



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES

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 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 the NEH Division of Preservation and Access application guidelines at <https://www.neh.gov/grants/preservation/preservation-and-access-education-and-training> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access staff well before a grant deadline.

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

**Project Title:** Community, Collaboration, and Cultural Heritage Conservation Project

**Institution:** University of California, Los Angeles

**Project Directors:** Glenn Wharton and Ellen Pearlstein

**Grant Program:** Preservation and Access Education and Training

## UCLA/GETTY CONSERVATION PROGRAM

### **Community, Collaboration, and Cultural Heritage Conservation Project**

#### **A. PROJECT IMPACT AND SIGNIFICANCE OF THE HUMANITIES COLLECTIONS**

The proposed **Community, Collaboration, and Cultural Heritage Conservation Project** will build on the excellence of the UCLA/Getty Conservation Program's past whilst breaking ground with new leadership, vision, and enhanced opportunities for students. This past summer, the Program welcomed Professor, Chair, and Co-PI **Dr. Glenn Wharton** who has helped solidify an expanded vision for the Program, beginning with a name change. The UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials (CAEM) will soon become the UCLA/Getty Program in the Conservation of Cultural Heritage. This critical change signals not only the abandonment of the colonialist term "ethnographic," but also embraces a broader scope to include cultural sites and heritage studies. It represents a shift in the field by including multiple ways of knowing an object and prioritizes working as part of an interdisciplinary team of ethnographers, Indigenous leaders, archaeologists, cultural resource managers, curators, and a broad range of community stakeholders to impact and further humanities research. Wharton's vision also includes bringing more students and faculty from underrepresented communities into the field, prioritizing meaningful partnerships, and addressing issues of equity, inclusion, and social and environmental justice.

Wharton's vision was not a hard sell. UCLA/Getty Conservation Program Professor and Co-PI **Ellen Pearlstein** has always been committed to training the next, more diverse generation of researchers and practitioners who will develop and disseminate models for ethically-sound and sustainable practices. Our goal with the newly conceived Community, Collaboration, and Cultural Heritage Conservation Project is to formalize and augment what has always been at the foundation of the Program: community collaboration and the voices of stakeholders in the practice of conservation. Since its inception, the Program has been a model for reaching beyond the University to partner with institutions and individuals dedicated to preserving the cultural heritage of societies—from the pre-historic to the 21st century, from hegemonic empires to the subaltern and marginalized, and from exquisite art to mundane artifacts. A distinctive feature of the Program is the training in both archeological and Indigenous conservation, with a concerted effort to erase assumptions inherited from colonialism that objects from the ancient past and non-Western cultures can be understood solely through materials research.

**The proposed project would enable us to provide three incoming students with advanced training in community-based conservation practice while extending the model we have developed with tribal museums to those of Asian-American, Latinx-American, African-American, and non-European repositories and archaeological fieldwork settings.** Support in the form of yearly and summer stipends would allow the students to focus on their studies without the distraction of financial hardship or external employment during the three years of concentrated research and practice. Past NEH Preservation and Access grants (2007, 2009) along with Andrew W. Mellon funding in 2010 and Samuel H. Kress Foundation funding in 2009-2010, have been essential in supporting our Master-level students throughout their intensive training and in attracting the highest quality of applicants to the Program. NEH and Mellon funds awarded in 2009 and 2010, respectively, have been carefully stewarded such that spending was just completed in 2019. Additionally, the current economic downturn makes this request for student support more critical than ever since our endowments will not cover expenses for a full cohort of students.

## Background and History of Program

By the middle of the 20th century, conservation had begun to be viewed as a scientific practice in which the conservator exercised both their moral authority and technical skills to preserve material culture. Considered a topic of federal urgency in the 1980s, the Smithsonian Institution examined the state of archaeological and ethnographic conservation in the U. S. In a report prepared in 1984 by the National Institute for Conservation of Cultural Property (NIC), expert advisors found that: “Ironically, it is likely that the rising monetary value and emphasis on "primitive art", which has led art museums to care for their ethnographic and archaeological collections, also has led to the mistaken belief that fine arts conservators, e.g., sculpture or decorative arts specialists, are qualified to treat these specimens of material culture”<sup>1</sup>. A short decade later the field underwent a paradigmatic shift: the treatment of archaeological and Indigenous objects became part of a larger cultural context in which the makers of the objects or descendants would also play a key role. This sea change was foundational to the creation of the Program in 2005, a partnership between the UCLA Cotsen Institute of Archaeology and the Getty Conservation Institute. The Program was designed to combine the strengths of a major research university and a non-profit trust with a mandate for conserving international heritage to create a rich and vibrant training opportunity. After providing initial financial support for the first five years of the Program, the Getty's role is now advisory.

The UCLA/Getty Program is the only academic Program in the western United States devoted to conservation education and training, and the only one nationally to focus on both archaeological and Indigenous materials. It serves as a model in these specialized fields as it continues to pioneer new ways of preserving cultural heritage. The CAEM three-year M.A. Program is a degree rich in scientific content, comprising a scholarly approach and research-based treatment methodologies. It includes two years of coursework on campus and at the purpose-built conservation laboratories at the Getty Villa, two summer internships, thesis research, and a nine-month internship in the third year. Given the rigorous application process, the quality of our students is consistently high and acceptance into the Program is very competitive. In 2019, the Program accepted its first doctoral students into an interdisciplinary Ph.D. in the Conservation of Cultural Materials. Students in the Ph.D. program combine their conservation coursework with courses from UCLA science, humanities, engineering, and social science departments (e.g., chemistry, art history, anthropology) across campus prior to launching their own doctoral research. Two of our four inaugural Ph.D. students are including ethnography and participatory practice in their research design.

## Impact on the Humanities and Alumni Achievement

The UCLA/Getty Program trains the next generation of conservators in the best practices and methods of cultural heritage conservation, and thus, in the study of humanity itself—past, present, and future. Program graduates go into the world as advocates and ambassadors, knowing the important role they play in guaranteeing access to and widening the availability of cultural collections for interpretation, scholarship, and enrichment for all. Precisely because the field of conservation is small, we anticipate every graduate will make a lasting impact wherever they may work, thus creating a ripple effect across the discipline. At museums and archives, archaeological sites, cultural monuments, sacred burial grounds, and beyond, graduates develop programs in collaboration with local communities, empowering them and honoring their voices in representing their past, while educating visitors, families, K-12 students, teachers, curators, researchers, and scholars.

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<sup>1</sup> [https://siarchives.si.edu/collections/siris\\_arc\\_254957](https://siarchives.si.edu/collections/siris_arc_254957)

Since its first class in September 2005, the UCLA/Getty Program has graduated a total of 43 Masters students who are now leading conservation efforts for cultural heritage institutions nationally and around the globe. Program graduates have dispersed broadly and are already enhancing the preservation of humanities collections through activities that include 1) holding fellowships and employment at museums, libraries, archives, and archaeological sites; 2) establishing conservation laboratories and implementing new technologies; 3) creating critical policies, best practices, and procedures that shape the field; and, 4) training a new generation of interns. Their impact on humanities collections, especially those from archaeological, historical, non-Western, and Indigenous sources, has been profound: (See also Attachment #7a: Alumni placements for full list.)

- **Ayesha Fuentes '14** is completing her Ph.D. at the School of Oriental and African Studies at University College London, and soon will begin a lecturer position in conservation at Northumbria University;
- **Siska Genbrugge '10** is Head of Conservation and Restoration at the Royal Museum for Central Africa, and an instructor at the conservation department of the Académie des Beaux Arts in Kinshasa, Democratic Republic of the Congo;
- **Molly Gleeson '08**, Schwartz Project Conservator of the Artefacts Lab at the University of Pennsylvania Museum, recently co-directed the reinstallation of the Museum's Egyptian collection, including the movement of monumental statuary;
- **Lauren Anne Horelick '10** is leading efforts with aircraft technicians in the repair and conservation of historic aircraft at the National Air and Space Museum in Washington DC;
- **Dawn Kriss (née Lohnas) '12** is the Associate Conservator for the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art, and lectures about multispectral imaging at the Conservation Center at NYU;
- **Jiafang Liang '10** is pursuing her Ph.D. at Hong Kong University, using digital methods to decipher communities of practice in ancient Armenian archaeological ceramics; and,
- **Caitlin Mahony '14** is Assistant Conservator at the National Museum of the American Indian in Washington DC, and has joined the board for the Mellon Opportunity for Diversity in Conservation.

### **Program Structure and Pedagogy**

Pedagogical approaches taken in our Program are highly distinctive. We stress the importance of understanding the multiple meanings that cultural heritage can hold, so that responsible conservation of objects does not limit any of the future uses which heritage might serve (e.g., the return of materials to a community). Indeed, graduates from the UCLA/Getty Program have always embraced the strong emphasis placed on cutting-edge materials' research methods and the inclusion of community and stakeholder voices that is the hallmark of their graduate education. As such, students learn to consult with community members and embed traditional and contextual viewpoints into research findings. In classes on the environment, they take part in conversations with collections stewards and facilities managers. In classes on basketry, they work closely with weavers and tribal leaders. And in classes on treatments, students perform rigorous anthropological, art historical, collection archival, and material science research on objects.

The UCLA/Getty Program is the only graduate conservation program in the United States where faculty have departmental affiliations on campus, with faculty members working closely with colleagues and students in Art History, Information Studies, and Materials Science and Engineering. This unique interdisciplinarity allows our students to engage with other disciplines, and trains them to practice cross-professional collaboration. As part of their hands-on training, students also work across

the University campus on preservation as it relates to archaeology, museums, libraries, archives, special collections, and collections of both tangible and intangible cultural heritage. Students complete the Program with a deep knowledge of conservation issues, gaining practical experiences in ethics, sustainability, multiculturalism, documentation, analysis, treatment, and preventive care.

### **Collaborative Teaching and Learning Opportunities**

Both the M.A. and the Ph.D. degree programs strive to develop in students an appreciation of the often-complex issues of materiality and human values. Faculty engage students in wide intellectual perspectives through invited lectures and workshops offered by academics and practitioners from a broad range of fields that critically engage with cultural heritage. Faculty members also design teaching engagements with area tribal museum leadership. Many of these engagements are with collections that have limited care and access, and yet include some of the most important materials available to help tell the full story of the human experience.

For example, the Program recently celebrated the 10th anniversary of its partnership with the Agua Caliente Cultural Museum (ACCM) in Palm Springs CA (2007-2017). In a required course, ACCM staff, guest basketry weavers, ethnobotanists, curators, community members, and Program students successfully shared cultural, technical, and analytical expertise. Students completed research, examinations, conservation treatments and re-housing of ACCM objects—primarily baskets, which taken together with community input invariably impact conservation decision-making. Products of this cooperative effort have included a faculty and student co-authored article<sup>2</sup>, as well as both a physical and a virtual exhibition describing conservation methods achieved through teamwork and a faculty-student publication describing the impact of that virtual exhibit.<sup>3</sup>

Because our partners at the ACCM are currently focused on their new museum building, recently students have engaged with members of the Kumeyaay Nation through work with the Barona Cultural Center and Museum in Lakeside, CA (San Diego County). For this partnership, students proposed and modified conservation work in partnership with basketry weavers, museum staff and community members. Conservation proposals were presented to the Tribal Council for modification and ultimate approval, and collections were subsequently researched, conserved, and rehoused. Barona staff presented this cooperative effort at the 2019 Association of Tribal Archives, Libraries and Museums meeting.<sup>4</sup> (See also Attachment #7b. Selection of images).

### **Examples of Past Student Collaborative Projects**

Our plan with the 2021 NEH Fellows is to build and expand on our past history of collaborative student work. For their summer and third-year internships, UCLA/Getty Program students have participated in, and even led, a range of exciting projects and opportunities. Examples include:

- In 2016-2018, student interns worked at the Yosemite Museum in Yosemite National Park, focusing on basketry, featherwork and beadwork. Together with the Museum Curator, the Park Anthropologist, and Professor and co-PI **Ellen Pearlstein**, a workshop was developed to engage members from the seven tribes surrounding the park in the selection of and treatments for basket(s) brought to the Villa labs for conservation by the students. This was the first ever consultation with community stakeholders arranged for the Yosemite Museum.

<sup>2</sup> Pearlstein, E., De Brer, C., Gleeson, M., Lewis, A., Pickman, S., Gencay-Ustun, O, Werden, L., Fall/Winter 2008, An Examination of plant fibers used for Cahuilla baskets from Southern California, *Journal of the American Institute for Conservation*, 47:3.

<sup>3</sup> Pearlstein, E., and D. Lohnas, 2013, Conservation outreach materials for a tribal museum without conservators, *Playing to the Galleries and Engaging New Audiences: the public face of conservation*, London: Archetype Publications, 222-231.

<sup>4</sup> Jennifer Stone, Assistant Curator, Barona Cultural Center & Museum; Therese Chung, Collections Manager, Barona Cultural Center, A Model Cooperative Conservation Project, 2019, ATALM, <https://www.atalm.org/sites/default/files/ProgramWeb.pdf>

- For her third-year internship in 2007-2008, **Molly Gleeson** was awarded Alaska state funds to conduct work with Tlingit and Haida weavers, **Janet Criswell** and **Teri Rofkar**. Molly dug for spruce roots, processed them, and applied knowledge learned from Criswell and Rofkar as she approached the conservation of Alaskan native basketry. Molly co-authored a paper with Criswell and Rofkar and a fellow student for the 2008 ICOM-CC conference.<sup>5</sup>
- At the Hibulb Cultural Center in Tulalip, WA, students and tribal members worked together during a six-week internship over three years under the supervision of Professor Pearlstein. Students engaged with tribal curators, educators, archivists, librarians, and artists at the Hibulb to better understand materials and methods for Story Pole carving. Student conservators were able to re-associate two separately carved sections of a wooden Story Pole. UCLA/Getty student **Lesley Mirling** (née Day) presented this exciting discovery and its extensive treatment at the 2017 annual meeting of the American Institute for Conservation.<sup>6</sup>
- In 2018 and 2019, UCLA/Getty students performed summer internships at the site of Corral Redondo in Peru, where they lived and worked at the Instituto Escolar Miguel Grau, a primary and secondary school run by **Willy Huashuayo Chávez** who is also the founder and director of the adjacent museum. Local students visited the conservation team often, learning about preservation steps undertaken, general risks to collections and specific materials, and how the collection could be maintained—something they wanted to actively participate in. They discussed low-cost and sustainable methods for how the collection could be protected while on display and what steps they could take to help with long-term preservation efforts.<sup>7</sup>
- Other students have performed conservation internships at Angkor Wat in Cambodia, the Watts Towers in Los Angeles, and at archaeological sites in Guatemala, Haiti, Jordan, Italy, Greece, Albania, Egypt, Syria, Australia, and many more. (See M.A. thesis excerpts in Attachment #7c.)

### Strengthening Diversity and Pipeline Growth

The UCLA/Getty Program received pilot funding from the Andrew W. Mellon Foundation in 2016, followed by a generous grant in 2019, to help increase the racial diversity of students who study and practice conservation and to build a more varied applicant pipeline. Under the leadership of **Professor Pearlstein**, the Mellon Opportunity For Diversity in Conservation grant supports faculty and staff outreach to undergraduate students and recent graduates who are presently underrepresented in conservation, from fields such as studio art, art history, archaeology, anthropology, and physical sciences. We host summer workshops for interested students, and support internships at museums, libraries, and archaeological conservation laboratories. Mentoring is another significant part of the Program. Outreach includes campus presentations at universities across the western United States, including those in the Cal State system, Ft. Lewis College, Durango, Colorado, the University of New Mexico, Albuquerque, the University of Arizona, Tucson, and the Institute of Indian Arts in Santa Fe. Campuses are chosen because of their student demographic.

As part of The Mellon grant program, each summer we host up to 18 students who participate in weeklong workshops based in our Getty Villa labs. These workshops are designed to introduce students to the conservation field and include a combination of theoretical discussions, practical exercises, and visits to museums and conservation labs in the greater Los Angeles area. Workshop

<sup>5</sup> Molly Gleeson, Janice Criswell, Teri Rofkar, Samantha Springer, Beyond cultural sensitivity and toward cultural centeredness: insights into the preservation of Alaskan spruce root basketry, *ICOM-CC 2008 Triennial Preprints*, New Delhi.

<sup>6</sup> Day, Lesley, J. Claire Dean and Ellen Pearlstein, “A Pole with a Story: Innovation Conservation and Documentation of an American Indian Story Pole” American Institute for Conservation 45th Annual Meeting, 2017.

<sup>7</sup> Muros, V., A Day in the Life at Corral Redondo, Peru, Institute for Field Research, 2019, [https://ifrglobal.org/blog/a-day-in-the-life-at-corr-al-redondo-peru/?fbclid=IwAR3qGC18gSIcSikhHeTa4oPXC�Q16T5s9rAwqW-BjsFw\\_6nggjUIYioVI](https://ifrglobal.org/blog/a-day-in-the-life-at-corr-al-redondo-peru/?fbclid=IwAR3qGC18gSIcSikhHeTa4oPXC�Q16T5s9rAwqW-BjsFw_6nggjUIYioVI)

participants are eligible to apply for internships, generally in the summers following the workshop. The internships provide an intensive practical experience, required for application to graduate study in conservation.

During the summer of 2019, the first six Mellon participants interned at high-profile institutions across the U.S. including the Metropolitan Museum of Art (New York), Smithsonian American Art Museum, National Gallery of Art, National Museum of the American Indian, George Washington University Textile Museum (Washington D.C.), and Autry Museum of the American West (Los Angeles). This exceptional preparation led to students being awarded host-funded internships at the American Museum of Natural History, Colonial Williamsburg, and the Houston MFA. One student was recently awarded one of four Getty Post-Baccalaureate Diversity Internships. A number of students are preparing applications to graduate school, including the UCLA/Getty Program.



2018 Mellon Opportunity for Diversity in Conservation workshop cohort. Photo courtesy Laleña Vellanoweth.

## B. PROJECT METHODOLOGY/WORK PLAN

The **Community, Collaboration, and Cultural Heritage Conservation Project** will include 1) Cultural Competency and Intercultural Communication training for all NEH Fellows and their conservation cohorts (M.A. and Ph.D.); 2) support for collaborative internships that have previously been opportunistic, as well as funds for a consulting conservator that will extend supervision beyond that possible by faculty; 3) visits by Co-PIs to regional NEH Fellow summer internship sites; 4) regular revisits to Program goals in consultation with UCLA and external advisors; 5) an evaluation of student learning outcomes with our advisory committee, who include Indigenous stewards, archaeological site directors, conservators, policy makers and museum experts from diverse backgrounds, and proponents of collaborative conservation methods from the field to the museum; and finally, 6) NEH Fellows will be required to submit their collaboratively-developed thesis research for presentation at, and publication in, a peer-reviewed conference and journal. (See Attachment #4 Plan of work for a detailed timeline of activities.)

A crucial part of the Project is the evaluation and feedback we will receive from our diverse group of project advisors. We have chosen individuals who provide excellent modeling through their own collaborative work in conservation and archaeology, as is the case with colleagues from UCLA, the Universities of Arizona and Michigan, the National Museum of the American Indian, and the School for Advanced Research in NM. We are also fortunate to have an American Indian leader and elder from the Tongva community, and a conservator of Seneca descent who is the Program Associate for the Mellon Opportunity for Diversity for Conservation. Our exceptional group also includes senior leadership from the Japanese-American National Museum, a Chicana conservator who is working as

Conservation and Collections Manager with a mandate to develop Diversity, Equity and Inclusion initiatives for the Los Angeles County Department of Arts and Culture Civic Art Division, and a young African-American conservator whose personal experiences navigating conservation education are enlightening. The role of these advisors in helping steer and evaluate our project is intended to have long-term benefits for our students as well as our educational model.

### **Similar Project Models**

The type of project we are proposing has no precedent that we are aware of. Outside of the U.S., two graduate conservation programs—one in Australia and one in Canada, locations with Indigenous populations whose circumstances have some similarities to those in the U.S.—are working to provide outreach to aboriginal communities (see Attachment #7d. Parallel programs for more detail). Our Project differs from these as one program is designing online classes in collections care specifically for Aboriginal students, and the other is offering a unique curriculum for Aboriginal artists whose work is their livelihood. Both of these are valuable, but do not include community partnerships and cultural competency training for conservation students at the graduate-level.

### **Project Components and Learning Outcomes**

#### **Cultural Competency & Intercultural Communication Training**

During the first year of graduate study, the Program will hold its inaugural training on Cultural Competency & Intercultural Communication for the NEH Fellows. We see this required training as a critical first step for students to increase their cultural awareness and their capacity for successful navigation of intercultural spaces within the field of conservation and beyond. **Dr. Serena Does**, a social psychologist and research scientist in the UCLA Office of Equity, Diversity, and Inclusion, will provide the training during which students will learn: (i) the key components of culture (e.g., everyone has a culture), (ii) key principles of intercultural communication (e.g., understanding culture shock), and (iii) how to navigate intercultural spaces (e.g., tips and pitfalls). The training will be given over the course of three weeks, and consist of video streaming, online group discussions, e-learning assignments, and assigned readings.

#### **First Year - September 2021 - June 2022**

The training described above will be scheduled to take place during the winter quarter of 2022, in order to leave students available for attending Association of North American Graduate Programs In Conservation (ANAGPIC) and American Institute for Conservation meetings normally held in the spring. NEH Fellows will be asked to report on the workshop at the ANAGPIC meeting as a means of dissemination to graduate students throughout North America.

During the first year of graduate study our M.A. students, including the NEH Fellows, engage in instruction focusing on documentation and imaging techniques; ethics and history of conservation; materials including structure, properties, and deterioration of ceramics and glass, copper alloys, and plant-sourced organic materials; materials used in conservation treatments; environmental agents and sustainable practices; and a review of scientific methods utilized in conservation research. Students engage in research-based treatment decisions and practices for ceramics, glass, wood, and copper alloy materials. During Winter quarter 2019, for example, students worked on polychrome wood materials from the Yoruba culture in Nigeria at the Fowler Museum at UCLA, and were required to examine anthropological and art historical as well as conservation literature to enhance their cultural understanding. Lectures and discussions were held with Fowler Museum curatorial and conservation Mellon Fellows who are researching the collections of Sir Henry Wellcome from which these Yoruba sculptures derive.<sup>8</sup>

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<sup>8</sup> [https://www.fowler.ucla.edu/wp-content/uploads/2019/01/Mellon\\_Fowler\\_PR.pdf](https://www.fowler.ucla.edu/wp-content/uploads/2019/01/Mellon_Fowler_PR.pdf)



At the end of the first year of study, all students propose topics for thesis research. NEH Fellows will be assisted in the development of topics directly connected to collaborative conservation. Such topics might include:

- Colleagues in the Kumeyaay Nation are interested in distinguishing burn marks on basketry from other soiling. Is there an imaging method that could be proven to meet this need?
- Collections are often used by cultural descendants to learn lost techniques of manufacture. How might conservation technical knowledge and documentation methods be used to provide access to those unable to visit museums?
- Missionary and ethnographic records can provide early documentation about materials, methods, and meanings for cultural heritage, e.g., Father Kevin Carroll's workshop on woodcarving in Yoruba<sup>9</sup>, or Peter T. Buck's records on Maori featherwork.<sup>10</sup> How would a close study of a selected material type and its attendant missionary and ethnographic documentation assist those studying and conserving these materials today?
- Dr. Justin Dunnivant works with the Smithsonian's National Museum of African American History and Culture *Slave Wrecks Project*.<sup>11</sup> Possible collaborations with Dr. Dunnivant and the museum might combine technical investigation with engaged community discussion about the social and political significance of materials found on excavated slave ships.

### **Internship - Summer 2022**

For the first summer of graduate study, NEH Fellows along with their cohort will choose their internships from the long list of field and museum sites that have continued to welcome our students. These internships are designed to build practical competencies and offer robust applications of first year education. (For list see Attachment #7e.)

### **Second Year - September 2022-June 2023**

During the second year of graduate study our M.A. students, including the NEH Fellows, continue to gain materials understanding including structure, properties, and deterioration of animal-sourced organic materials, ferrous metals, stone and adobe, and wall paintings and mosaics; and treatment strategies for these media. All students enroll in a course taught in conjunction with a tribal museum focusing on California basketry (see Attachment #7f. for syllabus), and all students enroll in a case-based class furthering preventive skills beyond the environment to include risk and collections assessments. During this time, students work with their advisors to develop their thesis research and NEH Fellows will begin liaising with their community internship sites to assist in this process.

### **Internships, Summer 2023**

Opportunities for second year summer internships for the NEH Fellows are designed to place them in collections operated by a local community. Two such internships have been secured for summer 2023 at two tribal facilities with whom we have strong relationships and histories of collaboration. Past obstacles to implementing such internships has been the lack of conservation supervision, hence our faculty have either provided that oversight, or our students tend to intern only at well-resourced sites that have in-house staff conservators. To address this, we are requesting funds for a contract conservator to make four site visits to, along with sustained digital contact with, our 2023 internship sites so supervision is assured. The Project budget also includes support for Co-PIs Pearlstein and

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<sup>9</sup> Kevin Carroll: Yoruba religious carving: pagan and Christian sculpture in Nigeria and Dahomey, London, etc. : Geoffrey Chapman, 1967.

<sup>10</sup> Te Rangi Hiroa and P. H. Buck, The Evolution Of Maori Clothing. (Continued) The Journal of the Polynesian Society, Vol. 35, No. 2(138) (June, 1926), pp. 111-149 <http://www.jstor.org/stable/20702078>.

<sup>11</sup> <https://justindunnivant.com/>

Wharton to visit these sites and for the supplies that will be utilized during the internships. (Letters from Museum leaders are included in Appendix #5.)

- I. **Barona Cultural Center & Museum**, Lakeside, CA, will welcome one or two UCLA/Getty NEH Fellows during the summer of 2023 for a 10-week internship to perform conservation work in cooperation with Museum Staff and Barona Tribal and Community Members. The internship experience will focus on the conservation of an iron cinder block mold made by noted architect, Irving J. Gill, in 1932. Gill taught Barona tribal ancestors how to use it to make cinder blocks with which homes were built. One of the families held on to this piece of equipment and in the 1970s, built his home with it, and modified it by adding a winch. It then sat, all but forgotten, under an oak tree, until the Museum acquired it in 2016. This is an important piece of history for Barona and it is slowly rusting away, in desperate need of conservation. In addition to this conservation project, Barona Museum anticipates installing a timeline exhibition encompassing the time span from creation to present. The exhibition will include artifacts, archival material, and other items of cultural heritage—from a 10,000-year-old stone blade, to 19th- and 20th-century basketry, to contemporary casino ephemera. The NEH Fellows will assist Museum staff with preparation of the collection materials and have the opportunity to engage with and learn from Tribal and Community members. Having one or two interns to assist staff in this underfunded museum is a mutually beneficial opportunity for both our students and for the museum and we are excited to offer this experience as part of the Project. Consulting Conservator and Program alumna **Elizabeth Drolet '12** will help with conservation knowledge and provide additional supervision.
  
- II. **Sherman Indian Institute**, Riverside, CA. The Sherman Institute is a National Park Service historic site and home to Sherman Indian High School, an Indian boarding school founded in 1912 and operated continuously by the Bureau of Indian Affairs. The high school has students from 75 different tribes and 27 states and is also home to the Sherman Indian Museum, a museum devoted to tribal materials, school history, archives, and programming. Each year as part of the high school's museum studies program, approximately eight to ten students work closely with Museum curator and Sherman alumna **Lorene Sisquoc** to learn Indigenous traditions, museum practices, and basic collections care methods, which they will share with their own families and tribes. One or two NEH Fellows will be engaged at the Museum for a 10-week period to work with Lorene and learn the role of the Museum in the lives of tribal students at the school and in the community. Fellows will also help produce culturally-sensitive guidelines for use specifically by Lorene for teaching conservation care practices to Sherman students. Conservator **Drolet** will provide additional supervision.

### **Third-year/9-month internship- September 2023 - June 2024**

At present, we are already in conversation with advisory committee members to ensure that we will have new opportunities available that will increase the cultural affiliations available at sites where our students work. Chosen sites must meet both the technical Program requirements and build on the collaborative training acquired by Fellows thus far. With a portion of their living expenses covered by requested NEH funds, we can encourage students to select internships based on the quality of the experience rather than the capacity to receive monetary support. NEH Fellows will complete the Program armed with a highly specialized tool-kit and skills-set that will enable them to not only work as part of an interdisciplinary team but to bring cultural competence as well as conservation expertise to collections worldwide. They will share what they have learned via presentations and publications on their thesis research, and as they begin their careers in the conservation field.

### C. PARTICIPANT RECRUITMENT AND OUTREACH

Presently, the UCLA/Getty Program does not recruit students. We are fortunate in that the research and reputations of our faculty and alumni attract approximately 40 qualified applicants per admission cycle for five spots. We are actively cultivating underrepresented students through the aforementioned Mellon Opportunity for Diversity in Conservation outreach and workshops. While the UCLA/Getty Program follows the Equity, Inclusion and Diversity (EID) policies for UCLA, and we strenuously believe that talent is universal, we know that opportunity is not, as evidenced by the overall lack of diversity in the field of conservation documented by Andrew W. Mellon-sponsored demographic studies from 2015 and 2018.<sup>12</sup> Acknowledging the limited opportunities available to diverse students will be impressed upon our admissions committee in this next cycle. By expanding our internship sites and increasing education to include cultural competency, we hope in the future to not only attract a more diverse group of students but to also extend our Program's reach to more underserved humanities collections.

With the pandemic has come the delay or cancellation of funded pre-Program internships such as the Mellon Opportunity, and aspiring applicants are concerned. As a direct response to inquiries from the Mellon cohort, we have made pre-Program work optional for 2021 applicants. As we review applications for the 2021 academic year, our plan is to invite 11-13 highly qualified applicants for interviews as per usual. These interviews will be amplified with questions designed to engage diverse candidates and to examine backgrounds and interest in community-focused work. NEH Fellows will be selected based on these interviews.

### D. EVALUATION

The first indicator of the Project's success will be when each NEH Fellow is placed at a 3rd-year internship site that both meets their technical educational requirements and permits collaborative work with an Asian-American, Latinx-American, African-American, non-European, or Indigenous repository or archaeological site. Success will also be evaluated based on scholarly contributions of the NEH Fellows' thesis research and their subsequent presentations and publications. Current Program evaluation procedures will also be augmented for the Project. In our standard practice, students fill out University-distributed evaluation forms for each course they take, and Program-designed forms for their internships. Internship supervisors fill out evaluation forms for the students that they supervise. Although information in the evaluation forms is kept confidential, data is reviewed by faculty to improve their courses, identify internship sites that students evaluate highly, and monitor the progress of students. To evaluate the community collaboration focus of the Project, we will also:

- Add questions to our evaluation forms regarding community collaboration experience;
- Solicit evaluation of the Cultural Competency workshop from students;
- Interview NEH Fellows, internship supervisors, and the consulting conservator about the collaborative aspects of internships;
- Invite continuous feedback and guidance from our advisory committee members; and,
- Conduct a facilitated discussion among the NEH Fellows, consulting conservator, and advisory committee in the fall of 2023.

Data gathered from this evaluation process will be analyzed and integrated into our final project

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<sup>12</sup> Schonfeld, R. and Westermann, M. 2015, *The Andrew W. Mellon Foundation Art Museum Staff Demographic Survey*, NY: Andrew W. Mellon Foundation, Art Museum Staff Demographic Survey 2018.

report. It will also serve to guide us in further development of the Program's community collaboration goals in subsequent years.

#### **E. STAFF, FACULTY, AND CONSULTANTS**

(See Attachments #3 and #5 for project team CVs and letters of commitment.)

Co-PI **Ellen Pearlstein** is a professor of Information Studies and one of the founding faculty members in the UCLA/Getty Program. She is the Principal Investigator and Director for the Andrew W. Mellon Opportunity for Diversity in Conservation, raising \$1.35 million in support for programs to diversify the pipeline for graduate conservation education. Her research includes conservation of Indigenous regalia, notably featherwork and Andean beer vessels. Prof. Pearlstein has developed the UCLA/Getty student work with tribal museums and was awarded the Keck Award for Excellence in Conservation Instruction and Mentoring in 2009.

Co-PI **Glenn Wharton** is a professor of Art History at UCLA and Chair of the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials. Prior to this recent appointment, he was on faculty of Museum Studies at NYU. His diverse experiences in conservation include serving as Conservation Director for the Japanese Institute for Anatolian Archaeology at Kaman-Kalehöyük, Turkey. The subject of Dr. Wharton's PhD dissertation was the development of a model for participatory conservation in Hawai'i. This research and subsequent publication aided in his teaching collaborative methods in conservation. Together, **Pearlstein** and **Wharton** will oversee all aspects of the project.

Conservator **Elizabeth Drolet**, a UCLA/Getty 2012 alumni and an LA-based conservator with extensive experience working within archaeological field settings and with Indigenous collection materials, has agreed to serve as the supervising contract conservator for the summer 2023 internship confirmed for two tribal collections.

Facilitator **Dr. Serena Does** is a research scientist for BruinX, the Research & Development arm of UCLA's Equity, Diversity, and Inclusion team, and a senior researcher in Management and Organizations at the UCLA Anderson School of Management. She specializes in issues related to gender, race, and sexual orientation, has well over a decade of experience teaching, studying, and writing about intergroup relations, and will facilitate the in-depth cultural competency training.

#### **Project Consultants**

Our Project Advisory Committee includes ten consultants/experts in the field. Twice yearly throughout the three-year project period we will call upon individual members and the group as a whole to share progress, solicit feedback on students' work, and help assess the project's success and areas in need of further growth. Our final meeting will be an assessment of the project in order to gather information for our final report and guide us in further developing the teaching in support of community collaborations within our program. We do not anticipate any travel or on-site meetings; meetings will take place via ZOOM. All participants are confirmed. They are:

**Cindi Alvitre**, Tongva, Traditional Council of Pimu/Ti'aat Society. Cindi is a Tongva elder and holds and supports traditional knowledge through the Ti'aat Society, which is devoted to traditional Tongva watercraft. She consults on museum projects and teaches Museum Studies and American Indian Studies at Cal State University Long Beach.

**Suzanne Davis**, Associate Curator and Head of Conservation, Kelsey Museum of Archaeology, University of Michigan (incoming president of the American Institute for Conservation). Suzanne actively participates in and directs conservation projects in the Sudan, Turkey and Egypt. She is championing ways to involve cultural descendants in archaeology work.

**Clement Hanami**, Vice President of Exhibitions and Art Director, Japanese American National Museum. Clement has worked as staff, artist, and creative strategist for multiple LA-based civic organizations. His leadership in the role of museums and community discourse came to light through the Contested Histories project, an ethnographic project designed to seek authorship of Japanese internment camp collections while descendants are still alive.

**LaStarsha McGarity**, Fellow, National Gallery of Art, 2019 graduate of Buffalo State College graduate program. LaStarsha is a graduate of a Historically Black College and University. While she navigates the stay-at-home realities of COVID-19, LaStarsha is pushing to redefine diversity in the field of conservation and working to advance engagement with underrepresented institutions and demographics.

**Kelly McHugh**, Head of Collections Care and Stewardship, National Museum of the American Indian. Kelly has published extensively about collaborative conservation projects with tribal nations. Kelly was an early member of the Mellon Opportunity for Diversity in Conservation board.

**Nancy Odegaard**, Conservator–Head of Preservation Division, Professor, University of Arizona School of Anthropology, Department of Materials Science & Engineering, Dept. American Indian Studies. Nancy has worked continuously to serve Indigenous students at the University, as well as museums, archaeology, and built heritage projects within the Hopi Pueblo and the Navajo nations.

**Nicole Passerotti**, Program Associate, Mellon Opportunity for Diversity in Conservation. Nicole joined the Mellon Opportunity as full time Program Associate in March 2020. She is passionate about increasing diversity in the conservation field, has worked on the Mellon funded *Untold Stories* project which shares that same goal, and has worked on developing ties between her conservation alma mater at Buffalo State College with the nearby Seneca-Iroquois National Museum.

**Landis Smith**, Collaborative Programs Consultant, Indian Arts Research Center (IARC), School for Advanced Research (SAR), Santa Fe, NM. Landis worked with over 60 colleagues from conservation, museums and Native America over eight years to develop the all-important Guidelines for Collaboration, <https://guidelinesforcollaboration.info/>. Landis has served on the board of the Mellon Opportunity for Diversity in Conservation from the program's inception.

**Laleña Vellanoweth** Conservation and Collections Manager with a mandate to develop Diversity, Equity and Inclusion initiatives for the Los Angeles County Department of Arts and Culture, Civic Art Division. Laleña was the original Program Manager for the Andrew W. Mellon Opportunity for Diversity in Conservation (2016-2018) and contributed to outreach and program development at an American Institute for Conservation pre-session devoted to diversity.

**Willeke Wendrich**, Director, Cotsen Institute of Archaeology, UCLA. Willeke's archaeology in the village of Mai Adrasha in Ethiopia brought home the importance of winning over the community to assist in the protection of systematic archaeology over rapid and unsystematic excavation for gold. Her work with graduate students and research pitted against the risk of personal remuneration adds a significant voice.

## CONCLUSION

We are sincerely grateful to the NEH for consideration of this proposal and for its ongoing and impactful support of humanities programs that preserve, educate, enlighten, and inspire. Our NEH Fellows will continue sharing their knowledge and passion for collaborative conservation practices with audiences and communities—particularly those that are under-resourced—across our country, exponentially promoting the value and significance of the arts and humanities to our nation and to the world.