

The Wolfsonian—Florida International University  
NEH Sustaining Cultural Heritage Collections program

## INTRODUCTION

### *Overview of project*

The Wolfsonian—Florida International University seeks NEH support to pursue a sustainable preservation strategy for several components of our collection, most notably works on paper, photographs, and textiles. These holdings are currently stored in our offsite storage Annex, from which individual objects must from time to time be transported to our headquarters building, which houses our galleries, photography studio, and research center. In order to eliminate the need to transport objects back and forth, thereby exposing them to large, rapid fluctuations in temperature and relative humidity, we propose to move these collection groups permanently to the headquarters building, where we will hold them in newly installed compact shelving, flat files, and cold storage. The result will be a storage configuration that offers a more suitable environment for these materials, and one that permits access for students, researchers, and the public without compromising sustainable preservation practices. This project forms part of a multi-phase effort to address the preservation challenges posed by our large and varied collection, our historic buildings, and South Florida's tropical climate.

### *Profile of organization*

The Wolfsonian—Florida International University uses objects to illustrate the persuasive power of art and design, to explore what it means to be modern, and to tell the story of social, political, and technological changes that have transformed our world. It encourages people to see the world in new ways, and to learn from the past as they shape the present and influence the future.

The Wolfsonian opened to the public in 1995. In 1997, it became a unit of Florida International University (FIU), following founder Mitchell Wolfson Jr.'s donation of his collection and three historic buildings to the state of Florida. The Wolfsonian is housed in a 1927 Mediterranean Revival building, which in 1992 was repurposed and enlarged for the new museum—a seven-story, 56,000-square-foot facility, located at 1001 Washington Avenue on Miami Beach. In addition to public facilities and administrative offices, the building currently has 4,800 square feet dedicated to small object and painting storage on the 4th floor, and a rare book and reference library, which occupies the entire 3rd floor. The Wolfsonian's remaining object collections (furniture, works on paper, photographs, textiles, medallions, and large decorative arts items) are housed in a 28,000-square-foot, historic light-industrial space in Miami Beach known as the Annex. Both of these facilities are owned by FIU. A planned expansion to our headquarters building, funded partly by a \$10 million Miami-Dade County bond issue, will add another 36,000 square feet, creating additional public access and support spaces.

The Wolfsonian's collection consists of works from many countries produced primarily between 1850 and 1950. It has grown substantially in the decades since its founding, most notably with an additional gift of 25,000 items by Mitchell Wolfson, Jr., as well as through purchases and gifts from other donors. The museum's object collection currently holds roughly 55,000 items. Together with the library collection, which consists of more than 100,000 titles, these objects are at the heart of The Wolfsonian's mission and key areas of activity, including exhibitions, educational programs, digital initiatives, and research. Two documents, a Collection Plan (currently in draft form) and a Collection Management Policy, guide the development and care of the collections.

We welcome roughly 30,000 visitors annually. We have 40 fulltime paid staff, and an operating budget of \$4.0–4.5 million.

## SIGNIFICANCE OF COLLECTIONS

### *Nature, size, and intellectual content of collections that are the focus of the project*

The proposed project addresses preventive conservation for a number of collection groups. Except where noted, all collection items come from The Wolfsonian's core collecting period, 1850–1950.

#### Works on paper

- Posters (7,000 items): Strengths include First and Second World War posters from many countries, and propaganda from the Spanish Civil War; election posters from interwar Netherlands, Austria, France, and Weimar Germany; and a wide range of posters from Nazi Germany and Fascist Italy. The Wolfsonian also has many publicity posters for world's fairs; advertising posters, especially for travel, lighting, and electrical utilities; and work safety posters. Among the significant designers who are represented are Lester Beall, Jean Carlu, Ludwig Hohlwein, and Julius Klinger. Included is an international collection of almost 4,000 HIV/AIDS awareness posters from the 1980s and later decades gifted to the museum in 2012.
- Fine art prints (4,000 items): Covers a wide range of print techniques, including: lithography, etching, woodcuts and wood engraving, linocuts, screen printing, aquatint, and others. Many of the subjects relate to industry, mining, labor, and urban and rural life. While the holdings are multi-national, there is an especially strong concentration from the USA in the 1920s and 1930s, which includes numerous works by Howard Cook, Mabel Dwight, Paul Landacre, Elizabeth Olds, Harry Sternberg, Dox Thrash, Charles Turzak, Benton Spruance, Lynd Ward, and others; and a large number of pieces produced under the auspices of the Federal Art Project.
- Drawings (12,700 items): Roughly three-quarters of these are design drawings for architecture, interiors, decorative arts, furniture, industrial products, and theater sets. They document work by significant designers, including Fortunato Depero, Alfonso Ianelli, Josef Hoffmann, and Walter Von Nessen, as well as many lesser-known figures. Among the fine art drawings are preparatory sketches and finished works by artists such as Joe Jones, Eric Gill, and Minna Citron.
- Architectural archives (750 boxes): The collection holds archives, including design drawings, presentation drawings, and photographs, for two important U.S. architectural firms: Schultze & Weaver (a New York firm that specialized in luxury hotel design), and John Eberson (a firm that specialized in movie theaters).

Photographs (4,700 items): Most photographs in the collection are black-and-white gelatin silver prints that document the built environment: building interiors and exteriors, world's fair pavilions, industrial scenes, and infrastructure. Among the photographers represented are Lewis Hine, Bereneice Abbott, and Wendell McRae. There are also many portrait photographs, including a recent gift of portraits of American cultural figures by Carl Van Vechten.

Textiles (5,000 items): The great majority of these are textile samples produced by the Wiener Werkstätte, a ground-breaking decorative arts workshop founded in turn-of-the century Vienna. There are also textiles by Chris Lebeau, Herta and Paul Amirian, members of the Omega Workshops, and many others. Textiles designed for the Works Progress Administration, and souvenir and propaganda objects—scarves, handkerchiefs, banners, tapestries, etc.—are also well-represented in the collection.

Medallic art (2,300 items): These items include medals, medallions, plaquettes, and coins struck to commemorate historical anniversaries, military victories, and technological achievements; to mark holidays, expositions, and sporting events; and to honor political leaders; and to indicate membership in organizations.

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Mixed media (450 works): The Wolfsonian holds ball favors from events held in Central Europe between the 1830s and 1920s. These works generally consist of multiple media, including paper, metal, textiles, leather, wood, and plastic.

*The collections' past, current, and potential use for humanities purposes*

The works described above form a critical part of The Wolfsonian's collection, which itself is at the core of our identity and the activities we conduct. The Wolfsonian draws on these materials—particularly works on paper—for exhibitions and publications; K–12 educational programs; adult public programs; collaboration with the academic community at FIU; and our role as a research institute that hosts an annual international, competitive fellowship program. The relevant projects number in the hundreds, from which the following examples (dating from the recent past to the projected future) are drawn:

Exhibitions

The parts of the collection addressed by this project feature in many of the exhibitions that The Wolfsonian presents. The following are several that draw primarily from these collection areas.

- *Julius Klinger: Posters for a Modern Age* (2017–18)  
Recognized as a leading graphic artists of the modern age, Julius Klinger (1876–1942) transformed commercial visual culture through innovative posters, book and magazine illustrations, ornamental and typographical design, and brand development. Associated with both the Vienna Secession and Jugendstil, Klinger became famous as a poster designer in Germany, eventually returning to Austria to found a studio at the outbreak of the First World War. The exhibition, which drew on more than 40 posters from The Wolfsonian, as well as prints, drawings, and other works, was accompanied by a companion book of the same title. It will be presented at the Poster House in New York City, opening in March 2021.
- *The New Deal: Art Relief* (opened December 2020)  
The Great Depression hit the art world hard. Faced with a collapse in demand for their works, artists joined millions of Americans threatened by the loss of livelihood and hunger. When President Roosevelt launched a work relief program—the Works Progress Administration—in 1935, his vice president, Harry Hopkins, made sure that artists would be included, saying “hell, they’ve got to eat just like other people.” The result was the Federal Art Project (FAP), a network of art centers across the country, funded from Washington but locally administered. FAP artists taught classes, painted murals, designed posters, produced easel paintings, prints, and sculptures, and more. *The New Deal: Art Relief* showcases a variety of works, featuring 14 posters and 10 other works on paper, in addition to paintings, books, sculpture, and other items.
- *Messaging a Pandemic* (launches Spring 2021), Google Arts and Culture online exhibition  
*Messaging a Pandemic: Graphic Communication and HIV/AIDS* explores the dramatically different approaches used by public health organizations, governments, and community activists around the world to shape practices and spread awareness through graphic design during the height of the AIDS epidemic. Drawn from digital photographs of The Wolfsonian's extensive collection of posters from this period, *Messaging a Pandemic* connects this recent history to visual communication during our current crisis, the ongoing COVID-19 pandemic.
- *Aerial Vision* (Opens Fall 2021)  
*Aerial Vision* will explore how the new technologies of airplanes and skyscrapers transformed ways of seeing, experiencing, and interpreting the modern world. More than 50 works on paper

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will be the primary media propelling this narrative. The Wolfsonian's expansive holdings supporting *Aerial Vision* include travel posters, architectural renderings of skyscrapers, and artist's interpretations of these new visual realities through drawings, prints, and photographs.

#### Youth and family programs

Wolfsonian K-12 programs such as *Zines for Progress* (a zine-making program for high school students) and *STEAM X Design* (which uses art and design to introduce K-12 classrooms to drafting, geography, geometry, and more) typically involve visits to the museum to view the collection, where such objects as posters, mural studies, and other works serve as demonstrations for particular concepts. (We have created virtual versions of both programs for the 2020-21 school year and substituted online image galleries for the field trip visits.) Our printed *Discovering Design* family guides encourage intergenerational learning in our galleries. Several of these guides—"Posters for a Modern Me" (2018), "Caution: Designers at Play" (2016), and "Winged Warriors" (2015)—focus on works on paper.

#### Adult programs

Our adult public programs engage audiences with our collection through presentations, workshops, and other events. Examples from the past few years that have focused on works on paper include:

- *Posterfest* (2018, 2019)  
With the aim of celebrating the poster as a communication medium, The Wolfsonian presented day-long events in 2018 and 2019, featuring printing demos, gallery tours, special installations, panel discussions, design competitions, and more. The 2018 event was inspired by two poster exhibitions in our galleries, *Julius Klinger: Posters for a Modern Age*, and *Constructing Revolution: Soviet Propaganda Posters from between the World Wars*. The 2019 event focused on the role of posters in HIV/AIDS awareness campaigns; it featured an installation juxtaposing historical posters from our collection with new posters created by Miami designers. Total attendance for the two events was close to 1,000 people.
- *War and Healing* (2018-2019)  
The Wolfsonian participated in an NEH-supported reading and discussion program, led by a FIU faculty member, dedicated to helping veterans explore the process of reintegration into civilian life through art and literature. The program consisted of two four-week sessions, each of which launched at The Wolfsonian, where participants discussed how works in The Wolfsonian's collection from World War I (primarily posters and prints) reflected soldiers' experiences.
- *Designing Activism* (2020)  
In the protests that marked the summer of 2020, activists drew inspiration from past imagery to create images for the present. In this virtual public program, curator Shoshana Resnikoff showed examples of propaganda graphics from our collection and discussed with Miami-based designers how such images can be made to resonate with contemporary protest movements.

#### FIU classes

As a university museum, The Wolfsonian places priority on offering faculty and students access to our collection, including works that are not on display in our galleries, for purposes of research and learning. Courses that have focused on works on paper include:

- *The Arts of China and Japan*  
In 2014, Lidu Yi (associate professor, art and art history) revised her survey on Chinese and Japanese art history to include multiple visits to the Wolfsonian to examine examples of late

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19<sup>th</sup>-century Japanese woodblock prints, portfolios showcasing Japanese displays at world's fairs, and propaganda from the Russo-Japanese War to World War II. Students projects included curating a hypothetical exhibition using Wolfsonian materials and producing an intensive research paper on a single object. Li also curated an exhibition of woodblock prints from the collection by Koizumi Kishio, which was displayed at FIU's on-campus Frost Art Museum.

- *Computer Methods in Landscape Architecture*  
In 2012, Ebru Ozer (associate professor, landscape architecture) created a new course aimed at developing computer modeling skills for landscape architecture students. Students visited the museum to view the collection, chose from a selection of plans, drawings, and renderings for imaginary and/or unbuilt landscapes, and used them as structuring elements for technical 3-dimensional modeling.
- *Culture in the Anthropocene*  
To be offered in Spring 2021, this Honor's College course taught by Amy Huseby (assistant professor, English) addresses how changes in humankind's relationship to the natural world since the Industrial Revolution are expressed in literature, film, and visual art. A range of works on paper from The Wolfsonian—prints from the 1930s that depict the use of coal in steel mills as a driving force of material progress—will serve as sources for the course.

### Research

The Wolfsonian collection is a resource for researchers from around the world. Through our annual fellowship program we invite doctoral candidates and advanced scholars to visit for periods of 3 to 5 weeks, during which time we provide access to any needed part of the collection. Past fellowships have focused on collection areas addressed in this project, such modernist textiles from the Omega Workshops, an archive of photographs of works by Nazi architect Paul Troost, American prints from the New Deal era, posters promoting European colonialism, and design drawings by the architect John Eberson. An upcoming fellow will consult drawings by the Yugoslav architect Josef Plecnik.

Wolfsonian fellows, and other scholars who have visited the museum or consulted our online collection, have published works on paper and other items from the collection in many books and scholarly articles. Among the books that have appeared since 2017 are the following:

- David Francis Martin, *The Lavender Palette: Gay Culture and the Art of Washington State* (Cascadia Art Museum, 2020)
- Stephanie Pilat, ed., *Routledge Companion to Italian Fascist Architecture* (Routledge, 2020)
- Gregory Maertz, *Nostalgia for the Future: Modernism and Heterogeneity in the Visual Arts of Nazi Germany* (Ibidem-Verlag, 2019)
- George H. Marcus, *Introduction to Modern Design: Its History from the Eighteenth Century to the Present* (Bloomsbury, 2019)
- Gordon Samuel, *Cutting Edge: Modernist British Printmaking* (Bloomsbury, 2019)
- Rob Brueggmann, ed., *Art Deco Chicago: Designing Modern America* (Yale University Press, 2018)
- Jens Ebert, ed., *Junge deutsche und sowjetische Soldaten in Stalingrad: Briefe, Dokumente und Darstellungen* (Wallstein Verlag, 2018)
- Lane Demas, *Game of Privilege: An African American History of Golf* (University of North Carolina Press, 2017)

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*Relationship of our collection to similar holdings elsewhere*

Like The Wolfsonian collection as a whole, the works addressed in this proposal comprise a highly unusual, if not unique cultural heritage resource: they combine holdings typical of an art museum with materials that provide the narrative capacity of a history museum or library. Other U.S. institutions hold significant poster collections, such as the Hoover Institution and the new Poster House museum in New York City. The same is true for design drawings (the Cooper Hewitt Smithsonian Design Museum, University of California Santa Barbara, and Syracuse University), architectural photography (the National Archives, Avery Library at Columbia University), fine art prints, textiles, and more. But the scope of our collection enables students, researchers, and the museum itself to pursue a range of significant stories, often transnational, across various media in ways that are not possible with other single collections of visual culture and art. Among these narratives are European colonialism, the cultural role of world's fairs, the political conflicts of interwar Europe, and the intersection of politics, art, and design in 1930s United States. One sign of the depth and significance of our holdings in certain areas is that it is not uncommon to receive a research visit by scholars from Europe (especially Italy and the Netherlands) who come to Miami Beach to conduct research on the design and decorative arts of their home country.

## **CURRENT CONDITIONS AND PRESERVATION CHALLENGES**

*Present conditions and preservation challenges facing the collection*

All the materials described above are currently housed in our storage Annex, a 28,000 square-foot building, located in Miami Beach, about one half mile from our headquarters. This reinforced concrete and masonry building, with large windows on its front façade, was completed in 1927 to house telecommunications equipment for the Southern Bell company. The building was purchased in 1989 by museum founder, Mitchell Wolfson Jr., to store his collection and subsequently gifted to FIU.

The chief preservation challenge for the collections stored in the Annex comes from the need to regularly transport selected items between their storage location and our headquarters building, which houses our galleries, photography studio, and research center. Providing access for purposes of exhibitions, photography, and research subjects items to large, rapid shifts in temperature and humidity as they move from climate-controlled facilities out into South Florida weather and then back inside. That these items, particularly works on paper, are among the most frequently accessed and environmentally sensitive materials in our entire collection makes addressing this problem all the more urgent.

An additional challenge comes from the environmental vulnerability of the Annex itself, an historic building with large window openings. Although we have made improvements to the building envelope and have a long-range plan to address this vulnerability—in particular, by installing impact glass—we cannot discount the current risk posed to our collection during Florida's hurricane season. For that reason, we have covered our flat-file cases in plastic sheeting and packed our archival boxes in stacked, corrugated polyethylene Kiva containers (*see photographs, attachment 6*). Ensuring the safety of our collection in this way comes at a heavy cost for accessibility—to retrieve a print from storage, for example, we must use a lift to unstack the Kiva and search for the proper box in the large container.

*Overview of preventive conservation practices and policies*

The Wolfsonian's Collection Management Policy (created in 2003 and revised in 2019) guides our preventive conservation practices across both of our buildings. Environmental controls aim to limit

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deterioration of the collection. Through a combination of HVAC system and dehumidifiers, we aim to keep temperatures at 72° F. (±5) and relative humidity at 50% (±5) in all storage areas and galleries. Light levels are regularly monitored and kept at acceptable levels, and all light-sensitive materials are stored in ways such that they are exposed to a minimal level of light radiation. Routine housekeeping involves dust removal from exhibition and storage areas, and vacuuming with a HEPA filter. Collection storage areas are cleaned thoroughly every year and inspected at least every two months for any signs of pest activity through our Integrated Pest Management monitoring program. Any pest findings are recorded in spreadsheets, which are analyzed for activity trends and possible remediation plans.

Regarding the items addressed in this proposal, The Wolfsonian follows AAM best practices related to appropriate methods and materials. Works on paper are placed in acid-free paper folders and stored in solander boxes or flat file drawers, depending on size. Charcoals, pastels, and other fragile works are stored in customized sink folders made with acid-free cardboard. Photographs are stored in Mylar sleeves, acid-free envelopes or interleaving, and placed in solander boxes. Small textiles are stored on acid-free board supports and wrapped in acid-free paper, and stored in solander boxes. Larger textiles are rolled on acid-free tubes and wrapped with acid-free tissue and Tyvek covers. Medals and coins are placed inside polyethylene sealable bags with Ethafoam padding and stored in acid-free boxes. As noted above, we have created additional layers of protection against environmental hazards by covering flat files in sheeting and storing archival boxes in Kivas.

*Current levels of administrative control over the collection and their role in implementation of the project*

The Collection Management Policy guides inventory and tracking practices. All objects have accession numbers recorded either on their verso or on accompanying tags. Each folder, box, Kiva, shelf, or other storage location is labeled with an identification number. Boxes with multiple items have an inventory sheet, recording every item. The Re:Discovery collection database has a record for the location of each item. The museum registration staff conducts spot inventories each month, tracking and confirming locations recorded in the database, ensuring that each object has a tag, and confirming object condition.

The proposed project will involve moving objects from their current storage location in the Annex to new storage furniture in our headquarters building. We will track the movement of objects through object tracking forms and transfer receipts, and record new locations in real time in the database. We will conduct a final inventory of all transferred items at the end of the move.

## **HISTORY OF THE PROJECT**

*Previous preservation actions and assessments*

*Rationale for this project and expected outcomes*

Over the past decade, The Wolfsonian has commissioned the following reports: Environmental Management Assessment (2016, Watson & Henry Architects); Collections Care Assessment (2016, Robin Bauer Kilgo, Florida Association of Museums); Risk Assessment (2015, Conservation Center for Art & Historic Artifacts); Long-Range Collection Care Plan (2011, Rosa Lowinger & Associates). Although the reports have addressed a range of issues and include many recommendations, they all address the challenges of preventive conservation in the contexts of non-purpose-built, historic facilities and South Florida's hot and humid climate. Of most relevance to the proposed project, they call for improvement to storage practices and building envelopes, and consolidation of collections (*see attachment 6*).

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We have taken a number of significant steps so far to address these recommendations. We have hired a collections manager, who has extensive conservation expertise. Collections that had been housed in an office building in downtown Miami have been packed and moved to our storage Annex. All works on paper in the Annex are now housed in an appropriate manner, as detailed in the section above. We have upgraded and expanded our environmental monitoring in both buildings and subscribed to the eClimate Notebook in order to analyze the collected data. The installation of a Johnson Controls system in our headquarters building allows 24/7 monitoring of our HVAC performance by FIU Facilities Management. In 2021, FIU Facilities will complete a \$1.5 million project to improve the building envelope at this location, including repair of stucco and spalled concrete, upgrade of rooftop vents, installation of new roof coverings, and replacement of window curtain walls with impact glass. The project will eliminate the threat of water intrusion, reduce the impact of outside heat and humidity fluctuations on the internal climate, and harden the structure against catastrophic storms. A planned expansion of the headquarters building (just approved via referendum by Miami Beach voters) will augment the space available for mechanical equipment and permit future upgrades to our environmental control systems.

The rationale for the proposed project grows out of these reports and the actions already taken. A large and highly vulnerable part of our collection will be transferred to our headquarters building, a more robust facility than the Annex (and one that will receive further upgrades, just described, before the project begins), offering improved long-term storage while eliminating the need for regular transport of items for purposes of exhibitions, research, and photography. The installation of compact shelving will add a layer of passive protection for these items (by comparison with open shelving), while also relieving stress on available storage space. The addition of cold storage, which we do not currently have, will create better conditions for the sustainable preservation of our collection of photographs.

*How the project relates to our sustainability initiatives and strategic plan*

The Wolfsonian's 2021–25 strategic plan has five pillars: (1) deepen research on the collection; (2) engage the South Florida community through K-12 programs and public outreach; (3) create new resources for public engagement with the collection; (4) invest in the success of FIU students; and (5) ensure the institution's long-term sustainability. The first four of these goals all rely on access to our collections. Students, researchers, and our own staff must be able to conduct research on our resources, either directly or through high-quality digital images. Access to the collection is equally vital to our in-person exhibitions and growing array of online projects, as well as to the conduct of programs for K–12 students.

Under present conditions, however, there is tension between these four goals and a key element of the fifth goal—the long-term preservation of our collection, a fundamental commitment for any museum. The proposed project will do much to ease that tension. Not only will it transfer this part of our collection to a more appropriate and resilient facility, but it will permit increased access to these materials without the tradeoff of subjecting them to the hazard of transport between two buildings.

The larger strategic framework for this project is a multi-phase plan to improve our collection storage and handling. The early phases focus on our headquarters building. The first phase, funded by an award from IMLS, is already underway: a comprehensive library collection care project, including cleaning and rehousing items, and installation of compact shelving on the 3rd floor. That project complements the project proposed here. By moving our works on paper, photographs, and other materials to the 4th floor



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of the same building, we will consolidate our most frequently accessed holdings, allowing us to create a more efficient research center serving students and scholars. The installation of compact shelving on both floors, moreover, will reduce the storage footprint and permit creation of new spaces for public interaction with our collection, such as galleries, a collection study room, and a digital humanities lab.

The move of the works on paper, photographs, textiles, and other works to the headquarters building will displace a part of the collection currently stored on the fourth floor: small decorative arts and industrial design objects. These items are subject to fewer access requests and are, in general, made from materials that are more hardy in the face of shifts in temperature and humidity, making them more suitable for offsite storage at our Annex. The latter phases of our facilities improvement plan will focus on that structure: upgrades to the building envelope and HVAC system, installation of compact shelving for the small objects and new racking for the large objects (primarily furniture), and creation of a photography studio, a researcher study room, a limited conservation lab, and other back-of-the-house upgrades. We are currently investigating opportunities to seek support for those phases.

## **METHODS AND STANDARDS**

### *How the project will employ sustainable preservation strategies*

This project addresses parts of our collection that are particularly susceptible to environmental stress. Accomplishing it will eliminate the need to transport these items between buildings and will house them in an upgraded, more resilient facility. Furthermore, we will be able to segregate items by material, so that each can be stored in the most appropriate environment (such as cold storage for photographs). Taking these measures will do much to slow the rate of deterioration that such materials undergo and minimize the need for active conservation treatment of individual items.

### *Development of a storage plan*

#### *How research, standards, and practices provide a basis for the project*

#### *Methods and materials used to rehouse the collection*

The proposed project is part of a multi-phase collection care improvement strategy which aims to achieve the key recommendations of the assessments that we commissioned in 2015–16 and to comply with AAM standards for environmental conditions and storage materials. During 2020, a team led by our acting director carried out a review of the volume of material/boxes in the relevant collection categories (works on paper, photography, textiles, medallic art, and mixed media); calculated the shelving, drawer, and cold storage capacity required to store these items and accommodate expected growth over at least twenty years; investigated storage system options offered by different vendors; and developed a space plan for the installation of this equipment on the 4<sup>th</sup> floor of our headquarters building. The plan integrates compact and fixed shelving with flat file layouts in order to create counter-top workspaces for the varying activities that take place in a storage facility, including conservation assessments, collection care, inventory control, and exhibition preparation.

The equipment to be purchased, as well as the existing flat files that are incorporated in the plan, meet AAM best practice recommendations for storage of artworks, including: powder-coated shelving, gasketed cabinets and flat files, and temperature- and humidity-controlled cold storage units. The storage furniture (*indicated by color code in the floor plan, attachment 7*) to be purchased includes:

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- Twenty rows (20' and 16'-long) of high-density, mobile 4-post shelving units mounted on rails. This hand-operated, mechanical-assist compact system will provide approximately 2,200 linear feet of capacity, in 48" w x 24" d bays. These shelves will accommodate works on paper, textiles, and medals stored in acid-free boxes. (*Burgundy and red units on floor plan*).
- Two rows of mobile and one row of stationary 20'-long cantilevered racks for storage of large rolled textiles, to be installed within the compact shelving system described above. The racks have 7 levels each and can accommodate tubes up to 135" long.
- Seven 54" w x 42" d x 88" h stationary high-density cabinets with flat files below and 3 adjustable shelves above. The flat files will be for works on paper and the shelving above for architectural drawings and archives stored in acid free boxes of various dimensions. Total 93 linear feet of shelving. (*Purple on floor plan*).
- Two 84" w x 54" d x 35" h stationary, high-density flat files (*green on the floor plans*). Each cabinet has 10 drawers that will store works on paper up to 80". The new flat file cabinets will supplement our existing inventory, comprised of 10 54" w x 42" d x 35" h and 4 84" w x 54" d x 35" h flat files (*yellow units on the floor plan*), which will provide the base for laminate covered work spaces.
- Two 49-cubic-foot, glass-door laboratory mobile refrigerators with temperature controls between 35–45F, digital display, and audible and visible alarms, to serve as photography cool storage (*not featured on floor plan since they are mobile*).

*How data will be collected and evaluated to assess effectiveness of sustainable preservation strategies*

Data about temperature and relative humidity levels in storage spaces are collected through HOBO dataloggers, and analyzed monthly through eClimate notebook, an online tool that calculates a rate of decay (Time Weighted Preservation Index, or TWPI) for collection items based on environmental conditions. By comparing the most recent year of TWPI data for the collections in their current storage environment at our Annex with data we will gather after the transfer of the objects, we can assess how the new conditions impact the rate of chemical delay and the expected longevity of these materials.

We will also gather data on cost savings that come from reducing our need to transport items between our Annex and headquarters building. These costs currently include gasoline for our van, truck rental for larger works, and an occasional need to hire art handlers. With the most frequently requested items relocated to our headquarters building, we expect to see a substantial decline in these expenditures.

*How the proposed project will support resilience in the face of threats*

The Wolfsonian has a comprehensive disaster preparation, response, and recovery plan, which is updated annually and complies with FIU's broader disaster planning policies. The most acute threat we face comes from hurricanes, which hold the potential both for flooding and wind damage. The proposed project will result in the storage of vulnerable collection material on the fourth floor of a building (sometimes described as a "fortress"), designed in the aftermath of the devastating 1926 hurricane to withstand the most powerful winds. We believe that, short of relocating our collection away from South Florida, we cannot provide a more disaster-resilient environment for our collection than this building.

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## WORK PLAN

### *Briefly identify key dates and activities*

The project has been organized in four different major activities, some of which overlap in timing (see *workplan, attachment 2*).

#### Major Activity One. Preparing the 4<sup>th</sup>-floor storage space

- 1A. Complete training of new hires in art handling, packing, and moving objects (October 2021).
- 1B. Pack and move artwork (January–September 2022). Approximately 5,000 decorative art objects now housed on the museum’s 4<sup>th</sup> floor will be soft packed, boxed, and crated for transport to the Annex.
- 1C. Transport packed collection to Annex (October–November 2022). Crates and boxes will be moved to the Annex building, then organized in appropriate racking. This step includes updating location records.
- 1D. Relocate existing storage furniture (December 2022–January 2023). All empty storage cabinets on the 4<sup>th</sup> floor will be moved to other designated areas. Painting racks and areas adjacent to the installation of new storage furniture will be appropriately protected.

#### Major Activity Two. Installation of new storage furniture

- 2A. Finalize installation plans (October 2021–January 2022). Documents and specifications will be reviewed, finalized, and submitted to appropriate FIU departments for approval.
- 2B. Submit order for new storage furniture (February–March 2022). Final specifications for compact shelving and fixed shelving, flat files, and refrigeration units will be approved and the orders sent out.
- 2C. Installation of storage furniture (October–December 2022). This includes the installation of new furniture and cold storage units, and transport and installation of existing flat file cabinets.
- 2D. Clean and assign storage locations for all furniture (January 2023). Every furniture unit as well as all shelves and drawers will be assigned a unique location ID number. All shelves and drawers will be dusted and lined with appropriate padding in preparation to receive objects. Also, the environmental monitoring and IPM programs will be redesigned and restarted within the new space layout.

#### Major Activity Three. Prepare collections to be moved

- 3A. Finalize collections organizational plan for new storage (November–December 2022). In accordance with assessment recommendations and museum preservation standards, final details for the reorganization of the collections according to their type, media, and size will be completed.
- 3B. Pack collections to be moved to new storage area (January–May 2023). There are 31 Kivas already packed with boxes holding approximately 26,000 small works on paper, photographs, medals, and small textiles. They are ready for transport. Large works on paper stored in flat files will be packed in custom portfolios. A crating and support system will be built for safe transportation of large textiles, already rolled and individually wrapped in polyethylene. Architectural archives will be crated and palletized.

#### Major Activity Four. Move and organize collections in new furniture

- 4A. Transport collections to new space (May–July, 2023). The move will start with the collections contained in Kivas, followed by works on paper in portfolios, rolled textiles, and architectural drawings.
- 4B. Unpack and organize relocated collections in new furniture (August 2023–March 2024). All objects will be uncrated and placed in designated permanent locations, which will be recorded in the database.

## PROJECT TEAM

### *Names, qualifications and contributions of key staff members and consultants*

The project director will be **Casey Steadman**, Wolfsonian acting director and deputy director for business affairs, who has led development of a master plan for The Wolfsonian and managed capital

The Wolfsonian—Florida International University  
NEH Sustaining Cultural Heritage Collections program

projects totaling more than \$40 million at the Atlanta History Center. He will be joined on the project management team by 3 other staff members (*see list of personnel, attachment 3; and resumes, attachment 4*). **Silvia Manrique Tamayo**, collections manager, will oversee handling and movement of collection items; Manrique has bachelors and master's degrees in conservation, has 15 years of experience as a conservator and collections manager, and managed an earlier collection relocation project for The Wolfsonian. **Richard Miltner**, associate director for exhibitions, who led the development of the space plan (consulting with vendors, the collections manager, and facilities supervisor), will oversee execution and refinement of the plan; he is an award-winning exhibition designer, and has overseen collection care and facilities space planning over more than 30 years at The Wolfsonian. **Thom Wolek**, assistant director of operations and security, will oversee the installation of compact shelving; Wolek is responsible for environmental conditions at The Wolfsonian, and has managed such projects as replacement of the security system and installation of an advanced audio-visual system.

**Kim Bergen**, chief registrar, will be responsible for tracking object movement, conducting inventory, and procuring equipment and supplies. She has more than twenty-five years' experience in museum registration practices, and collection management and care. **Jon Mogul**, associate director, research, education, and grants, will advise on issues of researcher access; he coordinates the museum's fellowship program and is past chair of the Association of Research Institutes in Art History. The Wolfsonian will also hire collection relocation technicians to assist with packing and moving as needed (*see job description, attachment 4*).

## PROJECT RESULTS AND DISSEMINATION

### *How the project will strengthen our humanities work and how we will disseminate results*

The Wolfsonian recognizes that its future is tied to energizing its participation in the intellectual life of Florida International University. For that participation, our collection is an enormous asset—a deep and broad resource for learning and research in the humanities. Accomplishment of the project proposed here will ensure that such humanities work, which requires that students and scholars have access to objects (either directly or via digital photography), can take place in harmony with the sustainable preservation of critical parts of the collection. Moreover, we will be able to encourage expansion of our research and educational activities, as the installation of compact storage will allow us to accommodate growth of the collection and, at the same time, create facilities used for research purposes.

We will disseminate results of this project through a number of avenues. As a member of the Association of Research Institutes in Art History, an international consortium of museums and research centers, we will have the opportunity to inform professionals in the field at semiannual board meetings and annual institutional research reports. Our collections manager will report on the methods and results of the project at the annual meetings of the Association of Registrars and Collections Specialists and the American Institute of Conservation, as well as the Florida Association of Museums conference. We will also publish storage solutions in *Storage Techniques for Art, Science, and History*, an online periodical issued by the American Institute for Conservation and the Kress Foundation. Finally, we will offer special tours of the facility for museum and archival professionals in South Florida.

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

OMB Number: 4040-0001

Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS:

(b) (4)

Enter name of Organization:

The Florida International University Board of Trustees

Budget Type: ☒ Project☐ Subaward/Consortium

Budget Period: 1

Start Date: 10/01/2021

End Date: 09/30/2022

## A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mr.	Casey		Steadman						0.00	0.00	0.00
Project Role: PD/PI											
Mr.	Jonathan	M	Mogul						0.00	0.00	0.00
Project Role: Co-PI											
Ms.	Silvia	Noemi	Manrique Tamayo						0.00	0.00	0.00
Project Role: Senior Personnel											
Ms.	Kimberly	J	Bergen						0.00	0.00	0.00
Project Role: Senior Personnel											
Mr.	Richard	C	Miltner						0.00	0.00	0.00
Project Role: Senior Personnel											
Mr.	Thom		Wolek						0.00	0.00	0.00
Project Role: Senior Personnel											

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

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

Total Senior/Key Person

0.00

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
	Post Doctoral Associates						
	Graduate Students						
	Undergraduate Students						
	Secretarial/Clerical						
1	Collection Relocation Technicians	12.00			36,000.00	1,613.00	37,613.00
1	<b>Total Number Other Personnel</b>					<b>Total Other Personnel</b>	37,613.00
					<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		37,613.00

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

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

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	
2. Foreign Travel Costs	
<b>Total Travel Cost</b>	

1. Tuition/Fees/Health Insurance	
2. Stipends	
3. Travel	
4. Subsistence	
5. Other	
<b>Number of Participants/Trainees</b>	<b>Total Participant/Trainee Support Costs</b>



F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. <input type="text"/>		
9. <input type="text"/>		
10. <input type="text"/>		
Total Other Direct Costs		

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	37,613.00

H. Indirect Costs			
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
MTDC	35.00	37,613.00	13,164.00
Total Indirect Costs			13,164.00

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

I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	50,777.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	50,777.00

L. Budget Justification				
(Only attach one file.)	<input type="text" value="1244-Budget Justification NEH.pdf"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>

## RESEARCH &amp; RELATED BUDGET - Budget Period 2

OMB Number: 4040-0001

Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS:

(b) (4)

Enter name of Organization:

The Florida International University Board of Trustees

Budget Type:

☒ Project☐ Subaward/Consortium

Budget Period: 2

Start Date:

10/01/2022

End Date:

09/30/2023

## A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mr.	Casey		Steadman						0.00	0.00	0.00
Project Role: PD/PI											
Mr.	Jonathan	M	Mogul						0.00	0.00	0.00
Project Role: Co-PI											
Ms.	Silvia	Noemi	Manrique Tamayo						0.00	0.00	0.00
Project Role: Senior Personnel											
Ms.	Kimberly	J	Bergen						0.00	0.00	0.00
Project Role: Senior Personnel											
Mr.	Richard	C	Miltner						0.00	0.00	0.00
Project Role: Senior Personnel											
Mr.	Thom		Wolek						0.00	0.00	0.00
Project Role: Senior Personnel											

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

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

Total Senior/Key Person

0.00



**B. Other Personnel**

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text" value="1"/>	Collection Relocation Technicians	12.00	<input type="text"/>	<input type="text"/>	30,528.00	1,368.00	31,896.00
<input type="text" value="1"/>	Total Number Other Personnel	Total Other Personnel					31,896.00
Total Salary, Wages and Fringe Benefits (A+B)							31,896.00

**C. Equipment Description**

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

Equipment item	Funds Requested (\$)
High Density Shelving	110,000.00
Two rows of mobile and one row of stationary 20'-long	32,900.00
Seven 54"w x 42"d x 88"h stationary high-density cabinets	47,000.00
Two 84"w x 54"d x 35"h stationary, high-density flat files	6,000.00
Two 49-cubic-foot, glass-door laboratory mobile refrigerators	14,820.00

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

210,720.00

**D. Travel**

Funds Requested (\$)

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)

2. Foreign Travel Costs

Total Travel Cost

**E. Participant/Trainee Support Costs**

Funds Requested (\$)

1. Tuition/Fees/Health Insurance

2. Stipends

3. Travel

4. Subsistence

5. Other

Number of Participants/Trainees

Total Participant/Trainee Support Costs

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. <input type="text"/>		
9. <input type="text"/>		
10. <input type="text"/>		
Total Other Direct Costs		

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	242,616.00

H. Indirect Costs			
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
MTDC	35.00	31,896.00	11,163.00
Total Indirect Costs			11,163.00

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

I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	253,779.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	253,779.00

L. Budget Justification				
(Only attach one file.)	<input type="text" value="1244-Budget Justification NEH.pdf"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>

## RESEARCH &amp; RELATED BUDGET - Budget Period 3

OMB Number: 4040-0001

Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS:

(b) (4)

Enter name of Organization:

The Florida International University Board of Trustees

Budget Type: ☒ Project☐ Subaward/Consortium

Budget Period: 3

Start Date: 10/01/2023

End Date: 09/30/2024

## A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mr.	Casey		Steadman						0.00	0.00	0.00
Project Role: PD/PI											
Mr.	Jonathan	M	Mogul						0.00	0.00	0.00
Project Role: Co-PI											
Ms.	Silvia	Noemi	Manrique Tamayo						0.00	0.00	0.00
Project Role: Senior Personnel											
Ms.	Kimberly	J	Bergen						0.00	0.00	0.00
Project Role: Senior Personnel											
Mr.	Richard	C	Miltner						0.00	0.00	0.00
Project Role: Senior Personnel											
Mr.	Thom		Wolek						0.00	0.00	0.00
Project Role: Senior Personnel											

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

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

Total Senior/Key Person

0.00



Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
	Post Doctoral Associates						
	Graduate Students						
	Undergraduate Students						
	Secretarial/Clerical						
1	Collection Relocation Technicians	12.00			31,968.00	1,432.00	33,400.00
1	Total Number Other Personnel					Total Other Personnel	33,400.00
					Total Salary, Wages and Fringe Benefits (A+B)		33,400.00

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

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

1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	
2. Foreign Travel Costs	
<b>Total Travel Cost</b>	

1. Tuition/Fees/Health Insurance	
2. Stipends	
3. Travel	
4. Subsistence	
5. Other	
<b>Number of Participants/Trainees</b>	<b>Total Participant/Trainee Support Costs</b>

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. <input type="text"/>		
9. <input type="text"/>		
10. <input type="text"/>		
Total Other Direct Costs		

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	33,400.00

H. Indirect Costs			
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
MTDC	35.00	33,400.00	11,690.00
Total Indirect Costs			11,690.00

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

I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	45,090.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	45,090.00

L. Budget Justification			
(Only attach one file.)	<input type="text" value="1244-Budget Justification NEH.pdf"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
		<input type="button" value="View Attachment"/>	

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		0.00
<b>Section B, Other Personnel</b>		102,909.00
Total Number Other Personnel	3	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		102,909.00
<b>Section C, Equipment</b>		210,720.00
<b>Section D, Travel</b>		
1. Domestic		
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
<b>Section G, Direct Costs (A thru F)</b>		313,629.00
<b>Section H, Indirect Costs</b>		36,017.00
<b>Section I, Total Direct and Indirect Costs (G + H)</b>		349,646.00
<b>Section J, Fee</b>		
<b>Section K, Total Costs and Fee (I + J)</b>		349,646.00

**The Wolfsonian–Florida International University**  
NEH Sustaining Cultural Heritage Collections program

**A. Senior Personnel:**

All Wolfsonian–FIU staff effort on this project will be in-kind.

Casey Steadman, Wolfsonian acting director and deputy director, business affairs, will be the Project Director. Silvia Manrique Tamayo, collections manager, will directly oversee all handling and movement of collection items. Richard Miltner, associate director exhibitions and chief designer, will oversee execution and refinement of the space plan. Thom Wolek, assistant director of operations and security, will oversee the installation of compact shelving. Kim Bergen, chief registrar, will be responsible for tracking object movement, conducting inventory, and procuring equipment and supplies. Jon Mogul, associate director, research, education and grants, will advise on issues of researcher access.

**B. Other Personnel: \$98,496**

Collection Relocation Technicians will be hired as temporary OPS staff for limited duration to support work on each of the four major activities that comprise the project. The expectation is to have a minimum of two collection relocation technicians available each day during the periods that their assistance is required. The following chart outlines the workdays and hours required for the four major activities:

Task Name	Duration	Start	Finish	Workdays to Staff	Staff Number	Std Work Day Hrs.	Computed Worker Hours
Develop training protocols and complete training of new hires and interns (1 week training for 2 hires)	66 days	Fri 10/1/21	Fri 12/31/21	5	2	8	80
Packing artwork currently stored on 4th floor for transport to Annex	195 days	Mon 1/3/22	Fri 9/30/22	120	2	8	1,920
Prepare works on paper stored in existing flat files to be transported to new space	90 days	Mon 1/16/23	Fri 5/19/23	90	2	8	1,440
Unpack and organize relocated collection including inventory and update locations for collections relocated into new space	180 days	Mon 7/24/23	Fri 3/29/24	127	2	8	2,032

Total Worker Hours Project Duration 5,472

This following chart computes the wages and fringe benefits assuming an hourly rate of \$18.00 a wage consistent with the experience and duties required for this position.

Computation of Wages and Fringe by Year							
Hourly Rate : \$18.00		Year 1		Year 2		Year 3	
FIU- OPS Temporary Staff Fringe Rate: 4.48%	Workdays to Staff	Worker Hrs.	Wages	Worker Hrs.	Wages	Worker Hrs.	Wages
Develop training protocols and complete training of new hires and interns (1 week training for 2 hires)	5	80	\$ 1,440		\$ -		\$ -
Packing artwork currently stored on 4th floor for transport to Annex	120	1,920	\$ 34,560		\$ -		\$ -
Prepare works on paper stored in existing flat files to be transported to new space	90	-	\$ -	1440	\$ 25,920		\$ -
Unpack and organize relocated collection including inventory and update locations for collections relocated into new space	127	-	\$ -	256	\$ 4,608	1776	\$ 31,968
		Total Wages	\$36,000		\$30,528		\$ 31,968
		Fringe	\$ 1,613		\$ 1,368		\$ 1,432
		Total Wages & Fringe	\$37,613		\$31,896		\$ 33,400

	Project Total
Total Wages	\$ 98,496
Fringe	\$ 4,413
Total Wages & Fringe	\$ 102,909

**The Wolfsonian–Florida International University**  
NEH Sustaining Cultural Heritage Collections program

**C. Fringe Benefits: \$4,413**

FIU is currently using a fringe benefit rate of 34.29% for full time employees (faculty and administrative), 24.42% for College of Medicine faculty, 49.29% for staff employees, 4.48% for Other OPS and Temporary Faculty (except students), 7.33% for Graduate Student assistants, and 0.0% for Student OPS. This rate is noted at proposal submission and is an estimate for budgeting purposes only. Fringes for Other Professional (Extra State Compensation): \$4,413

**D. Equipment: \$210,720**

- Twenty rows (20' and 16'-long) of high-density, mobile 4-post shelving units mounted on rails. This hand-operated, mechanical-assist compact system will provide approximately 2,200 linear feet of capacity, in 48" w x 24" d bays. These shelves will accommodate works on paper, textiles, and medals stored in acid-free boxes. (*Burgundy and red units on floor plan*). **\$110,000 (includes the 3 rows of base units for the rolled textiles inserts noted below)**
- Two rows of mobile and one row of stationary 20'-long cantilevered racks for storage of large rolled textiles, to be installed in the compact shelving system described above. The racks have 7 levels each and can accommodate tubes up to 135" long. **\$32,900 (supplement for inserts to the overall high density storage units)**
- Seven 54" w x 42" d x 88" h stationary high-density cabinets with flat files below and 3 adjustable shelves above. The flat files will be for works on paper and the shelving above for architectural drawings and archives stored in acid free boxes of various dimensions. Total 93 linear feet of shelving. (*Purple on floor plan*). **\$47,000**
- Two 84" w x 54" d x 35" h stationary, high-density flat files (*green on the floor plans*). Each cabinet has 10 drawers that will store works on paper up to 80". The new flat file cabinets will supplement our existing inventory, comprised of 10 54" w x 42" d x 35" h and 4 84" w x 54" d x 35" h flat files (*yellow units on the floor plan*), which will provide the base for laminate covered work spaces. **\$6,000**
- Two 49-cubic-foot, glass-door laboratory mobile refrigerators with temperature controls between 35–45F, digital display, and audible and visible alarms, to serve as photography cool storage (*not featured on floor plan since they are mobile*). **\$14,820**

**E. Travel: Not Applicable**

**F. Participant Support: Not Applicable**

**G. Other Direct Cost: Not Applicable**

**H. Total Direct Cost: \$313,629**

**I. Facilities and Administration Costs: \$36,018**

On Campus Research and Other Sponsored Activities: 35% MTDC Excluding equipment, capital expenditures, charges for patient care, tuition remission, rental costs of off-site facilities, scholarships and fellowships, participant support costs and the portion of each subcontract and/or sub-grant in excess of \$25,000 regardless of the period covered. Consultants are not sub-contracts. Equipment means an article of non-expendable tangible personal property having a useful life of more than one year, and an acquisition cost of \$5,000 or more per unit. If more than 50% of the project will be performed off-campus, the off-campus rate will apply to the entire project.

**J. Total Direct and Indirect Cost: \$349,646**