



ASM/Museums Alaska Chat

May 24, 11 am
Session 48

Scott Carrlee: Hi Hayley

Della Hall: Hey Hayley!

Hayley Chambers: Hi Everyone!

Della Hall: How are things going Hayley?

Hayley Chambers: Things are going well here. We just had a staff meeting to strategize grant funding.

Della Hall: how appropriate!

Scott Carrlee: good because we wanted to talk about grants this time

Hayley Chambers: I was eager to discuss our Grant-in-Aid proposal, and wondered if I could just jump right in?

Della Hall: please do!

Scott Carrlee: yes please do

Hayley Chambers: Our focus is still on the newly renovated museum space. With the last GIA, we were able to purchase exhibit track lighting. I am working on the final report but good news is all of our exhibit track lighting is consistent now, instead of repurposing our 3 old systems. Yeah!

For this grant, we are focusing on additional security specific to exhibits. We are wanting to purchase two audible motion detectors- one for the permanent exhibit and one for temporary exhibit

The detectors we are looking at are: http://www.optexamerica.com/sites/default/files/resource-uploads/PDS_REDSCAN_RLS2020I_20160217_web.pdf They offer flexibility in where they service and could be moved should we need two in the permanent exhibit or elsewhere. They also can be hooked into our new camera monitoring system

Scott Carrlee: do they function through Wi-Fi?

Hayley Chambers: They need to be hardwired

Hayley Chambers: Our building has issues with Wi-Fi, so part of the expense would be installing data ports

Scott Carrlee: So are these more for afterhour's protection or protection during visitation?

Hayley Chambers: More during open hours

Scott Carrlee: oh ok, I get it. Like instead of having guards in the galleries

Hayley Chambers: Exactly!

Scott Carrlee: Well this is certainly something that GIA would fund

Scott Carrlee: Security is always a worthwhile project

Hayley Chambers: Unfortunately, not all of our displays are or will be in a locking case so the detectors would be audible alarms to alert the visitors they are too close to something and would alert our museum attendant to a potential issue.

Della Hall: Hello Andrew, Cathy, Jennifer, Heather, and Sue!

Andrew Goldstein: Hello

Scott Carrlee: I would mention in your narrative that it is compatible with your camera monitoring system

Hayley Chambers: That is a great tip

Scott Carrlee: Hi Everyone, we are discussing Hayley's GIA proposal

Scott Carrlee: So alerting when someone is too close, is that what this system is designed to do? I can't really tell the link you sent

Hayley Chambers: Yes, it's an audible alarm

Scott Carrlee: It says something about a laser wall which sounds totally sci fi. I think it sounds great

Hayley Chambers: Mission Impossible was what first came to mind

Scott Carrlee: There have been others who have been looking for a system to keep people out of period rooms etc. How did you find this one?

Hayley Chambers: We are testing out a cheap \$200 motion-activated alarm in the temp exhibit and it's not quite meeting our needs. Our local alarm company recommended this model. It seems to offer a good deal of flexibility.

Scott Carrlee: Is it expensive?

Hayley Chambers: The detector itself is about \$1800

Scott Carrlee: Sounds like a good GIA project. I would just make sure you give specifics of where it is to be installed and how it helps protect your exhibits. Should be no problem. Do you have any other questions for me about it?

Hayley Chambers: I am good! I'll let others ask away now. Thank you Scott!

Della Hall: If anyone else has a potential Grant-in-Aid project that you'd like to discuss, please feel free to jump in!

Jennifer Treadway/Heather McClain: For this grant, we want to contract with Wayne Howell (retired National Park Service in Glacier Bay) to develop an animation feature on glaciation for an upcoming exhibit on Southeast Alaska place names and indigenous ecological knowledge imbedded in the place names. Wayne would compile research on clan migration and also provide the narration. In short, this project would be part of a larger grant we received ANEP (working title: Knowing Your Place). Animation would be provided by Interactive Knowledge (our exhibit contractor for the larger project) and completed by summer 2018. Does this fit within the grant-in-aid parameters?

Scott Carrlee: Hi Heather and Jennifer

Jennifer Treadway/Heather McClain: Hello

Scott Carrlee: So what is ANEP?

Jennifer Treadway/Heather McClain: Alaska native education program

Scott Carrlee: OK, and do you already have that grant or are you applying for it as well?

Jennifer Treadway/Heather McClain: It is a three year federal grant that was written to develop a database for southeast Alaska native place names and create an educational exhibit with curriculum resources. Yes, we already have the ANEP grant

Scott Carrlee: One thing that comes to mind when people apply for a GIA as partial funding of a larger project is that the GIA part gets kind of lost in the whole budget of the project, but if you already have the ANEP grant that should not be a problem. This is definitely something that GIA would fund.

Jennifer Treadway/Heather McClain: awesome! Is there anything we should be sure to include in the application?

Scott Carrlee: Whenever you are using a contractor on a grant funded project it is good to get a letter of commitment or something like that the contractor. Something that says they are onboard and will charge such and such an amount or agree to the amount you have set. Make sure you adequately define the deliverable in the narrative

Jennifer Treadway/Heather McClain: great suggestion

Scott Carrlee: You might also want to mention where this file is going to reside and how it will be backed up. Sometimes the committee wants to know you have thought about the longevity of the file. It seems pretty straight forwards if the contractor is doing all the work and just delivering you an animation

Della, can you think of anything else for a project like this?

Jennifer Treadway/Heather McClain: Yes, it will be available on exhibit as well as online with a commitment IK that it will continue to be in a workable format now and into the future

Scott Carrlee: Like I said that only time I have seen issues is when the GIA is part of a larger project that is not well defined so it just gets lumped in with everything else. That makes it hard for the committee to really see what the money is going for

Della Hall: I would say the same on backing up the data - also perhaps how to plan to capture the narration, and what your plan is for that data as well (as an archivist I'm sure you know all the issues audio has with longevity!)

Scott Carrlee: good points Della!

Jennifer Treadway/Heather McClain: absolutely

Scott Carrlee: So will this be on a screen in the exhibits or on an iPad?

Della Hall: sounds like a really interesting project

Jennifer Treadway/Heather McClain: it will be on a large touch table

Scott Carrlee: oh I have seen one of those before in Haines for a similar place names project

Scott Carrlee: Who is paying for the touch table?

Jennifer Treadway/Heather McClain: yes, we are using the Haines table as a case study for our project. ANEP is paying for the table

Scott Carrlee: I thought the Haines one actually worked really well a tech standpoint. It was not glitchy like some of our touch interactives are

Does that answer your questions on the project?

Jennifer Treadway/Heather McClain: yes! Thank you for all the feedback

Della Hall: I don't think I said hello to Bethany yet. Welcome, Bethany!

Scott Carrlee: Any other museum topics or questions?

Andrew Goldstein: I have a question, does anyone else have SpaceSaver compacting shelving?

Scott Carrlee: we are working with spacesaver right now as a matter of fact, why?

Hayley Chambers: We have SpaceSaver from the 90s here

Scott Carrlee: I know The Sheldon Museum in Haines has a spacesaver unit

Andrew Goldstein: Supposedly the holes on the tops of the shelves are so you can insert some sort of metal bars. I'd like to use this function to separate the pieces in our art collection and hold them upright. But I can't see any reference to this on their web site, was wondering if anyone else had used this.

Scott Carrlee: I can almost visualize what that would look like

Hayley Chambers: Some of our compact shelving has that feature too and I have wondered as well if that's a way to create vertical cubbies

Scott Carrlee: Have you contacted Greg Moak?

Della Hall: I seem to remember Angie Linn having some vertical art stored in their compact storage...I can't speak to whether or not it is SpaceSaver, but I think it is? In any case, might ask her!

Scott Carrlee: The company he works for isn't called spacesaver anymore but he is likely the one who sold you that equipment

Hayley Chambers: Here's Greg's contact information: Greg Moak | sales consultant | workpointe storage W 206 774 6865 | C 253 334 4630 | 9877 40th Ave S | Seattle WA 98118
greg@workpointe.com | wkpointe.com | <http://www.spacesaver.com/>

Andrew Goldstein: Thanks Della, I'll contact her.

Andrew Goldstein: Thanks Hayley.

Scott Carrlee: yes workpoint that is it. Greg might be able to tell you what it was that fit those holes

Hayley Chambers: Greg is fantastic to work with. He helped install the compact shelving here in the 90s, so he's a pretty knowledgeable rep.

Andrew Goldstein: Cool, I'll contact him.

Scott Carrlee: my guess is that it is no longer made you might do well just to find some creative metal shop to fix you up something that works.

Andrew Goldstein: Maybe. I've started storing our artwork in horizontally stacked, reinforced boxes since we are running out of space. But boxes will not accommodate our largest pieces.

Scott Carrlee: Does that answer your question Andrew?

Andrew Goldstein: Yes Scott, thanks

Scott Carrlee: Oh I should also mention that we are using large sheets of Correx to separate our paintings in art bins

Helen Alten: Sorry to get in so late. We have a cruise ship today.

Scott Carrlee: I am not sure how they are affixed in place but if you wanted to know I could go take a photo of them

Scott Carrlee: I mean not right at the moment but I could send it to you later

Scott Carrlee: New question? Topic?

Della Hall: I did that for a project at a small museum, and put a piece underneath as well so you could slide it out

Helen Alten: I am looking for plexi vitrines. Do any of you have a shop you like working with? I only know of a place down south.

Scott Carrlee: There was a place in Anchorage we used to order from. Can't remember who though. I could find out.

Helen Alten: We would like more 5 sided plexi boxes for our pedestals.

Scott Carrlee: I mean obviously there is no one in Juneau doing it. Not sure what the advantage shipping Anchorage would have over shipping Seattle. I guess you can truck ship to Haines

Helen Alten: One of the locals here suggested it be something we teach in the shop class in High School. After all, there are four museums in this community!

Scott Carrlee: Well the chemical it takes to fuse the plexi maybe trichloroethylene is not something you want kids to be using. Plus even really good shops have trouble getting all the air bubbles out. We found that only one shop in Seattle was able to do a really consistent job

Helen Alten: Was thinking of maybe a grant to have someone teach the skill to our local shop students (a long-term solution).

Jennifer Treadway/Heather McClain: we work with Twin Plastics out of Seattle

Scott Carrlee: We ordered hundreds of plexi bonnets for our new exhibit and they turned out nice. I can find out who did our job if you want

Andrew Goldstein: I have ordered Twin Plastics before, they do fine work.

Scott Carrlee: we probably have time for one or two more questions. Anybody else?

Della Hall: If no one has a new question or topic, does anyone have a suggestion for the topic for next time?

Scott Carrlee: Here are some ideas that Della and I were kicking around

Special Guest: Amy Steffian has offered to lead a museum chat on the topic of writing a good grant proposal (speaking specifically to AAF and CMF proposals). We see a lot of the same issues in proposals, so she'd like to offer the opportunity to chat with people about that.

Special Guest: Museums Alaska co-chairs of the Advocacy Committee

Special Guest (before or after conference?): Conference Keynote Speaker

Museums and neutrality (as a conference kickstarter conversation)

Fundraising

Strategic planning

Future conference locations (we had trouble last year getting a location nailed down...might be good to get people thinking about it)

Scott Carrlee: What do you all think about these? Or are there other topics we should try and get a speaker or leader for. I like the idea of getting the keynote speaker online before the conference so we can kind of get to know them

Jennifer Treadway/Heather McClain: discussion on developing in-house resources for educators

Scott Carrlee: That is a good one. Della do you know if this year's conference has anything on education like that?

Jennifer Treadway/Heather McClain: we can't go to the conference this year :(we have a large fundraising event the same week

Della Hall: there are a couple of sessions related to education

Scott Carrlee: oh that is a bummer

Della Hall: but not one exactly like that

Della Hall: sounds like an excellent conference session though!

Helen Alten: Summer camps and programs - we are using them to pay for an educator.

Scott Carrlee: we at the State Museum have been struggling with getting more resources for education as well. I am sure we could find someone who might be able to just lead a chat session

Scott Carrlee: Any last questions for comments? if not then thanks for showing up to the chat everyone!!

Scott Carrlee: chat with you next month

Helen Alten: Bye

Della Hall: thanks everyone!

Scott Carrlee: bye everyone

Next Chat Session

June 21st at 11 am