

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: Planning for an Improved and Sustainable Collections Environment at the Amistad Research Center

Institution: Amistad Research Center

Project Director: Tara Tucina Olidge

Grant Program: Sustaining Cultural Heritage Collections

Funding Level: Planning

Introduction

The Amistad Research Center (ARC) seeks a \$50,000 planning grant from the National Endowment for the Humanities (NEH) to develop a strategic plan and budget to address infrastructure and systems associated with collection storage at its onsite facility. If funded, this will allow 1) ARC staff to collaborate with conservation experts and Tulane representatives to document and prioritize conservation and preservation needs 2) to create a strategic plan outlining next steps for a comprehensive implementation plan based on best practices, 3) develop a projected budget and identify funding sources to address action steps within the strategic plan. The project addresses sustainable preventative conservation strategies. The project is guided by ARC's Collection Development and Care Policies which states that it is ARC's primary responsibility to provide a safe and secure environment for all collections and works in its custody. This means creating an optimal storage space, given the parameters of the facility, to control light exposure, relative humidity and temperature, pollutants and contaminants in accordance with current best practices.

ARC is an independent community-based archive housed on Tulane University's campus in New Orleans, Louisiana.¹ The building that currently houses ARC is Tilton Memorial Hall, which was originally built in 1902 as the first library on Tulane's St. Charles Avenue campus. ARC has a total of 10,660 square feet within the Tilton Hall comprised one reading room (1,290 sq ft), three floors for collection storage (6,430 sq ft), administrative and processing space (2,900 sq ft), and a small support space (40 sq ft). ARC does not have classroom or public engagement spaces, and shares the building with Tulane University's philosophy and economic departments.

With an annual operating budget of \$950,000, ARC is governed by an independent 19-member national Board of Directors, comprised of individuals working in the fields of education, law, libraries and archives, finance, philanthropy, publishing, and community activism. The Center is led by Executive Director Dr. Kara T. Olidge, who oversees a staff of eight full-time employees. The Center is augmented by dedicated contractors, volunteers and student interns.

While 60 percent of the individuals who utilize Amistad's collections are academically affiliated, the remaining 40 percent are members of the general public from all walks of life – teachers, genealogists, K-12 students, lawyers, members of the press, and public historians. In 2019, 383 registered researchers visited the Center for the sole purpose of consulting Amistad's collections, and nearly 1,000 more researchers requested information from the ARC's archives from a distance; thousands more individuals were exposed to contents from the collections via programming, tours or exhibits.

Mission & History

The Amistad Research Center is committed to collecting, preserving, and providing open access to original materials that reference the social and cultural importance of America's ethnic and

¹ In 1987, Tulane University and ARC entered into a contractual agreement which allowed ARC to retain its 501(c3) status as an independent nonprofit institution. Tulane's administration, faculty and students have access to ARC collection and ARC is provided two facilities (research library and offsite storage) at no cost. In addition, ARC receives infrastructure support xxx. This agreement was renewed in 2020 and will be reviewed for renewal in 2040.

racial history, the African Diaspora, human relations, and civil rights. ARC is named after *La Amistad*, the ship upon which a slave revolt occurred in 1839. The revolt and the ensuing Supreme Court case that established the African captives as freed men became a source of inspiration and a symbol for the abolitionist movement in the United States.

ARC was established in 1966 by the United Church Boards of Homeland Ministries to house the historical records of the American Missionary Association. The Association itself was established in 1846 by abolitionists who had been involved in a legal case before the US Supreme Court involving African captives on board the Spanish schooner *La Amistad*. The Association was a group dedicated to abolishing slavery, educating African Americans, promoting racial equality, and fostering Christian values. The Association helped educate the American populace at large, circulating its *American Missionary* publication to over 20,000 readers and establishing hundreds of anti-slavery churches. The Association also worked closely with the Underground Railroad, helping to free, shelter, and protect hundreds of escaped slaves. Following the Civil War, the Association founded more than five hundred schools and colleges for the freedmen of the South during and after the Civil War, spending more money for that purpose than the Freedmen's Bureau of the federal government.

ARC initially served as a repository for the Association's historical records, a function we are honored to continue to this day. At the time, the directors at ARC also realized the immense importance of the then-contemporary civil rights movement. ARC's mission broadened to include collecting and safeguarding the history of race relations and ethnic culture in the United States. ARC became an independent nonprofit organization in 1969 and then relocated to Dillard University in New Orleans the following year. In 1987, ARC found its permanent home at Tulane University.

Since our founding, we have continued to expand and to evolve the scope of our mission. ARC's archives now include a vast array of historical documents from many cultures and ethnic groups in the United States. The history of slavery, race relations, African American community development, and the civil rights movement have received new and thought-provoking interpretations as the result of scholarly and community research using Amistad's resources. The holdings include the papers of artists, educators, authors, business leaders, clergy, lawyers, factory workers, farmers and musicians.

ARC houses more than 800 collections, including: 15 million original manuscripts and rare documents ranging from the 1780s to present; 2,000+ periodicals dating from the early 19th century; 250,000 photographs dating from 1859; 400+ oral histories by musicians, civil rights activists, writers, military figures and community members; 400 works of African and African American art, including works by several internationally renowned 19th and 20th century African American masters; 25,000+ monographs, books, articles and dissertations on the history of African-American and ethnic groups. ARC is home to many important collections that tell the story of America's cultural and ethnic past. We have featured some of our more prominent collections below.

American Missionary Association: ARC is the home for all of the papers and historical documents pertaining to the American Missionary Association. To date, ARC provides over 5

million records of the American Missionary Association (AMA) and its affiliated organizations that document 200 years of missionary, education, and social justice movements throughout the United States. It also holds one of five known examples of a 19th century manuscript written in the Vai language. Our collections allow for scholars and students alike to learn about the noble work of the Association and to understand its deep commitment to abolishing slavery and providing education and equality for all the citizens of the United States. The many AMA related collections at the Amistad include evangelism and the development of local churches for the Asian American community; Christian education and theology; the establishment of Historical Black Colleges and Universities in the South; AIDS education and prevention; family life and sexuality; health and welfare; public education; and social, economic, and racial justice.

Manuscript Collections: ARC's manuscript collections contain over 15 million documents and 250,000 photographs that record those who charted African American history and race relations in the United States including, Latinos, Asian Americans, Native Americans, Appalachian whites, as well as LGBTQ communities. Collections center on education from the postbellum period to the present; religious and Masonic orders, materials chronicling the civil rights movement and other social justice movements; United States organizational involvement in Africa; the cultural arts; personal papers of African American political and community leaders in New Orleans; and medical history, particularly in the Jim Crow South.

African art. Donated by the estate of Dr. Victor DuBois, Amistad houses 80 African artworks from the Victor Dubois Collection of African Art. An anthropologist, educator and political scientist who specialized in French West Africa, Dubois collected the artifacts while pursuing graduate studies and as a scholar for the American Universities Field Staff, a research organization funded by the Rockefeller and Ford Foundations along with twelve universities. The collection is primarily comprised of artifacts from West Africa, and includes 20th century arts such as a Burkino Faso Mossi mask, Asante swordfish gold weights, four standing Baule figures, three Dogon houseposts from Mali, and Senufo head pulley from the Ivory Coast. ARC's African art collection also holds 20 pieces of early 20th century African art from the Dr. Lionel Arnold African Art Collection. A former professor and Dean at LeMoyne -Owen College). Lionel's the collection includes a Zaire Baluba throne stool, Sierra Leone Mende Bundu helmet m ask, Ghana Ashanti gold weights, Upper Volta Bobo Fing-Mocon helmet mask, Nigeria (Yoruba Tribe) Gelede mask and Ibeji twins.

Fine Art Collection: ARC's Fine Art Collection is regarded as one of the most excellent African American and French art collections spanning from the 19th century through the present day. It boasts an exciting array of paintings, sculpture, and works on paper, now numbering over 400. Many of the works in ARC's collection were originally gathered by the Harmon Foundation in the early to mid-20th century and deeded to the United Church Board for Homeland Ministries (UCBHM), which donated the works to Amistad in 1983. Artwork in the original gift includes important examples from the 19th century, including the works of Edward M. Bannister, Leon Noel, William H. Simpson, Henry O. Tanner, and Antoine Maurine to the burgeoning years of African American visual arts during the 20th century with the works of Elizabeth Catlett, Hale Woodruff, Aaron Douglas, Jacob Lawrence, William H. Johnson, Malvin Gray Johnson, William E. Scott, Palmer Hayden, Claude Clark, Ellis Wilson, William Artis, Richmond Barthé, and Selma Burke. Works by Jules Lion, Clementine Hunter, Henry O. Tanner, John Biggers, Romare

Bearden, Vivian Ellis, Ellis Wilson, Gwendolyn Bennett, John T. Scott, David Driskell, Sam Middleton, Keith Morrison, and James Phillips, among others were added to the collection over its 30-year history.

In addition to its visual art holdings, ARC serves as the repository for the papers of artists Richmond Barthé, Elizabeth Catlett, Vivian Ellis, William E. Pajaud, John T. Scott, Hale Woodruff, and Varnette Honeywood. In December 2014, Harlem Renaissance scholar Thomas H. Wirth bequeathed to ARC the works of writer and artist Richard Bruce Nugent. Believed to be the largest collection held by an institution (totaling 406 items), it includes examples of Nugent's graphic design work for the NAACP and the House of Marr, a printing house, as well as watercolors, pencil and ink sketches, charcoal drawings, and oil paintings.²

In 2018, a certified art appraiser was hired to examine the fine art collection to determine its current value for insurance purposes. From its 2003 appraisal valuation of \$2,740,400.00, ARC's current valuation for the collection increased to \$23,788,525.00.

Current Conditions and Preservation Challenges

At present, the future of ARC is poised on the brink of important and ambitious challenges, evolving from its beginnings as a research archive and steward of significant artifacts and records of American race relations and ethnic culture. It is an educational leader and catalyst nationally and globally. As a longtime tenant in an important historic building on Tulane University's campus, which has not been modified to house and protect collections, ARC has struggled to balance its curatorial responsibilities with inherent structural and environmental limitations.

The current conditions of Tilton have been well-documented in several building assessments conducted by Tulane University and ARC (please see: History of Project). The building's conservation needs and lack of structural updates are the primary challenge to having a suitable onsite storage space for ARC's collections. While ARC established an environmental monitoring program in 2010 and updated the security in 2018, the HVAC systems fails to support the preservation environment in the building. Over the years Tulane University's Facility Services has taken preventive measures to remedy the ongoing problems with the HVAC system but their efforts have been superficial at best. ARC's archivists have consistently documented mold on archival boxes, library books and fine art collections as a result of the problems with the HVAC system. ARC's staff conducted mold remediation in 2012 and 2015 in various parts of the archival and library collections. Another contributing factor to ARC's preservation challenges in Tilton Hall is the condition of the wooden framed, single-pane windows and sky-lights in the storage area. The windows allow the outside humidity to infiltrate the second and third floors where the fine art and manuscripts, historic records, and rare books are held. We have discussed this matter with Facility Services but recognize that we need an expert in preservation methods for historic sites.

² Richard Bruce Nugent (1906 – 1987) was a gay writer and painter in the Harlem Renaissance. Themes in Nugent's work comprise portraiture, classical and biblical scenes, and works of gay eroticism, including a series of drawings of harlequin figures that appeared on a series of plates that Nugent designed.

Lighting in Tilton Hall continues to be a challenge to preserving ARC's collections. Fluorescent lights are installed in the building, causing light sources within the building that pose a hazard to collections throughout all areas of the Center. Windows in Tilton Hall are abundant throughout the storage and office areas. Fluorescent light sources are also abundant and running five and a half days per week for approximately ten to twelve hours per day. In the past windows in the storage areas were filmed to remove ultraviolet radiation; however spot measurements indicate little or no ultraviolet filtration. The fluorescent lighting throughout ARC's storage areas causes concern. Lights are energy efficient; however, their UV output is usually high.

Light readings were taken and included measurement of daylight and fluorescent light sources. Readings were taken in the storage areas at windows and aisles, all offices, reading room and exhibition spaces. Fluorescent readings in the stack areas varied widely, with a range of 600 lux to 955 lux. Daylight readings had a range of 935 lux to 1570 lux. The reading room with document exhibitions had a fluorescent reading of 345 lux. Daylight ultraviolet radiation from the source of 1600 lux is usually 40%+ with fluorescent unfiltered sources ranging 40-250 lux, with ultraviolet radiation ranging 2-12%. The majority of levels measured at the Center indicate higher levels than are recommended and optimal for preservation. Goals should be for storage space 20-150 lux; reading and work areas 150 lux, and exhibit and display lighting should be a mix of direct and diffused light.

Lastly, the fine art collection is housed on the second floor of the storage space without the requisite space and storage systems for fine art. The fine art collection is stored in a cage with two flat files and two vertical cabinets designed to hold small and medium-sized paintings. Sculptures and small mixed-media works are stored on top of the flat files and cabinets. More than 50 framed art works are improperly stored on the original book shelves that were installed in the building in 1906. Because the space is small, it cannot accommodate mobile or static art screens or rack systems. The African art is stored on the floors and existing book shelves in unsecured areas of the second and third floors. ARC's current storage of the fine and African art exposes the collections to potential damage.

History of Project

(See detailed Assessment Report in Attachments)

The first assessment conducted by ARC following its relocation to the Tulane campus was in 1995 through the Heritage Preservation's Conservation Assessment Program (CAP). In Bierce's final report, he states that "Most of the issues [facing ARC] are sufficiently large and pervasive that they are beyond the full control and management of the ARC as they are subject to planning and funding by the University to address comprehensively." The most significant topic highlighted in 1995 was the broad subject of environmental conditions and the building's HVAC system's limitations. However, the major result of the CAP assessment was the construction of a secured area for the 200+ works of African American fine art that were donated to ARC not long after its arrival at Tulane.

In 2005, Laura Thomson, then manager of ARC's Processing and Acquisitions, provided follow-up to the 2001 assessment through her participation in the Preservation Management Institute at

Rutgers University. Richard Bierce's 2010 Re-CAP report stated that "the Center has been the beneficiary of remarkable efforts by its own growing and proficient staff to address and overcome many of the deleterious aspects but challenging environment of Tilton Hall." His report "documents these many achievements in this long march to vastly improved circumstances," but that "this report also reiterates the need to continue to resolve those items of collection care, storage and protection that it can, with the renewed spirit of cooperation and assistance from the Tulane administration and physical plant staff that has developed in recent years.

Through the Re-CAP reports by Bierce and Murphy, ARC was able to secure a Preservation Assistance Grant for Smaller Institutions from NEH to fund the purchase of updated environmental monitoring equipment in the form of 14 HOBO U12 Temperature/Relative Humidity/Light/External Data Loggers. Since that time, ARC has collected and monitored the environmental conditions in the stacks area of Tilton Memorial Hall on a monthly basis.

In addition to assessments and surveys conducted by ARC, the Center has also been included in two additional assessments undertaken on the Tulane University campus in 2007 and 2018.

Methods and Standards

For this planning grant, an interdisciplinary team has been assembled. This team includes members of ARC's administration and management team who oversee collections care, preservation, and facilities' needs; a lead consultant with extensive experience in preservation planning and policy formation; a local book and paper conservator with experience working with ARC's collections; an ARC board member who is an architect with over 30 years of experience and specialties in design development, revitalization, and planning; and the Director of Feasibility, Planning, and Programming at Tulane University, ARC's host institution. This project will be informed by standards for collection care and preservation established by the American Library Association, the Society of American Archivists, and the American Alliance of Museums, as well as preservation and conservation guides such as the Northeast Document Conservation Center's Preservation Planning: Guidelines for Writing a Long-Range Plan, the Preservation Planning Program Resource Guides available through the Association of Research Libraries, the preservation planning guidelines available through the Connecting to Collections program of the Foundation for the Advancement in Conservation, and book-length resources such as Pacifico and Wilsted's *Archival and Special Collections Facilities: A Guide for Archivists, Librarians, and Architects and Engineers*. Building, planning, and architectural guidelines such as *the Handbook of the American Society of Heating Refrigeration and Air-conditioning Engineers* (Chapter 21: Museums Libraries and Archives) will also be consulted.

Early stages of this planning grant will include the consolidation of such standards for review by the project team. In addition, ARC's collections care, disaster preparedness and response policy, and overall policy and procedures manual will also be shared with the project team. Environmental monitoring data gathered since 2012 in Tilton Memorial Hall will be made available to provide a long-term historic look at temperature, humidity, and light levels in the stacks area of Tilton Memorial Hall. In consultation with the lead consultant, ARC's administration and staff will devise an effective plan to conduct a series of surveys to assess

space, collections, and operations as they relate to the storage and care of ARC's collections in Tilton Memorial Hall based on the lead consultant's recommendations. While the focus of this grant project is Tilton Memorial Hall, the consultant will also be introduced to ARC's collections held within the Tulane library offsite facility.

As a collaborative project that supports conservation and preservation, *Planning for an Improved and Sustainable Collections Environment at the Amistad Research Center* also carries the benefits outlined by Yetunde Zaid and Abiola Abioye in "Museums, Libraries and Archives: Collaborating for the Preservation of Heritage Materials in Nigeria,"³ including 1) finding new ways to encourage cultural heritage and preservation, 2) fostering best practices among institutions, 3) sharing physical resources such as space and materials, 4) sharing policies for preservation and conservation of collections, 5) better coordinated training programs and sharing of training cost, 6) experiencing collaborative working, 7) avoiding competitive bidding for same funding, 8) sharing expertise, 9) enriching and broadening professional traditions and expertise, and 10) attracting more funding opportunities.

Work Plan

A schedule of meetings during the grant cycle will include an initial video conference that will act as an orientation session for the project team. ARC's administration will create a schedule for a three-day visit to ARC and the Tulane University campus for the lead consultant to meet with the project team and to tour the space, collections, and building at Tilton Memorial Hall, as well as the offsite library storage facility, where ARC collections are housed. This visit will also include a meeting of the project team to discuss the drafting of the lead consultant's report, considerations for both ARC and Tulane University, and next steps. Following receipt of the consultant's report, the team will review and then meet again via video conference to discuss the draft and offer feedback. Submission of the final report will result in a final meeting to discuss proposed next steps for implementing the consultant's suggestions and ideas for enhanced preservation and sustainability of collections care at Tilton Memorial Hall.

This project will be planned, implemented, and managed by ARC's executive director, Kara Tucina Olidge, who will serve as project director and be responsible for grant administration and coordination of project team; deputy director Chris Harter, who will be responsible for grant reporting, budget administration, and assistance with coordination of project team, and the director of archives, Laura Thomson, who will liaison with project consultants, review consultant reports, and author the white paper. Lead consultant Evelyn Frangakis will meet with the project team to assess and determine structural factors that impact conservation and preservation practices at ARC, make recommendations for structural changes and storage solutions for collections housed at ARC based on best practices in the field of preservation and conservation, collaborate with the project team to develop a conservation and preservation strategic plan for ARC, assist in budget determination and allocations as needed to address action steps in the

³ Yetunde Zaid and Abiola Abioye (2010). "Museums, Libraries and Archives: Collaborating for the Preservation of Heritage Materials in Nigeria" World Library and Information Congress: 75TH IFLA General Conference and Council, 23-27 August 2009, Milan, Italy. <https://www.ifla.org/past-wlic/2009/191-zaid-fr.pdf> (accessed April 29, 2019).

strategic plan, and collaborate with the project team to produce the white paper on the planning process and findings. Erin Albritton will assist the lead consultant in the assessment and recommendations for the strategic plan. Bryon Stewart will advise on structural and HVAC conditions and needs at ARC and Amber Beezley will liaison with Tulane University Facilities and Planning staff and the university administration.

Project Timeline

October 2020 – December 2020:

- Create a work schedule with benchmark indicators for project completion goals. For each area of the workplan, staff members will have a project timeline indicating what progress should be achieved at each benchmark.
- Disseminate the work schedule and supporting documents to the project team for review.
- Schedule first video conference with project team members to have a contextual discussion of the history of ARC and Tilton Memorial Hall. Finalize goals and objectives for first in-person meeting in January 2020.

January 2021 – March 2021

- Conduct in-person meeting which will include a tour of Tilton Memorial Hall and the storage environment at ARC, assessment of collections as a sampling of issues encountered, discussion of the HVAC system and recent challenges and changes.
- Schedule and conduct second video conference with project team members to follow up on initial findings and questions derived from in-person meeting.
- Consultants will draft report and circulate to project team members for feedback.
- Mid-project evaluation submitted to and completed by all project team members.

April 2021

- Consultants will submit final report.
- Project team will conduct final video conference to discuss final report, next steps, and review the project goals.
- Project team will author white paper and print final report for circulation.
- ARC staff will prepare final narrative and financial reports for submission to NEH.

Project Team

Consultants:

Evelyn Frangakis, managing director at the Princeton Theological Seminary, has led diverse and innovative preservation and education programs for a variety of organizations, including the Conservation Center for Art and Historic Artifacts, New York State Conservation Consultancy, Society of American Archivists, University of Maryland, and the National Agricultural Library. Since 2004, Frangakis has been the Aaron and Clara Greenhut Rabinowitz Assistant Director for Preservation at the New York Public Library, where she has led the development of programs that ensure the long-term care and immediate access to NYPL's world-renowned collections. Frangakis has held leadership positions in ALA and SAA, served on

GPO's Depository Library Council, FLICC's Executive Board, and presented at numerous national forums. From 2013 to 2015 Frangakis was an ARL Leadership Fellow. She holds degrees from Franklin and Marshall College, Rutgers University, and Columbia University, where she was an International Thomson Scholar.

Erin Albritton, MLS, JD is a conservator, bookbinder, preservation administrator, and founding member of Fleur-du-Livre LLC. Before moving to New Orleans in early 2016, Erin served as head of conservation in the Gladys Brooks Book & Paper Conservation Laboratory at The New York Academy of Medicine from 2012 through 2015. She worked as a book conservator at the Academy from 2006 to 2012. Prior to Erin's employment at the Academy, she worked and/or received training in a number of institutions throughout NYC including Columbia University, Union Theological Seminary, the Morgan Library, and the Metropolitan Museum of Art. Most recently, Erin worked as an archivist at the Notarial Archives in New Orleans, providing reference assistance and drafting recommendations regarding long-term preservation strategies for the office's civil court and land records. Erin received her MLS with a certificate in archives and preservation administration from Queens College, City University of New York, and her JD from Tulane Law School.

Amistad Research Center Board and Staff:

Kara Tucina Olidge, PhD, executive director, is a scholar and arts and educational administrator. She is the former deputy director of the Schomburg Center for Research in Black Culture, where she served as the program director for the BNY Mellon Pre-Professional Fellowship Program. Her scholarly work focuses on the intersection of art, critical cosmopolitanism, and community activism. She graduated from Spelman College with a bachelor's degree in philosophy with a minor in art history. Dr. Olidge received a master of arts in arts administration from the University of New Orleans, where she received the Marcus B. Christian Graduate Scholarship. Dr. Olidge was one of four emerging arts administrators selected for the National Arts Administration Mentorship Program. She received her Ph.D. in educational leadership and policy at the State University of New York at Buffalo (SUNY Buffalo, where she was awarded the Mark Diamond Research Grant for her doctoral work, "Critical Cosmopolitanism and the Intellectual Work of Alain Locke."

Christopher Harter, deputy director received his MLIS from Indiana University in 1996 and has worked as a librarian/archivist at the Indiana Historical Society, Indiana University-Bloomington's Lilly Library, and the University of Illinois. He is the recipient of research awards from the American Library Association, Indiana University, the University of Wisconsin Madison, and the University of California-Santa Barbara. His publications have focused on the history of little magazines and small presses, and archival/library outreach to faculty and students. As the deputy director at the Amistad Research Center, he assists in collection acquisition and development, the creation and maintenance of strategic partnerships, information technology, staffing, and budgeting. He has served in various capacities at the Amistad Research Center since 2007.

Laura J. Thomson, director of Archives Division has been an archivist for nineteen years, specializing in the arrangement, description, and preservation of archives and manuscripts collections, and has managed the Manuscripts Processing Department at Amistad for the last ten

years. She has a master's degree in library and information science from the University of South Carolina, a master's in fine arts in the book arts from the University of Alabama, and a certificate in Preservation Management from Rutgers University. She is a bookbinder and fine press printer in her spare time, teaching and working out of an artist studio in the Bywater neighborhood of New Orleans. You can see some of her book work at www.doppelgangerpress.com.

Byron Joseph Stewart, AIA, Board Treasurer. Stewart is president and chief executive officer of Byron J. Stewart & Associates in New Orleans, Baton Rouge and Shreveport, LA. In 1979 he graduated from Southern University of Baton Rouge with a bachelor of architecture. With an esteemed career spanning more than 38 years in the Architectural profession, Stewart has led various multi-disciplinary teams consisting of architects, engineers, CADD operators and other professionals in the successful completion of numerous public and private sector projects with construction budgets of up to \$500 million. As one of New Orleans' most innovative architects and businesspeople, Stewart's body of work also credit joint venture partnerships with Perez, Ernst & Farnet on the Harrah's New Orleans Casino project, and a wide range of public sector projects (HANO, RTA, OPSB, the New Orleans Convention Center, the Shreveport Convention Center, New Orleans Armstrong International Airport, etc.) and private sector projects ranging from retail and commercial buildings to churches and residences.

Tulane University Staff:

Amber Beezley, Associate AIA, LEED AP, serves as the Director of Feasibility, Planning and Programming at Tulane University. She received her master of architecture degree from Tulane University and previously served as a junior architect at Tulane and as the interim director of University Planning.

Project Results and Dissemination

As the result of the collaborative efforts of the planning project team, ARC will have a comprehensive strategic plan and budget to address the structural and storage capacity for collections stored at Tilton Memorial Hall. The strategic plan will serve as the guide for Amistad's implementation phase of the project. Another expected outcome of the project is that project team will identify potential funding resources for and partner with Tulane University to apply for grants to support the project. An added benefit of the collaborative process is that Tulane University will have substantial knowledge of the preventative conservation strategies needed to preserve Amistad's collections. This will be extremely helpful as ARC works with Tulane University Facilities Services to monitor the health of the historic building and environmental conditional that impact collection preservation.

The project will be highlighted throughout the year on Amistad's newsletter, blog and social media sites. As part of this project, ARC will create a dedicated blog series that will track the progress of the project and facilitate discussions regarding preservation issues encountered. ARC will promote the project through networking with professional organizations, such as the Society of American Archivists and the American Library Association. ARC project staff will submit panel proposals on the preservation and conservation needs of community-based organizations and encourage colleagues from other institutions to participate in order to provide examples of best practices and lessons learned to others in the archival/library fields. Lastly, the project team

will produce a white paper on its findings for submission to academic journals for the archival and library professions.