



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 Division of Preservation and Access application guidelines at <http://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access staff well before 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: Developing a Master Preservation Plan for Collections at the Museum of History and Art

Institution: City of Ontario

Project Director: Theresa E. Hanley

Grant Program: Sustaining Cultural Heritage Collections

Introduction

Grant Request and Project Overview. The Museum of History and Art, Ontario requests a \$40,000 planning grant from the National Endowment for the Humanities Sustaining Cultural Heritage Collections grant program to engage a team of three highly qualified consultants to develop a Master Preservation Plan for Collections to guide the professional care and stewardship of the museum's collections. The consultant team will consist of Katherine Untch, a fine arts conservator, Michael Henry, an engineer/architect and environmental management specialist, and James McLane, a historic preservation and LEED certified architect. They will work with museum staff and staff of the City of Ontario (the 'parent' organization) including the Museum Director, Curator and Museum Assistant, Community and Public Services Agency Director, the Equipment and Facilities Director, the Public Facilities Maintenance Manager, and two Planners responsible for the city's Historic Preservation and Certified Local Government program. The museum is housed in a historic building constructed in 1937 and funded by the Works Progress Administration. The building, which originally served as Ontario's City Hall, is a locally designated historic landmark and has been determined by the California State Office of Historic Preservation as eligible for the National Register of Historic Places. It has served as the Museum of History and Art, Ontario since 1979. The Master Preservation Plan for Collections will provide museum staff and city officials with much needed professional guidance for addressing collections preservation issues in the museum's existing historic building and recommendations regarding the appropriateness of housing collections in a neighboring, city-owned, 1950s-era building designated for future museum use (Lemon St. Building). The Master Preservation Plan will focus on collaboratively developed strategies to balance collections needs and vulnerabilities with the performance capacity of the historic building envelope including appropriate passive and active measures to mitigate risks to stored collections. The plan will emphasize reasonably achievable targets for collections environments, as well as solutions that are energy and cost efficient, respect the historic fabric of the museum and Lemon St buildings, and make efficient use of available storage spaces by utilizing the most effective storage methods and furniture.

Long-term Plan and Preservation Priorities: A small, but professionally operated, institution, the museum has used a variety of planning projects to develop its programs and improve operations. Since the mid-1990s, public programs have been guided by a *Long Range Interpretive Programs Plan* developed with an Institutional Self Study grant from the National Endowment for the Humanities. By 2004, with public programs largely in place, the museum's staff turned its attention to collections care and management. An NEH Preservation Assistance Grant funded a general preservation assessment conducted by conservator Beverly Perkins. Perkins' report included baseline recommendations some of which were addressed with a follow-up PAG grant to purchase storage cabinets. Many of the preservation challenges faced by the museum, however, require addressing significant and complex issues related to the building, the building envelope and the various mechanical systems. The Master Preservation Plan for Collections will build on the initial assessment provided in Perkins' report by directly addressing the complex and interdisciplinary aspects of the nature of the collections and their vulnerabilities and risks, the efficient use of space and the performance capacity of the building, its envelope and systems. The plan will include recommended improvements for interior environmental

management, envelope performance, architectural improvements and an implementation plan including space plans for collections storage.

Collections overview. The *Long Range Interpretive Programs Plan* focused primarily on the development of public programs but also established an intellectual framework for building the museum's collections. As a result, the museum's collection more than tripled in the late 1990s with the addition of three large local history collections from pioneer-era families for an estimated 20,000 total items. The museum's collections include objects representing the founding era (1880 – 1920), early agricultural endeavors of the region (1880s – 1950s), and an early industrial component - Hot Point electric home appliances (1907 – 1979). Objects relating to family, community, political and social life, schools and religious institutions are also part of the collections. Having been only recently collected, the collections have yet to become a center for scholarly research but some elements of the collection are known among interested researchers. Brown University historian Matt Garcia used the museum collections in preparing his book, *A World of its Own: Race, Labor and Citrus in the Making of Greater Los Angeles, 1900-1979*. A rare Prohibition-era 'grape brick' of dehydrated grapes intended for home wine-making (believed to be the only existing example) was the focus of research by the UC Berkeley Regional Oral History Food and Wine project in 2008. An inventory and electronic cataloging project now underway with funding from the Institute of Museum and Library Services will greatly improve intellectual control of the collection and its accessibility to researchers. The museum's collections are used extensively within the museum's two permanent exhibitions on local and regional history and to augment temporary exhibitions borrowed from touring services such as the California Exhibition Resources Alliance. Selected collections are also used in Docent-led tours and as part of public programs.

Institutional profile

History, mission, facilities, staff and administrative structure. The Museum of History and Art, Ontario was established in 1979 by the Ontario City Council which designated its existing 'Old' City Hall as the new museum. Funding and other issues challenged the museum's small staff and volunteers for the first several years of operation. By the mid 1990s, however, the City had made a permanent funding commitment to the museum's operations and completed a series of basic renovation projects to convert the building to museum use. With the *Long-Range Interpretive Programs Plan* in place to provide frameworks for collections, exhibitions and public program development, the museum began to make significant improvements to its public services. The museum's mission is "to promote knowledge and understanding of the greater Ontario area in a broad context." The museum's programs include two permanent local history exhibitions both designed to interpret broad humanities themes identified in the *Long-Range Interpretive Programs Plan*; an active schedule of five to six changing exhibitions each year focusing on regional history and culture; a Docent Program which recently graduated its third class of trainees and now numbers 24 dedicated volunteers; and free tours of museum exhibitions and in-class local history lessons presented to over 3000 students per year. Other free public programs include presentations from scholars drawn from the wealth of Southern California's academic institutions, family programs featuring hands-on arts projects, interactive storytelling and interpretive crafts led by local and regional artists, California Native American culture bearers and other knowledgeable specialists. The museum serves a large and diverse

population consisting of the City of Ontario and its surrounding communities located about 30 miles east of Los Angeles in what is popularly known as the “Inland Empire” – a region of over a dozen cities and an increasingly diverse population. The museum operates as a public-private institution with the City of Ontario maintaining governance and most funding responsibilities and a non-profit volunteer organization, the Museum of History and Art, Ontario Associates, providing auxiliary funding and volunteer support. The museum is a department of the Community and Public Services Agency and its departmental budget for FY 09-10 is \$435,038. The Museum staff has three full-time employees (Director, Curator and Curator of Education) and six part-time staff members (Office Assistant, three Museum Assistants and two Museum Attendants). A volunteer corps of about 45 people serve as Docents, plan special events, hold membership and fundraising activities, and manage the Museum Associates’ operations. Museum galleries are open to the public Thursday through Sunday from Noon until 4:00 p.m. year-round. There is no charge for admission.

Significance of collections

The museum’s collections are humanities-based collections consisting primarily of historical artifacts, documents and photographs, regional paintings, drawings and sculpture documenting the economic, social and cultural history of Ontario and its neighboring communities. The collection includes an estimated 15,000 three-dimensional items, 800 linear feet of archival documents, ephemera, and newspapers, 2000 photographs, 715 large format items (maps, blueprints, photographs), 2300 media items (film, video, vinyl, cylinders) and books. As new scholarship on Southern California and its inland area emerges, the local histories of Ontario and its neighbors illustrate the specific nature of the development of Southern California and the economic, community and social relationships of its people. Ontario was founded in 1882 by Canadian engineer George Chaffey as an irrigation colony enhanced with socially engineered elements such as a mutual water company, prohibition on the sale of alcohol, free land for churches and an agricultural college as an extension of the University of Southern California. Chaffey’s irrigation pumps ran on hydro-electric energy which he also used to power domestic electricity – the first in Southern California. The area was among the first to have regular telephone service as well. Chaffey situated ten acre agricultural plots and smaller urban lots along a central thoroughfare, 200 foot-wide Euclid Avenue, landscaped with an irrigated park-like median which later also carried electric interurban railcars – part of the famous Red Car system. Chaffey, says historian Kevin Starr in his monumental California Dream series, deliberately created an urban/rural interplay by endowing “his infant colony with the technology and symbols of the future.” Within a decade, Southern California was finally connected with the transcontinental railroad leading to a quickly growing agriculture-based economy. According to Starr, California’s agricultural products added naturalness and variety to the nation’s diet and “California reached millions of Americans ... as a sun-graced land resplendent with the goodness of the fruitful earth.” The museum’s collections include both personal and business items related to George Chaffey as well as the investment syndicate which succeeded him in the 1890s including family photographs, books and other documents, maps, promotional real estate ephemera, presentation drawings, and historic photographs of Euclid Avenue in the 1880-90s. The collection also includes items which suggest the still largely frontier society into which

Chaffey introduced his new 'rural/urban' community including mining artifacts used in the San Gabriel Mountains such as pans, field scales, sifters, blasting equipment, picks; glass-stopper acid bottles, test tubes, crucibles, cement kiln for assaying. Agricultural interests, the railroads, tourism and real estate industries all sold their products by selling idyllic images of California itself and Easterners and Mid-westerners began migrating to California at the turn of the century. The population of San Bernardino County doubled between 1900 and 1910 (and doubled again between 1910 and 1930). By 1900, most agricultural efforts had focused on citrus growing and Ontario and its neighbors became key communities in Southern California's celebrated Citrus Belt stretching from the outskirts of Los Angeles to the edge of the desert. The region's soil and climate were perfect for citrus but required significant irrigation. Beginning with the Wright Act in 1887, California water law provided for the local establishment of public irrigation districts to bring water from its source to the groves. Most growers were small (5-10 acre) family operations, but the harvesting and distribution was cleverly controlled by the California Fruit Growers Exchange (Sunkist). In works such as *Land of Sunshine: An Environmental History of Metropolitan Los Angeles* and *Magnetic Los Angeles: Planning the Twentieth-Century Metropolis* historians William Deverell and Greg Hise suggest that the local irrigation districts, along with the CFGE's local citrus associations and local Chambers of Commerce, established strong patterns of local authority and control which resulted in Southern California's 'poly-nuclear' pattern of multiple self-contained, sub-urban cities. The museum's agricultural collections include objects related to the growing, harvesting and selling of citrus including plows and other tools, film (now transferred to dvd) of the preparation, planting and maintenance of groves, a weather-station to monitor grove temperatures, grove-heating 'smudge pots' to keep citrus fruit from freezing, grove ladders, hand-clippers, picking bags and field boxes used by workers harvesting citrus, crates, dollies and numerous examples of the famous 'citrus labels' used in distributing and selling the fruit. The collection also includes personal and business effects of a local citrus grower and distributor who remained active in the business into the early 1990s – including train tickets, telegrams and business records documenting individual sales/distribution trips to Chicago and New York. The other large agricultural pursuit in the area was grape-growing or viticulture. The largest operation was the Italian Vineyard Company, which at 5000 acres, was said to be the world's largest vineyard. Established by a consortium of Italian immigrants, it was based at Guasti, a company-town style settlement then just outside the Ontario city limits. Eventually, a family of French vintners the Vache-Bianes headquartered the nationally franchised Brookside Winery at Guasti producing mostly sweet dessert and other red wines. The museum's viticulture collections result from the donation of the Biane/Brookside family collection and include wine bottles, technical, recipe and promotional books, business records, scrapbooks and promotional pieces, photographs, trophies and awards, cooper's tools, field implements, laboratory equipment for making wine, bottling and corking apparatus. The collection also includes a painting of Marilyn Monroe which was reproduced as the "Dolly Madison" wine label and a rare grape brick sold during Prohibition for home wine-making. By 1910, the inland region's agricultural communities had emerged in their now familiar 'poly-nuclear' pattern boasting careful planning, prominent churches, schools, public

buildings and parks - surrounded by their dark-green citrus trees, and in Ontario, vineyards as well. Carey McWilliams, editor of The Nation and noted California observer called the citrus belt 'a world of its own' and was among the first mainstream writers to comment on the largely non-white workers who supported these agricultural endeavors. Chinese immigrants were so integral in the early years of the citrus industry that their special method of packing fruit, the 'China pack' became the industry standard. Brookside winery's first wine-makers were Chinese. Japanese, Sikh and Filipino laborers replaced the Chinese following the Exclusion Acts of the 1880s. After 1910, Mexican and Mexican-Americans became the dominant workforce in the groves and vineyards. By the 1920s, these workers were developing their own communities -- *colonias* -- on the outskirts of almost every Southern California agricultural town. Within these *colonias*, Mexican workers bought property, built houses, opened businesses and developed institutions such as churches and Spanish-language schools. In Ontario, businessman Ignacio Lopez published *El Espectador*, a regional Spanish/English newspaper to serve these communities. As historian Matt Garcia notes in his comprehensive study *A World of its Own: Race, Labor, and Citrus in the Making of Greater Los Angeles, 1900-1970* workers created alternative cultural geographies to help them overcome discrimination and segregation. But, they also built or participated in popular culture institutions – theatres, dance halls, radio programs – that introduced Latino influences to mainstream California culture. The museum's collections include numerous items related to local businesses, family and community life such as school and church memorabilia, clothing and personal items, furniture, dishes and cooking utensils, quilts, coverlets and other household linens, radios, books, magazines, personal letters, newspaper clippings, social invitations, event programs, photographs, military uniforms associated with all segments of the community.

In the midst of this largely agricultural region, was an unlikely industrial story – Hotpoint electrical home appliances – developed when an employee of the local water company began looking for a way to sell electricity generated but not needed to run irrigation pumps. Calling his electric iron 'Hotpoint' because the heat was evenly distributed clear to the point of the iron, the company began production in 1903. By 1918, it had been purchased by General Electric, which made 'Hotpoint' a nationally recognized brand. Thereafter the local plant's history closely paralleled national industry trends including the rise of 'corporate liberalism' and the development of organized labor. The plant converted to wartime production during World War II, then returned to producing irons in record numbers during the post-war years. Eventually, it succumbed to off-shore production trends and closed in 1982. The museum's Hotpoint collection includes hundreds of irons and other small appliances, items produced during WWII conversion, and over 100 photographs and documents illustrating production, plant interiors, employee social and community activities and community events surrounding the plant's closing. By the 1980s, the citrus groves and vineyards were largely gone as well replaced by housing tracts, shopping malls and freeways serving the ever-growing and diverse populations characterizing 'poly-nuclear' Southern California.

Current conditions

Overview. The museum building is a U-shaped structure -- the bottom-center of the 'U' is two stories and the 'wings' both single story. Of Mediterranean-Revival style, the building contains

numerous doors and windows making its use as a museum challenging. Collections are stored in several different locations in the museum building. The main collections storage area is located on the second floor in the largest non-gallery ‘open’ space in the building. Additional collections, primarily ephemera and historic photographs are stored in the Curator’s office also on the second floor. Collections are also stored in a second-floor library/conference room and in three small vaults on the building’s main floor. Designed as an office building in a Mediterranean-Revival style, the museum building has 17 doors and over 100 windows – useful in 1937 for promoting ventilation and airflow but presenting significant challenges to temperature and humidity control, light levels, security and pest control today. Constructed of poured-in-place reinforced concrete, with 12.5” exterior walls and 10.5” interior bearing walls, the building is ‘earthquake resistant.’ The thick walls provide potential for passive environmental management – depending on the specific effects of the various doors and windows, however, they also make installing modern building systems difficult. Since the building is also a designated historic structure, installing modern systems in ways that do not adversely affect its historic fabric further complicate matters. Currently there are eight different HVAC units providing heating and air-conditioning to the building. They range in age from five to over 20 years old and are all basic commercial units - no air-filtration or humidity control -- and none are particularly energy efficient. Other design features -- no elevator, emergency exit off collections storage area -- present additional preservation challenges. Within identified collections storage areas, space is at a premium and most storage equipment is second-hand and not purpose-selected or space efficient. The entire building is protected by security and fire alarms, however, there is no fire suppression system in place.

Current storage methods and materials. The museum’s collections grew quickly in the 1990s with the donations of three large collections of materials from pioneer-era families. As a result, collections storage became extremely over-crowded very quickly. Partially, this was due to the lack of staffing to properly accession and catalog the collections so they had to be stored by source rather than for space efficiency. This over-crowding was a major focus of Beverly Perkins’ general conservation survey in 2005. An inventory and electronic cataloguing project funded by an IMLS Museums for America grant is nearing completion and has made considerable improvements in the museum’s intellectual control of collections as well as alleviating much of the crowding. A second NEH PAG grant enabled the purchase of three museum storage cabinets as called for in Perkins’ report, but they are the only museum-specific furniture in use. Most collections are still stored in boxes on 14 open-shelf industrial shelving units. Two additional industrial shelf units hold supplies and materials. Three lighter-weight commercial shelf units also hold collections and supplies. Collections are also stored in six second-hand units donated by museum supporters. Five flat files of commercial /office grade are in use – three of them surplus from other city offices. There is no specialized equipment for framed photographs, documents or works of art or for large textiles. Clothing is either stored in textile boxes or on rolling racks – two of which are wooden pieces surplus from the Los Angeles County Museum of Art in the 1980s.

Environmental, security and other conditions. Environmental control in the main collections storage area is difficult for several reasons. The units serving collections storage also serve administrative office areas. The area contains nine windows (one of which provides roof access

to an HVAC unit) and the only emergency exit for the second floor is located directly off the collections area. This exit is a post 1937 modification – cut into the exterior wall – and consists of only a door with basic panic hardware and fire escape stairway. The main collections storage area is separately secured and alarmed, however, it must be unlocked when any staff are working in the upstairs offices to allow access to the emergency exit. Some collections are stored in the curator's office which has an additional five windows and similar environmental control issues. Lighting throughout the second floor is by ceiling mounted florescent lights. There is no elevator in the building making virtually all collections moves problematic.

Preventative conservation, policies, procedures and practices. The museum has a good, basic Collections Management Policy in place along with a Collections Procedures Manual that is currently being updated as a work-product of the IMLS-MFA inventory and electronic cataloging project. The general preservation survey conducted by Beverly Perkins, however, is the museum's only guiding document for preservation of collections. While the survey comments broadly on issues and needs, it does not specify preventative practices at either the individual object level or in terms of specific recommendations for the many complex issues and challenges presented by the museum's historic building, the nature of its design and envelope and the resulting internal environments.

History of Project

Previous preservation actions. A Conservation Assessment Program survey and report was conducted in 1993 by John Twilley, then Chief Conservation Scientist at the Los Angeles County Museum of Art and preservation architect M. Wayne Donaldson (now California's State Historic Preservation Officer). The report concentrated on obvious building issues which were addressed in the 1990s renovation projects. By the mid 90s, however, museum priorities turned to the installation of permanent exhibitions and development of educational programs described earlier in this proposal. By 2004, with basic public programs in place, staff re-focused its efforts to collections care and management including the 2005 PAG-funded survey conducted by conservator, Beverly Perkins and a 2006 PAG grant to purchase three new collections storage cabinets. In addition, the museum received a 2007 California Historic Records Advisory Board re-grant to assist in organizing the archival elements of two of its largest collections and the IMLS Museums for America grant for the inventory and electronic cataloging project.

Preservation challenges. Designed as an office building in a Mediterranean-Revival style, the museum building has numerous inherent challenges in regard to preservation and stewardship of collections – numerous doors and windows, no elevator, emergency exit off collections storage area. The building has had no comprehensive restoration or renovation. Three separate renovation projects in the 1990s made basic changes to improve interior spaces for museum use. These included some preservation efforts (ultra-violet filter film on windows in one gallery for example) but they were isolated efforts rather than part of a larger plan. Similarly, there has been no comprehensive assessment of how best to provide environmental control and no architectural assessment addressing sustainable design, exterior architectural improvements, or building systems issues. Perkins' Preservation survey commented broadly on these issues and made broad recommendations but is not the kind of comprehensive master plan from which museum and city staff can prioritize implementation projects.

Rationale for this request. As Beverly Perkins noted in her report, the museum’s preservation challenges fall into two categories: issues associated with converting the building to museum use and resource issues (primarily staffing). To date, museum staff has attempted to nibble at the challenges presented by the museum’s building with the support of NEH Preservation Assistance Grants and modest annual budgeting for conservation supplies. These efforts have made individual improvements, but they are not part of a comprehensive plan. Over the last 12-15 years, the museum has transformed its public service by building its public programs through phased implementation of its *Interpretive Programs Plan*. The rationale for this Sustaining Cultural Heritage Collections proposal is to provide museum staff with a similar plan for long-term, institutional transformation in its care and stewardship of the museum’s collections. This project brings together a conservator (Untch) to assess collections needs and vulnerabilities, an engineer and environmental management specialist (Henry) who specializes in knowledge and understanding of complex internal environments and sustainable solutions for collections stored in historic buildings, and a historic preservation architect (McLane) who is experienced in sensitive adaptive re-use of historic structures and sustainable design. They will work collaboratively with each other and with the museum staff who will deal with collections on a daily basis, the city facilities staff responsible for the functional operation of the building and city planning department staff responsible for the city’s historic preservation program. The *Master Preservation Plan for Collections* will address the museum’s preservation challenges from the full perspective of the strengths and weakness of the building and the organizational capacities of the museum and the City. The plan will be based on sustainable methods and efficiency of spaces, systems and equipment -- sustainable both in the sense of energy and environmental sustainability and in terms of institutional resources and capacity. As with the Programs Plan, once the *Master Preservation Plan* is in place, museum and city staff will have a variety of options for phased implementation. Some improvements may require changes to operations and/or cyclical maintenance procedures and can be implemented jointly by museum and building facilities staff. Each budget year, museum and facilities staff propose “Facilities Enhancement” projects for mid-size improvements. Large scale improvements will be included in the City’s Capital Improvements Plan which prioritizes long-range capital projects. The City may also be able to seek grant funding and/or negotiate advantageous service contracts as a large customer of the local power company.

Methods and Standards

This project will bring together a team of three consultants who will work collaboratively with each other and with a team of Museum and City of Ontario staff to develop objectives for collections preservation and identify the strategies to achieve those objectives. The project will be informed by professional guidelines and requirements including the Secretary of the Interior’s *Standards for the Treatment of Historic Properties, 1995*; the *New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts*; the American Institute for Conservation for Historic and Artistic Works *Code of Ethics*; and *Chapter 21 Museums Libraries and Archives* of the 2007 *Applications Handbook* of the American Society of Heating Refrigeration and Air-conditioning Engineers (ASHRAE) as well as applicable local building codes. The consultant team of Untch, Henry and McLane have participated in two conference calls with the Museum Director and Curator, provided preliminary information, draft work proposals and budgets in preparation for this grant proposal. Once notified of the grant award, Museum and City staff will begin gathering appropriate documentation and background

materials for the Consultant Team to review. These will include environmental monitoring data collected by museum staff with three HOBO dataloggers purchased from previous PAG grant funds. The Museum and City Team will hold an Orientation Meeting to share perspectives, areas of responsibilities and background materials. The Consultant Team will work with the Museum Director and Curator to plan a two-day Site Visit to the museum at which the consultants will tour the Museum and Lemon Street buildings to observe and assess the museum collections storage areas, the building envelope and the potential of the Lemon Street building. The consultants will then meet with Museum and City staff to collaboratively develop objectives for the collections and the relevant building fabric and systems and to discuss strategies to achieve the objectives which will balance the needs and vulnerabilities of the collections with the performance capacity of the historic building envelope. Strategies will include both passive and active measures to mitigate risks to collections and will emphasize achievable targets for collections environments that are energy efficient and economically sustainable for the institution. While gathered in Southern California, the Consultant Team will adjourn to the Pasadena offices of ARG to outline the Preservation Plan. Museum staff will provide any additional documentation required including any additional environmental monitoring data as directed by Henry. The consultant team will draft the Preservation Plan to include conceptual descriptions for recommended improvements for interior environmental management, recommended improvements to building envelope performance, recommended architectural improvements, a suggested implementation plan and space plan outlines for collections storage. The Draft Plan will be reviewed individually by Museum and City Staff in preparation for a meeting at which comments will be shared and prioritized. Museum Staff will compile a formal comment document and discuss with the Consultant Team by conference call. The Consultant Team will issue a final report after which museum and City staff will meet to de-brief on the project and develop implementation strategies.

Workplan

July- October 2010	Grant award received. Project Gear-up – grant funds appropriated to museum budget; negotiate consultant contracts
October 2010	<u>Grant Period Begins</u> – Consultant contracts signed; Purchase orders let;
Oct -Dec 2010	Document Gathering -- Facilities, Planning, Museum Museum and City Staff Orientation Meeting
Jan-March 2011	Site Visit – Scheduling and Agenda setting; Meeting Preparation
April 2011	Site Visit and Full Team Meeting – Consultants tour buildings Full Team meeting Consultants de-brief at ARG offices and outline report
May 2011- May 2012	Environmental Monitoring
May - Sept 2012	Strategies Development – Ciity team provides additional materials as needed
Sept- Dec 2012	Consultants prepare report draft
Dec- Mar 2012	Report Review – City participants prepare individual review/comments City participants meet to discuss and prioritize comments Museum staff compiles formal comment document
March-July 2012	Consultants respond and revise report
July – Sept 2012	City Team meets to de-brief on project and Strategize on Implementation
Sept- Oct 2012	Bills paid and final grant reports submitted

Project Team

Consultant Team: Michael C. Henry, PE, AIA is an engineer/architect with Watson & Henry Associates. He specializes in preservation of historic buildings and environmental management for collections in historic and contemporary buildings. He is an adjunct professor of architecture at the University of Pennsylvania in the Graduate Program in Historic Preservation. He teaches sustainable strategies at the Centre for Sustainable Heritage, the Bartlett School of Graduate Studies and University College London. He has taught in Getty Conservation Institute-sponsored training projects and collaborated with conservators on projects related to passive and low-energy environmental management for collections and archives. **James McLane, AIA, LEED AP**, has a Masters in Architecture from the University of California, Berkeley. He has been a practicing architect since 1982 and has worked on numerous historic preservation projects for municipal agencies, colleges and universities and the National Park Service. He is currently an Associate Principal at ARG-Architectural Resources Group, an award-winning historic preservation firm. **Katherine Untch** is a conservator with over 25 years experience in the conservation of art, architecture and archaeology with an emphasis on conservation strategies, management and funding. She is a Fellow of the American Institute for Conservation with a Master of Arts and Certificate of Advanced Studies from the Buffalo State College, Art Conservation Department.

Museum/City of Ontario Team: Theresa Hanley, Museum Director has a Master's Degree from the University of California, Riverside in U.S. History/Historic Resources Management and has served as Director since 1990. **Steve Thomas, Museum Curator** is primarily responsible for collections care and management. He has over 13 years of museum experience and has been with the Ontario museum since May 2007. He has a Masters Degree in Fine Art from Mills College. **Leslie Matamoros** is a part-time **Museum Assistant** responsible for assisting the Museum Curator. She has over five years of museum exhibition experience and a Bachelor's Degree from the University of California, Irvine. **Mark Chase, Director, Community and Public Services Agency**, has served as a manager and administrator for the City of Ontario since 1986. He has a Bachelor's Degree from California State Polytechnic University-Pomona. He is responsible for all aspects of the Agency, of which the Museum is a Department. **Robert Gluck, Equipment and Facilities Director**, is responsible for the operation of all city facilities and equipment including preventative maintenance. He has over 30 years experience working with diverse departments in public facilities management. **Patrick Malloy, Public Facilities Maintenance Manager**, has a Bachelor's Degree in Public Administration from the University of LaVerne and has worked for the City of Ontario since 1991. He is responsible for maintenance and custodial services for all city facilities including on-going service, budgeting, contracting and facilities enhancements and capital improvement projects. **Cathy Wahlstrom, Principal Planner**, has a Master's Degree in Urban and Regional Planning from California State Polytechnic University, Pomona. She oversees the Advance Planning Division of the City of Ontario's Planning Department (General Plan, Historic Preservation and Environmental Review). **Melanie Mullis, Senior Planner**, has a Bachelor's Degree in Geography from the California State University, Fullerton. She manages the City's Historic Preservation Program.