

Collections Report: October 2018

Met with Brian Jaeschke, Registrar at Mackinac State Historic Parks and toured various sites. Insight was obtained as to how they typically store items within the buildings, what products they use for exhibition materials, and how they winterize some of the buildings and artifact cases. Eventually, follow-up questions will be asked to ascertain how this information can be best used to ensure that the historic buildings on-site will last for a longer period of time. [A follow-up email was sent to him in early November when it was discovered that the windows of the Spratt Church contained heavy condensation and consistently high relative humidity readings. The email contained the issues faced, a possible solution, and a request for other solutions or concerns with the proposed solution.]

Read out temperature and relative humidity data loggers. A report was generated using the readings. The new dehumidifiers were adjusted based on the readings.

Genealogical Society is willing to donate an in-kind gift of \$200 worth of archival rehousing supplies for the photographs currently improperly housed. They requested a proposal for the use of the money. A housing method using the previously purchased blue board barrier boxes and the yet to be purchased mylar sleeves, and archival folders was submitted with various “packages” for them to select what they found most appealing based upon the tally of photographs. [The document submitted to them can be found at the end of this report.]

Continuing the process of cataloging the taxidermic specimens received from Cranbrook, as well as researching the restrictions and limitations imposed during the acquisition process. Cranbrook was contacted in September to ascertain what transfer documents they have on the specimens. They were going to research and contact me with the information. Two follow-up emails were sent in October. The second email allowed me to finally obtain the information for our records about the original donation to Cranbrook – with this, I was able to ascertain that they did get the taxidermic specimens as part of a legal gift. With this information in hand, I produced a gift agreement for Cranbrook to sign legally transferring the taxidermic specimens to the Besser Museum for Northeast Michigan. Their Collections Manager received the signature of the director on November 5, 2018, they are sending the signed copy in the mail.

Continued to work on documents and forms to bring Besser Museum up to best practice standards as well as limit liability. The Collections Policy, as well as many of these forms have been reviewed by the Director and were then submitted to the Collections Committee and the Board for review.

The Collections Committee had their first meeting on Wednesday, October 10, 2018 from 10:30am-12:30pm. Subsequent meetings will be held every second Wednesday from 10:30-12:30pm.

The process of updating the Code of Ethics was begun, including extensive research so that it is more relevant and inclusive with our values, collections, and expectations, particularly as it pertains to the Collections Policy. Additionally, research is being performed to help create additional policies, procedures, and plans based on documents used by other museums as well as best practices. The next steps involve writing the below policies, plans, and procedures, and ensuring that all documents are in line with each other.

The Policies needing development include, but might not be limited to: Access, Customer Care, Evaluation, Collections Development, Documentation, Care & Conservation, Fair Use, and Ethics. [Some of the policies are touched on in the collections policy but will be considered stand-alone policies as well.]

The Plans needing development include, but are not limited to: Documentation, Care & Conservation, Collections, Emergency, Disaster, Pest Management, Risk Management, and Security.

The Procedures needing development include, but are not limited to: Housekeeping, Event Hosting, Conservation, Location Movement & Control, Valuation, Use of Collections, Loan In, Loan Out, Deaccession, Documentation, Data Entry, Rehousing, Photography (outside use), Photography (internal use), Research, Accessioning, Numbering/Marking Objects, Condition Reports, Inventory, Web-based Information Access, Handling, Volunteers, Emergency, Disaster, and Integrated Pest Management.

A detailed report for AAM is being created, which touches on how we are effecting their recommended changes, to ensure that we are no longer sub-standard in our collections management and care.

We are working towards space reallocation, to better utilize collections space currently absorbed by exhibit props and display items like display cases and mannequins.

Several postcards, text, and a flyer was created to promote Giving Tuesday – which will benefit the collections this year.

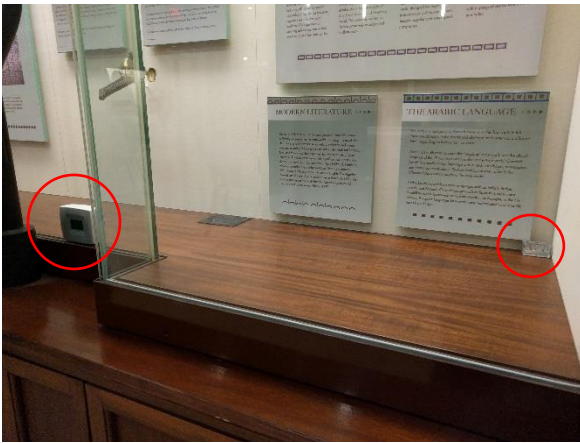
I was part of the staff representation at the Michigan Museum Association, which began on Sunday, October 28, 2018. The opening reception was at the Arab American National Museum. They had a few key items that might be beneficial to the museum either as signage or a potential exhibit idea component.



This map was displayed in multiple areas on each level. It gave key information for a visitor's easy reference including the location of emergency devices and the location of where to go in the case of an emergency. Something like this might be beneficial in helping achieve disaster/emergency management objectives.

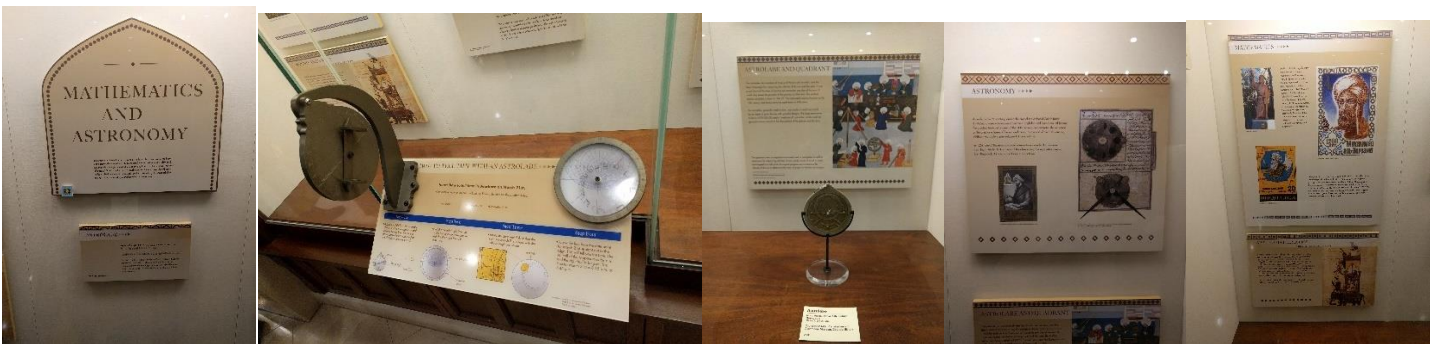


What I particularly liked about this sign was the second paragraph. Having a sign similar to this in our art areas will help explain why the same items might not be on display when they visit in the future.



In some of the cases containing more environmentally sensitive objects, the museum had placed both electronic (recording) and analog devices that show temperature and relative humidity. With some sensitive items in our collections, this might be beneficial (perhaps with encased external exhibitions in our historical buildings or if there are sensitive items in the upcoming Native American or Fisheries exhibits). There are also some institutions that require that strict conditions be observed for their artifacts (e.g. NARA organizations). HOBO devices similar to those currently placed around the Museum Campus (Bluetooth enabled HOBO temperature and relative humidity recording devices) might be recommended, if we encounter

similar situations to the Arab American National Museum in the future.



Fun exhibition ideas to be shared with our planetarium coordinator.

Monday, October 29, 2018 started by speaking with various vendors about scanning devices and storage solutions. The keynote speaker was Isaiah Oliver, President of the Community Foundation of Greater Flint who spoke on the Flint water crisis. Some of the resonating statements he made include:

“Not every system is made for you, but it doesn’t mean you need a new system.”

“Worry about who started the fire later – fix it first.”

“We don’t usually choose the fights we take on, we just have to do our best with what we’re given.”

“Donors need a vested interest; bring together the donors and constituents.”

The first session –

Collections Out of the Bag: Digital Access at the Detroit Institute of Arts. It was to discuss the conception, challenges, and outcomes of recent collections access initiatives at the Detroit Institute of Arts.

POUNCE SESSIONS OVERVIEW

TO SPRING OR SWOOP WITH INTENT TO SEIZE SOMETHING [DATA STANDARDS]

DATA STANDARDS TEAM

PURPOSE

The Data Standards Team is dedicated to establishing a concise set of data standards within ten weeks of the initial session. The sessions will be energetic, yet focused and decisive. Based on CCO and CDWA guidelines, the standards will meet requirements necessary for dynamic public accessibility as well as in-house retrieval.

PLAN

DST will begin with a one day retreat to establish a core subset of data standards. DST will meet with then meet once weekly for half-hour sessions or on an as needed basis. The Collections Access Team (CAT) is currently developing the "plan of attack," or the schedule of data standard decisions we need to make. Each session will have a rotating note taker who will circulate notes to the group. A timer on hand will ensure sessions end on time and be used as a stop watch for brainstorming sessions.

DECISION MAKING THEORY

When in doubt, make a decision! The DST will make decisions rapidly, but effectively, and will only postpone establishing a standard if it is clear that further research is valuable. CAT accepts full responsibility for this practice and for any retroactive work it may generate if a standard needs to be changed in the future. DST will follow the process detailed in [POUNCE Decision Making Process.pdf](#).

EXPECTATIONS

Not all of the standards slated to be established will apply to all team members, and therefore weekly attendance is not mandatory (except for CAT). Team members should decide which sessions they will actively contribute to, declining to attend sessions when the topic falls outside their realm of expertise or interest. For example, some fields are strictly used by one department, while others may cross over into collections management or would benefit from the library's perspective. Members will arrive on time and prepared.

PREPARATION

CAT is responsible for distributing resources one week prior to each session. However, other members will likely have valuable resources and should send materials to CAT in advance for distribution. Members who have encountered instances of works that may pose cataloging challenges are encouraged to email CAT with examples. Depending on the data type or topic, CAT will consult curators of specialized collections prior to the relevant session.

FACILITATOR Christina Gibbs

MEMBERS Nancy Sojka, Yao-Fen You, Terry Segal, Marisa Szytman, Molly McGuire, Kelly Flaherty, Maria Ketchum, Tracey Morton, Iva Usikewycz, Becky Hart, Susan Higan Larson

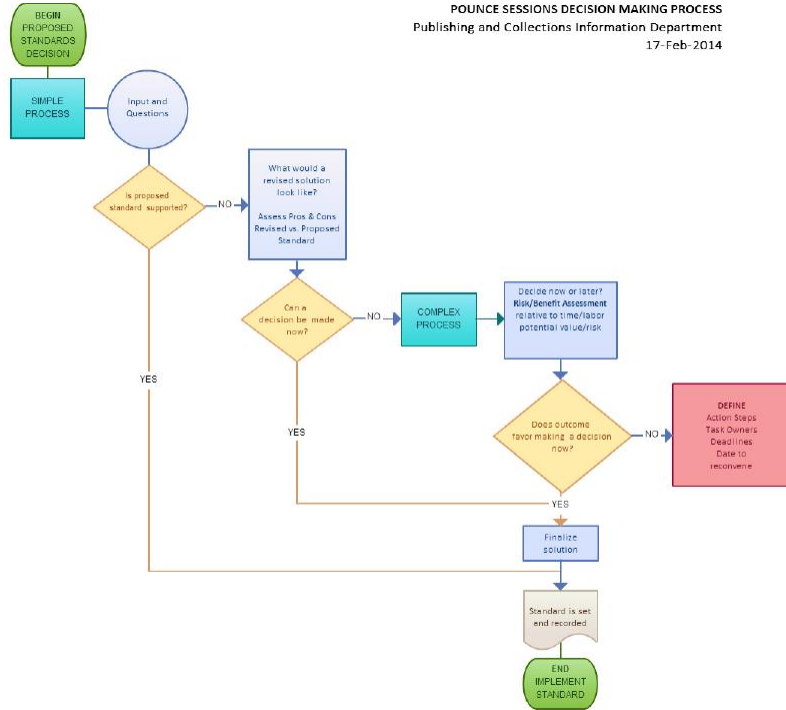
COORDINATOR Molly

NOTE TAKERS Iva | Kelly | Molly

TIME KEEPERS Yao-Fen | Christina



POUNCE SESSIONS DECISION MAKING PROCESS
Publishing and Collections Information Department
17-Feb-2014



POUNCE DECISION MAKING PROCESS

TO SPRING OR SWOOP WITH INTENT TO SEIZE SOMETHING [DATA STANDARDS]

DATA STANDARDS TEAM

Pounce Sessions will take a variety of forms. The DST will employ brainstorming and other techniques as necessary. The goal is to set standards rapidly and many decisions must be made. The DST will follow the decision making process outlined in this document. DST will do such a purrfect job preparing that most decisions will be born simple. However, a few standards are inherently complex or others that appear simple are complex in disguise.

See Also: [Supplemental chart for quick reference \(POUNCE Decision Making Process.pdf\)](#)

SIMPLE DECISION Data type is relatively simple and the standard to set is fairly straightforward. There is low or no risk/impact involved in terms of access and retrieval. It is likely that a general consensus will be reached relatively quickly.

The process begins with an open floor for input and questions about the proposed data standard decision. If there is no discussion or new opposing information, the standard is established and recorded. If opposing information arises, the team will collaborate on a possible revised solution. A brief assessment will take place reviewing the pros and cons of both the revised and original proposed standard. If it is fairly clear that a decision can be made within the allotted time, the team will hammer out the decision. If it is likely a decision cannot be made quickly, the team immediately proceeds to the complex decision path.

COMPLEX DECISION Data standard to establish has many facets, scenarios to cover, or sub-standards to set. The data standard in question has a high risk/impact in regard to accessibility and retrieval. More research may be beneficial.

The team will conduct a short risk-benefit assessment:

- How important is the standard?
- How does the data type impact accessibility and retrieval?
- Do we have the resources necessary to complete further research?
- How much staff time is necessary to complete further research?
- If we made a decision now, what is the risk of making a mistake and how much work might be generated in the future?

Based on the information gathered, the team will determine whether or not to finalize a solution on the spot and make a decision or to proceed with further research. If the latter is chosen, DST will define action steps, assign task owners and deadlines.

[Documents above and to the side were obtained post-conference during email conversations with the presenters.] Items that they recommend in helping the process of digitizing collections:

- Use data standards that are up to date [knowing what the standards are across platforms, including in publication (physical printing and web-based) will help ensure that you will not need to revisit the same object or image in the future to create a higher resolution image.]
- Decision Making Workflow [they found that a workflow was easier to understand than fully written-out procedures. But, either way, procedures need to be in place.]
- Perform a pilot project [they started with 250 items so that they could test their standards and procedures.]
- Things to keep in mind: Discoverability, Usability, Shareability, Accessibility, Relatability, Searchability, Integrity.
- They make the items in their collections that are in the public domain available for download in JPEG format only.
- Metadata is magical, IF you put in the work.

- The Visual Resources Association (<http://vraweb.org/about/>) is a good resource: “The Association offers a forum for issues of vital concern to the field, including: preservation of and access to media documenting visual culture; cataloging and classification standards and practices; integration of technology-based instruction and research; digital humanities; intellectual property policy; visual literacy and other topics of interest to the field. Through collaboration, partnership, and outreach with the broader information management, educational, and scholarly communities, the Association actively supports the primacy of visual information in documenting and understanding humanity’s shared cultural experience.”
- The IPTC photo metadata standards (<https://iptc.org/standards/photo-metadata/iptc-standard/>) “The IPTC Photo Metadata Standard is the most widely used standard to describe photos, because of its universal acceptance among news agencies, photographers, photo agencies, libraries, museums, and other related

industries. It structures and defines metadata properties that allow users to add precise and reliable data about images.”

- Adopt file naming conventions for legacy and new data, so that images can be easily organized and found.
- Tie the digitization of items to the strategic plan.
- Don’t just make it a project, make it a part of the process (accessioning, cataloging, etc.)
- Need to look at long-term preservation and protection. (e.g. how to migrate data, most stable platforms, etc.)
- AAM has produced a Rights and Reproduction handbook (<https://ww2.aam-us.org/ProductCatalog/Product?ID=5186>) for a small fee.
- The Artist’s Rights Society (ARS) (<https://www.arsny.com/>) provides some copyright information as well as an intellectual property rights clearing service. They can provide some information on what images are still under copyright.
- The Harry Ransom Center (<http://norman.hrc.utexas.edu/watch/>) has compiled a watch list for writers, artists, and their copyright holders.
- It was recommended to develop a Fair Use Policy and guidelines as well as a Digital Preservation Policy.
- Use subject and geography terms as keywords.
- Revisit standards on a regular basis; flexibility is key.
- If you have your catalog online, document website usage.

Sources of free images:

- Digital Public Library of America (<https://dp.la/>)
- The Watercolorworld (<http://www.watercolourworld.org/the-project/index.html>) The Watercolour World is creating a unique visual history of the world through documentary watercolours painted before 1900. With tens of thousands of images already in the process of being uploaded, the full project website is set to become a significant new source of global history when it is launched in 2018. This free, new, online library will include topographical, anthropological and botanical subjects, plus observed historical events. Watercolours are welcome from across the world, from collections and individuals, both public and private. You will be able to explore the watercolours via an interactive map and help to identify unknown locations, create discussions and deepen all our understanding of this fascinating historical record.

Other sources of images: Bridgeman Images (<http://www.bridgemanimages.com/en-US/about-bridgeman/US>) Bridgeman Images works with museums, galleries, collections and artists to provide a central resource of fine art and archive footage for reproduction to creative professionals.

- Places/sites that might provide granting opportunities: IMLS (<https://www.imls.gov/grants/apply-grant/available-grants>), Henry Luce Foundation (<http://www.hluce.org/>), Terra Viva (<https://terravivagrants.org/>), Foundation Directory Online (https://fdo.foundationcenter.org/?_ga=2.257108808.234540002.1541519442-66632447.1541519442)
- The DIA will be hosting a copyright workshop with the US Patent Office there to answer questions in February 2019.

The second session –

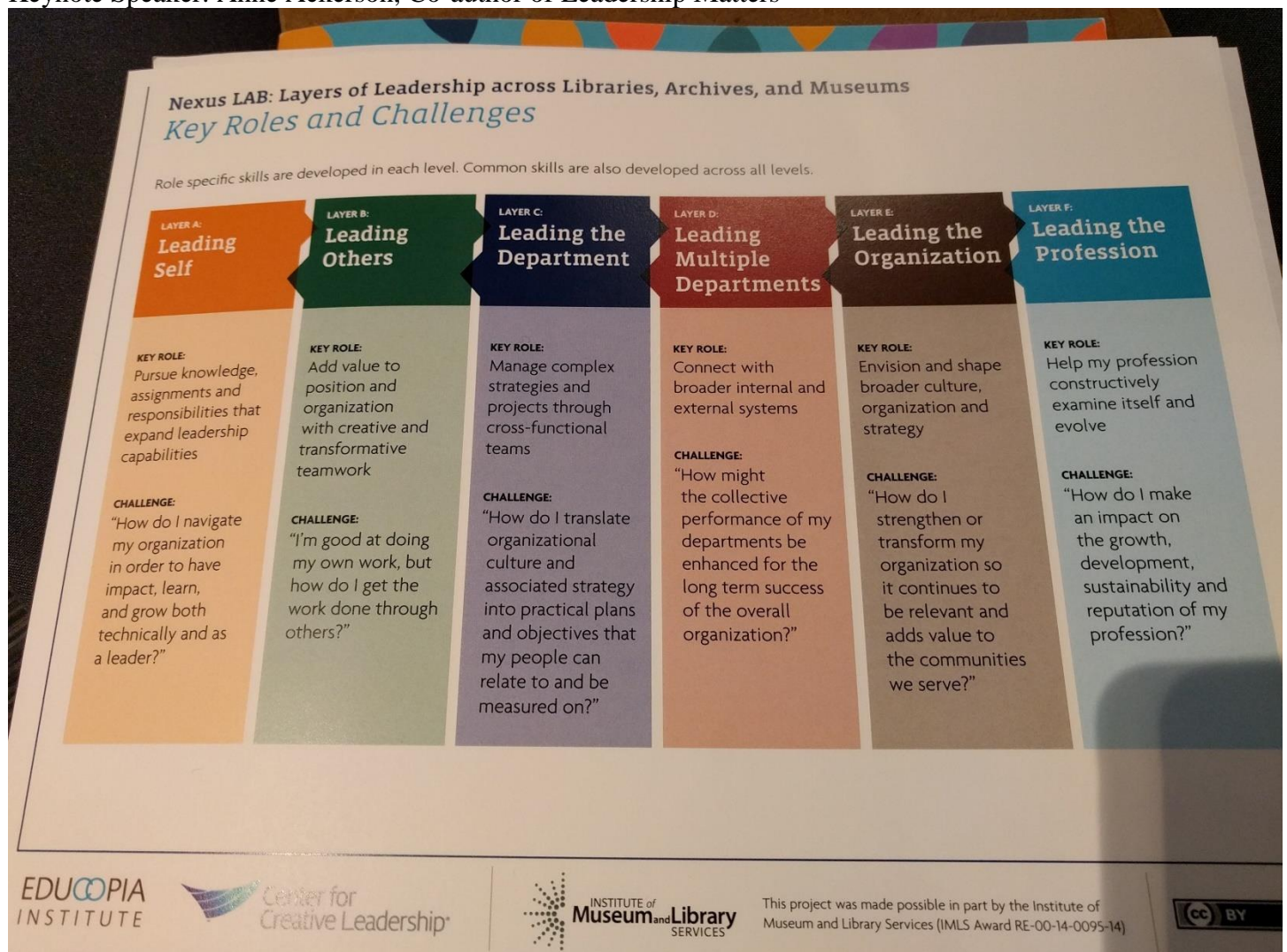
Cultural Competency: From “Politically Correct” to Just Correct! – Ways to think creatively about moving the conversation towards inclusivity.

- The public relies on museums for accurate information.
- What are we doing to prepare our institutions to critically engage.
- At the Arab American National Museum, they received a grant to pay for buses, but students still didn’t come. Why? Because they need to be relevant to the MEAP test in social studies. Once you have developed your content, you need to pursue the schools – they typically won’t just come to you.
- Bring a diversity of thought into the institution.

- Create an experience for the kids who don't usually visit museums - they won't remember the content, but they will remember how you make them feel.
- You need docents and volunteers who want to give a good experience instead of conveying their own agenda.
- When greeting all school groups, use the same introduction to the museum – “this is what this place is about” so that everyone gets the same rules.
- If information is not displayed in the exhibits being seen, how is that exhibit being supplemented by the Education Department.
- If your museum is displaying the Christian/whiter version of history, supplementing the information on display is essential.
- When interacting with people who identify themselves as something other than how you identify yourself, be authentic. If you are asking questions have a purpose for and to your questions. If you are building these relationships, continue to build – don't ask your questions or do your project and then disappear.
- Don't shy away from difficult conversations; be a place where those conversations can occur in a safe place.
- Cultural competency means asking how your institution is going to be viable to future generations.

Tuesday, October 30, 2018

Keynote Speaker: Anne Ackerson, Co-author of Leadership Matters



Some internal and external factors that may require leadership by design –

- External: competition for funding and audience; audience diversification and growth; maintaining relevance
- Internal: expanding diversity; ensuring equality; succession planning

Leadership convergence: more people lead from where they are

- Multidimensionality (to effect this we need to be): interconnected; multi-lingual; ambiguous parts always interacting; know museum vocabulary, as well as private, public, and fundraising lingo
- Agility: have multiple plans of attack and action; have more than one definition of success
- In touch/In tune: acting off of what you see and hear from staff and volunteers, as well as the public

Accidental Leaders: These are individuals who have a deep knowledge in a certain area, but it doesn't always transfer. Accidental leaders need to be set up for success, so they can become intentional leaders.

Intentional Leaders: These are individuals who possess self-awareness; they are continuously learning and reflecting on what they have learned (aka learning agile). They are interested in discovery, they recalibrate when they learn something new. They are willing to be a voice of one and when things go well, they are considered courageous and visionary. They can often articulate their vision. [If all you have are big ideas, that's not being visionary, it means that you are all air and no substance.]

Leadership is about influencing others. Consider the 70-20-10 rule. 70% stretch assignments – allow them to do things they've only assisted with previously; 20% structural mentorship; 10% training

First Session, October 30, 2018–

- Accessibility Collaborations: Working Within and Across Communities – how different collaborations enhance accessibility in general, as well as to further specific offerings for people on the autism spectrum, with dementia, and who are blind or have low vision.
- If implementing braille, check which system is being used, because not all people read the advanced braille system.
- Consider tactile tours for people who are blind or low vision. The people who like to do these programs have networks, so the tours and museum's reputation can grow. You can get information on how best to conduct certain tours from the National Federation of the Blind of Michigan, and others.
- For Autistic individuals consider sensory friendly events [if we go this route, I have a friend at the Witte in San Antonio who has planned and executed this type of event in the past]. There is also an autism advisory group listserv.
- Even when there are children who are developmentally challenged, they need their development triggers met.
- One program allows the autistic individual to come with their therapist, so that they can work issues within a real environment.
- The learning disabled still want to learn, they need then opportunity. They will let you know if they don't like something or if they want to do something – just need to keep an open mind.
- Consider the universal design for learning. (<http://www.cast.org/our-work/about-udl.html#.W-L0C5NKgdU> or https://en.wikipedia.org/wiki/Universal_Design_for_Learning) [Curriculum, as defined in the UDL literature, has four parts: instructional goals, methods, materials, and assessments. UDL is intended to increase access to learning by reducing physical, cognitive, intellectual, and organizational barriers to learning, as well as other obstacles. UDL principles also lend themselves to implementing inclusionary practices in the classroom. (from Wikipedia)]

Second Session, October 30, 2018-

Issues with Museum Deaccessions: Tough Decisions, Difficult Objects – Museum staff often wrestle with difficult decisions including: sentimental attachment to collection objects, criteria for deaccessioning, verifying legal title, appropriate disposition and thoughtful deaccession policies.

If a course of action is defensible and conforms to ethical standards, it should be capable of withstanding public scrutiny. – Mark Gammon

- What to collect so that it aligns with the mission – need a collections plan.
- Collections development planning provides intellectual control.
- Resist active acquisition before envisioning what you want the collection to include. Determine what you need according to your mission. Actively shape the collections.
- Don't take in things only to sell them later, they take up time, space and money and can raise ethical issues (people think you are selling your collections, etc.)
- What is the THEME of the museum? What objects must you have that speak towards that theme.
- What is feasible to acquire, refine the collection.
- How many objects do you need to illuminate the theme (story, mission, purpose, goals, etc.).
- Museums have a fiduciary responsibility to maintain the quality and heritage value of the objects.

Deaccession is worth pursuing if:

something is not within the scope;
it is also not useful for education;
exchange would get a better example;
duplicate;
damaged/poor condition and conservation is cost prohibitive;
incorrectly attributed/fake/forgery;
acquired in a manner contrary to the collections policy.

- If you are deaccessioning art from an artist who is still living, it could impact their career.
- Document every step of the deaccession process, including dates and signatures.
- Some restrictions might need legal action to overturn.
- Involve your development person, they might have insight on how deaccessioning something might affect the museum advantageously or negatively depending upon the donor, legacy giving, etc.

After deaccessioning, what do you do with them next?

Sell at public auction;
Sell to another public institution;
Exchange/transfer
Retain for study;
Return to owners/heirs
Repatriation;
Intentional discard (consign to waste)

Third Session, October 30, 2018-

Museum Cross-Training: How to Utilize Art to Practice Non-Art Concepts

This session will present current research and established programs, and participants will explore the intersections of art, healthcare, education, and social work through interactive demonstrations.

Observational skills can be enhanced with focused viewing of original works of art describing and then interpreting findings. This has helped police education, nurses, doctors, teachers...

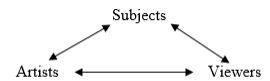


The first step is to just look and say or write down what you see – (do not interpret what you see).
 Next, they will interpret what they are observing – what they think is happening.
 [this painting by Michael Cheval was not used, but, I wanted to include an image to illustrate the above points.]

Visual thinking strategies, description, interpretation
 Experience, share/reflect, generalize/connect, apply



[This image was not the one used during the presentation, but it was similar]
 With this, have the students take the point of view of one of the people in the painting or drawing. They will explain what they think is happening based on the point of view of that particular person.

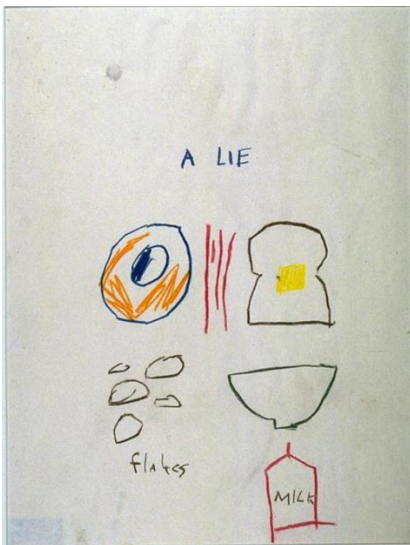


When having them interpreting a work of art, it might be of use if they can see an artist's full body of work, as it can give a different interpretation, rather than just seeing one example (fluke vs. pattern).

Have them practice slow looking and mindfulness.

Interpreting immediately can harm us with snap judgements.

Critical thinking requires time and space. If we have a snap answer, we're regurgitating, not thinking critically.



"A Lie" by Jean-Michel Basquiat was used to emphasize snap judgements vs critical thinking. (<https://exchange.umma.umich.edu/resources/13586/view>)

Look: egg, bacon, toast with butter, flakes (cereal), bowl, milk, "A LIE"
 Observe/Interpret: breakfast
 Thinking Critically: Is this really breakfast? Is this what you ate this morning?
 How did this become associated with breakfast? Commercials? Who or what is depicted in those commercials? Are you encouraged to aspire to that breakfast so that you too can be smart, happy, healthy, have a nice house, nice family, nice job...etc.

If the interpretation is outside our comfort zone, we question ourselves.

What stories can be told in a different way.

Looking, observing, and thinking critically can be used not only with art but with dioramas, the avenue of shops, etc. anything where people can view, dissect, and discuss what is being viewed.

Letter to Genealogical Society



File Folders – Heavy Stock Full Tab Legal Size (100 pack)	9 5/8 x 14 3/4 in.	\$63.20
File Folders – Heavy Stock Full Tab Letter Size (100 pack)	9 5/8 x 11 3/4 in.	\$57.20

<https://www.hollingermetalede.com/modules/store/index.html?dept=567&cat=447&searchname=folder&searchid=&searchtype=C&cart=153850374433391412>



3 mil Archival Polyester Negative & Print Envelopes (10 pack)	3.5 x 5.5 in.	\$13.50
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	4 x 5 in.	\$14.50
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	4 x 6 in.	\$15.80
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 7 in.	\$17.30
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 8 in.	\$18.80
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	8 x 10 in.	\$23.55
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	11 x 14 in.	\$30.25

<https://www.hollingermetalede.com/modules/store/index.html?dept=15&cat=454&cart=153850374433391412>



Archival Adhesive Labels 3,000 pack **1 x 2 5/8 in.** **\$59.25**

<http://www.gaylord.com/Preservation/Conservation-Supplies/Labeling-%26-Marking/Gaylord-Archival%26%23174%3B-PermaPlus%26%23153%3B-Foil-Back-1-x-2-5-8%22-Laser-%26-Inkjet-Multipurpose-Labels-%283%2C000-Pack%29/p/ML3000F>



Archival Adhesive Labels 1,000 pack **2 x 4 in.** **\$59.19**

<http://www.gaylord.com/Preservation/Conservation-Supplies/Labeling-%26-Marking/Gaylord-Archival%26%23174%3B-PermaPlus%26%23153%3B-Foil-Back-2-x-4%22-Laser-%26-Inkjet-Multipurpose-Labels-%281%2C000-Pack%29/p/ML1000F>

Thank you for your willingness to donate archival storage materials to the Besser Museum for Northeast Michigan! An interest was expressed in purchasing supplies that will help rehouse photographs that are currently not properly housed. The system I recommend using involves a three-part storage system.

The photograph would be placed first within an **Archival Polyester Negative & Print Envelope** of the correct size. This polyester envelope would ensure that the photograph could be visible without removing it from the protective sleeve. This reduces damage from handling, finger prints, and other types of food or oil transfer to the print, which can cause deterioration.

An **adhesive label**, (consisting of pH 8.0 buffered paper with an adhesive backing of a stable, inert, and high-tack acrylic adhesive) would be applied to the back of the polyester envelope. This label would contain the Object ID number and other identifying information that could be printed or handwritten onto the label.

Once encased in the envelope and identified, the photograph would be placed within an **Archival, Heavy Stock, Full Tab, Legal Size File Folder**. The file folder will contain the Object ID number and a primary subject heading across the top of the folder. This folder would then be placed in the **Archival Document Boxes**, previously purchased, of which we have both legal and letter size.

As you can see from the prices listed above, the amounts can extend well beyond that for which you would like to give this year. So, on the following page I give some suggested combination packages, or you can let me know what items you would like to purchase a-la-carte. Currently, it is unknown how much shipping will be, so, I am leaving approximately \$25 to cover those costs. Based on shipping costs, adjustments might need to be made at the time of purchase, but, if you select a package, I will adhere as closely as possible to the contents of the package. Once the products have been ordered, I will send either an invoice or itemized list for your records.

Option A

File Folders – Heavy Stock Full Tab Letter Size (100 pack)	9 5/8 x 11 3/4 in.	1/\$57.20	\$57.20
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	4 x 6 in.	5/\$14.60*	\$73.00
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	4 x 5 in.	2/\$14.50	\$29.00
Shipping			<u>\$25.00</u>
Total:			\$198.80

Option B

File Folders – Heavy Stock Full Tab Letter Size (100 pack)	9 5/8 x 11 3/4 in.	1/\$57.20	\$57.20
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 8 in.	3/\$18.80	\$56.40
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	3.5 x 5.5 in.	1/\$13.50	\$13.50
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	4 x 5 in.	2/\$14.50	\$29.00
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 7 in.	1/\$17.30	\$17.30
Shipping			<u>\$25.00</u>
Total:			\$198.40

Option C

File Folders – Heavy Stock Full Tab Letter Size (100 pack)	9 5/8 x 11 3/4 in.	1/\$57.20	\$57.20
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	4 x 5 in.	5/\$13.05*	\$65.25
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	4 x 6 in.	1/\$15.80	\$15.80
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 7 in.	1/\$17.30	\$17.30
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 8 in.	1/\$18.80	\$18.80
Shipping			<u>\$25.00</u>
Total:			\$199.35

Option D

File Folders – Heavy Stock Full Tab Letter Size (100 pack)	9 5/8 x 11 3/4 in.	1/\$57.20	\$57.20
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 7 in.	6/\$15.95*	\$95.70
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 8 in.	1/\$18.80	\$18.80
Shipping			<u>\$25.00</u>
Total:			\$196.70

Option E

File Folders – Heavy Stock Full Tab Letter Size (100 pack)	9 5/8 x 11 3/4 in.	1/\$57.20	\$57.20
Archival Adhesive Labels 1,000 pack	2 x 4 in.	1/\$59.19	\$59.19
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 7 in.	2/\$17.30	\$34.60
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	8 x 10 in.	1/\$23.55	\$23.55
Shipping			<u>\$25.00</u>
Total:			\$199.54

Option F

File Folders – Heavy Stock Full Tab Letter Size (100 pack)	9 5/8 x 11 3/4 in.	1/\$57.20	\$57.20
Archival Adhesive Labels 3,000 pack	1 x 2 5/8 in.	1/\$59.25	\$59.25
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	5 x 7 in.	2/\$17.30	\$34.60
3 mil Archival Polyester Negative & Print Envelopes (10 pack)	8 x 10 in.	1/\$23.55	\$23.55
Shipping			<u>\$25.00</u>
Total:			\$199.60

*Discounts apply when you buy 5+, 10+, 25+

So, that you know how many photographs need rehousing, I am including the count based on the sleeve in which the photograph would fit. This count was based on those photographs, I could see, whether on the center tables or the shelves on the west wall. A rough count of loose photographs produced these results:

3.5 x 5.5 in. – 37

4 x 5 in. – 107

4 x 6 in. – 48

5 x 7 in. – 128

5 x 8 in. – 27

8 x 10 in. – 21

11 x 14 in. – 13

Regarding the donation costs:

If you would like to wait until the Giving Tuesday donations come in, there would be the potential for gaining even more product for your donation, since I could order in larger quantities, thereby getting an even better price. Please let me know your thoughts!

Thank you for considering the Besser Museum for Northeast Michigan for your very generous donation. We appreciate your efforts and your continued supports of our mission to protect, preserve, and maintain the history of Northeast Michigan!

Sincerely,

Maggie Malone
Collections Manager
Besser Museum for Northeast Michigan

Heavy-Weight 20 Pt. File Folders

Double the thickness of standard file folders, these 20 point folders provide added rigidity & durability during storage & handling. Excellent protection for fragile or brittle papers & photographs. Full non-reinforced tabs for file identification. Manufactured from light tan, acid & lignin free, buffered board (pH 8.5). Packages of 100 folders. PASSES STANDARD PHOTO ACTIVITY TEST (P.A.T.)
<https://www.hollingermetalede.com/modules/store/index.html?dept=567&cat=447&searchname=folder&searchid=&searchtype=C&cart=153850374433391412>

3 Mil Archival Polyester Envelopes

More affordable than our 4mil polyester envelopes, yet they also protect papers from damage during handling and storage while keeping the information visible. Crystal clear archival polyester envelopes provide support and protection for letters, documents, photos, comics, pamphlets and all other types of ephemera. Sealed on three sides. Inherent static electricity keeps documents from shifting or falling out. Most envelopes open on the short side. PASSES STANDARD PHOTO ACTIVITY TEST (P.A.T.)
<https://www.hollingermetalede.com/modules/store/index.html?dept=15&cat=454&cart=153850374433391412>