Conservators collaborate with curators to establish treatment priorities. Curatorial and conservation treatment priorities are carried out with equal time devoted to each curatorial area and according to gallery rotation schedules, new installations, and loans promised to traveling exhibitions. Collectively they determine best storage methods – whether appropriate for compact storage, which objects need microclimates, which need supports, etc. and design those solutions into each space.

Twenty-two of the museum’s 32 storage rooms have been either partially or fully renovated with rolling racks, cabinets, shelves, and study areas. Walls have been painted and fluorescent lights replaced or retrofitted with acrylic diffusers and/or ultraviolet shields. Paintings have been hung on fixed or rolling racks or stored in flat storage bins. Works of art on paper are stored in acid-free mats in Solander boxes, with acid-free inter-leafing materials. Framed graphics are hung on rolling screens, some with end panels that protect the works from light and dust during storage. Full view cabinets are used for the modern and contemporary studio glass collection, so the room can be used as an open storage area. Depending on their size, three-dimensional objects are stored either in cabinets with doors or on open shelves. Cabinet tops are covered with polyethylene and all shelves are lined with Volara. Ethafoam™ cut-outs or cradle supports are used to stabilize objects. Heavy and large sculptures that cannot be placed on shelving or platforms are stored on wooden skids or pallets. Tyvek™ or polyethylene barriers protect large objects from dust. Smaller three-dimensional objects are stored in drawers with acid-free divider trays. Staff members use appropriate gloves to prevent damage during handling. During collection moves or surveys, object mounts, mounting devices, or brackets are used for installation and/or stabilization (i.e. wedge, collar, etc.) and are recorded in TMS. Draped Visquene dust protectors are being replaced with Mylar roller shades with magnetic strips that attach to the bottom rail of the shelving units. This enables better monitoring of the larger objects such as sculpture and furniture and rolls out of the way when accessing objects. The sides of racks are enclosed with either Coroplast™ or six mil Mylar to provide additional protection from water and incidental damage.

Work Plan:

The chief objectives of the proposed art storage upgrade project are to 1) purchase and install 30 new non-reactive visual storage cabinets, 44 linear feet of power coated shelving with Mylar roller shade dust covers; 2) implement environmental upgrades including lighting and electrical modifications; 3) add a data port; 4) move and reorganize 541 sculptures and decorative arts from the ESDA collection that are temporarily located in 11 storerooms including the third floor of the SWA and 91 pieces of stained glass that need to be removed then returned into the renovated W082 storeroom; 5) unpack, re-organize, document, properly re-house and implement preventive conservation measures for security and long-term

stability of these objects and 6) make the collections more accessible to other museums and to the general public, further promoting scholarship, encouraging loans, and enhancing the collections' visibility.

Tasks: The director of collections management designed the storage room layout in conjunction with the curator. The museum technicians are well-trained and have many years of experience with gallery installations as well as storage renovation projects. This storage upgrade and reorganization project is designed to be implemented during a 3-year period by DIA staff beginning in October 2019. It will be scheduled in between exhibition installations and gallery reinstallations to assure that other museum functions are not interrupted. The collections management staff will supervise all contractors involved with construction and the set up and leveling of cabinetry. There will be direct access through the existing double doors and six-foot aisle to provide easy turning radius for carts. The curators will work with museum technicians on the disposition of the objects using artistic culture, medium and size as a guide. The following activities will occur during the project period:

- Move 625 works of art (including the stained glass) and existing European Modern cabinets from storage room W082 to temporary storage location(s).
- Cover and seal the custom-built stained glass storage unit.
- Remove fluorescent lights, add/relocate new T-8 fixtures to aisles (frees blocked air return in corner).
- Add quad power, data port and add on/off light controls.
- Seal and paint walls and ceiling; seal and insulate air supply duct work.
- Thoroughly clean, repair and seal the tile floors.
- Field verify room dimensions.
- Obtain estimates and secure competitive bids for work and materials.
- Approve drawings.
- Order the new cabinets, racks, supplies and materials.
- Supervise delivery and installation of cabinets/racks, compact shelving including calibrated leveling and anchoring.
- Line shelves and racks with Volara or Ethafoam, labeling them using cardinal and ordinal numbers.
- Touch up walls and re-clean room.
- Remove accumulated dust and dirt from the objects (those not boxed or crated) using soft brushes and a HEPA filter vacuum before moving from SWA or other temporary art storerooms.
- Stabilize objects on padded carts and move incrementally from temporary storage rooms including the SWA third floor space to the permanent storeroom.
- Once clear space and work table is available, bring palletized objects to work area and begin unpacking. The work tables will be used initially to implement preventive conservation measures for security and long-term stability of these objects and subsequently for viewing and examination of objects, without having to move them to conservation.
- Digital photography and documentation project will commence.
- Re-organize and rehoused properly according to culture, date, and media.
- Conservation staff will provide supervision, consultation and documentation and, as needed, remedial treatment and/or stabilization.

Object rehousing will include storage mounts such as Ethafoam supports for stabilization and acid-free cardboard covered with and 1/8" polyethylene foam pad for cushioning objects as appropriate. As the artworks are unpacked, moved and placed back onto cabinets or shelving, any changes in condition will be noted and documented, and their new locations will be recorded. Once the collections become accessible, the curators can start their research. New high-resolution images taken of every work of art will be used for The Museum System (TMS), the DIA's on-line cataloguing and inventory tracking software, digital asset processing and management, sharing on the web, and for future publication. The location information, updated condition survey and images will be entered into TMS, including reconciliation of object records.

This project will also take into consideration recent earthquake activity in the Midwest caused by the Wabash Valley seismic Zone, which intersects and interacts with the New Madrid fault lines. A 3.0 quake occurred on 23 February 2011 in Grosse Pointe (10 miles from the museum), a 2.5 quake on 7 September 2012, 17 miles (28 km) SSE of Gibraltar, MI, just south of Detroit. On 2 May 2015, there was a magnitude-4.2 earthquake with an epicenter about 5 miles south of Galesburg, or 9 miles southeast of Kalamazoo followed two months later, 30 June 2015, by a 3.3 magnitude quake in Union City, 30 miles away. Albeit 138 miles from the museum, it was widely felt across lower Michigan, northern Indiana, northwestern Ohio, even into Illinois, Wisconsin and Ontario. On 19 April 2018, a 3.6-magnitude quake struck Amherstburg, Ontario, Canada, across from the Detroit River and 22 miles from the DIA. Although earthquakes are rare in Michigan, a total of 790 earthquakes along the New Madrid fault line were recorded within the last six months (July 2018 – January 2019). We will incorporate additional protective measures to ensure object stability against vibration due to this environmental development.

Project team

The project staff brings many years of experience and expertise to the project. They have participated in previous storage upgrade projects, have “preservation of the collection entrusted to our care” as a core duty in their job descriptions, and are fully committed to implementing this project. Director and Conservator of Special Projects **Barbara Heller** (former Chief Conservator, on staff since 1976) will serve as project co-director. She will be responsible for meeting the goals and objectives described throughout this proposal, ensuring that all preventive conservation methods employed meet best practice standards. She will also be responsible for project documentation. Director of Collections Management **Terry Birkett** (on staff since 1982) will serve as project co-director. He will be responsible for meeting all the goals and objectives described throughout this proposal, overseeing the budget, and making sure that other museum functions such as gallery rotations and exhibitions are not interrupted. He will organize, plan and supervise skilled museum technicians who will move, protect, and document the works of art. DIA Vice President of Exhibition, Collection & Information Strategies and Director of Conservation **John Steele** (on staff since 1992) will supervise project personnel and ensure that all project methodologies meet the highest standards and strategic goals. Senior Technician **James Johnson** (on staff since 1997) will manage all contractual work including assembling information for bid package, coordinating the work, supervise the room renovation and cabinetry installation. Museum Technician III **Tracey Morton** (on staff since 2000) will provide the object layout lists, create preventive conservation Ethafoam™ collars or passive supports as required and provide training to her colleagues. Two to four people are required to move each object while the heavier and larger ones require six people. Collections Management staff team members including **Sarah Burger, Ayaka Hibino, Kelly Johnston, and Alicia McCullough** will unpack, transport, assist the curatorial staff to organize the works of art, and enter the location information, update the condition survey, and import their images into the museum’s collections management system. European Department Head Curator **Eve Straussman-Pflanzer** (on staff since 2016), ESDA Curator **Alan Darr** (on staff since 1978) and a part-time **research assistant** will collaborate on the reorganization of the collections in the upgraded storeroom and coordinate the conservation, documentation, and scholarly assessments. Sculpture and Decorative Arts Conservator **Elizabeth Homberger** (on staff since 2018) will be available for stabilization, treatment, supervision, and consultation on rehousing, and for written and photographic documentation. Manager of Building Operations **Christopher Peraino** (on staff since 2016) will oversee the museum maintenance workers, environmental services staff, and mechanical engineers who are participating in this project. Manager of Photography **Eric Wheeler** (on staff since 1994) and Museum Photographer **James Rotz** (on staff since 2004) will take high-resolution images. Director of Registration **Terry Segal** (on staff since 1982) will perform necessary inventory reconciliation of objects with documentation records. **Jessica Herczeg-Konecny**, Digital Asset Manager, (on staff since 2014) will be process collection information (data and images) so they can be uploaded to TMS and linked to the Web. Manager of TMS (The Museum System objects database) **Christina Gibbs** (on staff since 2006) whose responsibilities include TMS

administration, will lead the staff to verify the records, making sure that object titles, makers, date, medium, dimensions, and marks are captured, and ensuring that publication-quality photos are uploaded to the DIA's digital asset database. With regards to personnel assigned to monitor the project finances, all members of the accounting staff have appropriate accounting degrees or licenses, and the CFO has a Master of Business Administration in finance.

Project Results and Dissemination

The ultimate result of the proposed project will be long-term care and preservation of European sculpture and decorative arts. The DIA will share the results of the project through publishing articles and outreach activities with the broader community. Behind-the-scenes tours of storage facilities are conducted for DIA colleagues, support group members and local university students. Mr. Birkett and Ms. Heller give workshops and share protocols about moving, storing and re-housing collections at national, regional and local conferences. They remain committed to sharing their experience, methods and expertise with other museum professionals, the conservation field, and the public at large. For example, Ms. Heller contributed a [blog](#) for the "From the Bench" series celebrating the work of IMLS-supported projects in museums across the United States and presented a "Protecting Collections During Special Events" [webinar](#) for the IMLS Connecting to Collections (C2C) Online Community. She was a panelist at AAM's 2012 Annual Meeting & MuseumExpo in Milwaukee on "Changing Conservation Environment Guidelines and their Impact on Today's Museums" and "Balancing Preservation Needs of Collections with the Integrity of Buildings," at their 2013 meeting in Baltimore. Mr. Birkett developed and teaches numerous storage and collections care courses at The Campbell Center for Historic Preservation Studies in Mt. Carroll, IL. As a consultant, he has assisted several other museums in their assessment process and storage renovation projects. He has also been a Michigan Museums Association collections care instructor. As part of a statewide collaboration, images taken before and after storage renovation and collection rehousing will be showcased in a rotating banner for the redesigned Michigan Alliance for the Conservation of Cultural Heritage [website](#). The Alliance, composed of libraries, archives, museums, historical societies and preservation networks, was founded in 1988 with the support of the Michigan Humanities Council. Its purpose is to promote the protection and preservation of Michigan's cultural and humanities resources for the enjoyment, education and benefit of present and future generations. The site has links to conservation, disaster preparedness, and educational resources, including lesson plans.

DIA curators and staff understand the importance of collections care and continue to be true partners in the stewardship of the collections. Curators involved in past IMLS-funded storage upgrade projects have posted information about their collections care initiatives on the DIA website. The museum has posted 97 podcasts on [YouTube](#) including several on storage, acquisitions, and conservation. Through these means, the DIA is improving collections care and access, and educating the public about the importance of collections care.

This project will promote additional dissemination of results through better photography and increased visual access. Only well-known pieces from the ESDA collection have been published in catalogues and books or shown in special exhibitions. Linking new photographs and improved object records to the DIA website will allow the large portion of the collection which is not on view to become better known. Once in electronic format, the collection will become more accessible to the public and to other museums and researchers worldwide. This will further promote scholarship and sharing of the collections through gallery rotations, reinstallations, exhibitions and loans. Access to the collection is a strategic initiative that helps the DIA fulfill its mission by allowing for study of the permanent collections, caring for the objects in our trust, and sharing the treasures of our material culture.

The DIA will be writing a white paper as required that will include data on conditions, energy use, and costs to help inform about effectiveness of the strategies employed in our storage upgrade project.