BIRMINGHAM
The MUSEUM

CITY OF BIRMINGHAM
MUSEUM BOARD AGENDA
556 W MAPLE
Thursday, January 2, 2020
5:00 PM

Mission Statement: *The Birmingham Museum will explore meaningful connections with our past, in order to enrich our community and enhance its character and sustainability. Our mission is to promote understanding of Birmingham's historical and cultural legacy through preservation and interpretation of its ongoing story.*

1. **Call to Order**

2. **Roll Call**

3. **Introduction of Guests**

4. **Approval of the Minutes**
   A. Minutes of December 5, 2019

5. **Unfinished Business**
   A. Joint Event with Friends-Summer 2020

6. **New Business**
   A. Prioritizing Heritage Zone project elements
   B. First phase design of Pond Zone

7. **Communication and Reports**
   A. Director Report
   B. Member comments
   C. Public comments

8. **Next Meeting: February 6, 2020 with joint meeting with Friends to follow**

9. **Adjournment**

NOTICE: Individuals with disabilities requiring accommodations for effective participation in this meeting should contact the city clerk's office at (248) 530-1880 (voice), or (248) 644-5115 (TDD) at least one day in advance to request mobility, visual, hearing or other assistance. *APPROVED MINUTES OF THE MUSEUM BOARD MEETINGS ARE AVAILABLE IN THE CITY CLERK'S OFFICE AND ON THE CITY WEBSITE AT www.bhamgov.org.* City of Birmingham, 151 Martin, Birmingham, MI 48009; 248.530.1800. Persons with disabilities that may require assistance for effective participation in this public meeting should contact the City Clerk's Office at the number (248) 530-1880, or (248) 644-5115 (for the hearing impaired) at least one day before the meeting to request help in mobility, visual, hearing, or other assistance.
Las personas con incapacidad que requieren algún tipo de ayuda para la participación en esta sesión pública deben ponerse en contacto con la oficina del escribano de la ciudad en el número (248) 530-1800 o al (248) 644-5115 (para las personas con incapacidad auditiva) por lo menos un dia antes de la reunión para solicitar ayuda a la movilidad, visual, auditiva, o de otras asistencias. (Title VI of the Civil Rights Act of 1964*).*

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CITY OF BIRMINGHAM
MUSEUM BOARD
MEETING MINUTES
Thursday, December 5, 2019
5:00 PM

Members Present: Russ Dixon, Pat Hughes, Judith Keefer, Tina Krizanic, Marty Logue, Caitlin Rosso

Members Absent: Dan Haugen

Student Members Present: Meredith Weddell

Administration: Museum Director Leslie Pielack

Guests: None

Ms. Krizanic called the meeting to order at 5:00 PM.

Approval of the Minutes
Minutes of November 21, 2019

MOTION: by Dixon, seconded by Logue:

To approve the minutes of November 21, 2019 as amended.

VOTE: Yeas, 6
Nays, 0

Unfinished Business

A. Board members discussed updates and considered additional issues relating to a summer fundraising event that would follow a "Sip and Stroll" type format. Mr. Hughes will be in contact with the Art Deco Society of Detroit to gain insight on how their recent strolling event was so successful. Director Pielack noted that a representative from the Daxton Hotel is interested in establishing a connection to the museum and the timing may work for our event as well. Event timing to avoid the Woodward Cruise and parking issues were also mentioned as concerns to be addressed in planning. Follow up from Jay Shell has confirmed that Birmingham Farms homeowners association will partner with the Friends of the museum to offer half-year memberships to their members, and the timing of adding this new audience may also help our event achieve greater success.

New Business

A. Director Pielack suggested that the Pond Zone conceptual plan could be addressed in two phases, with the first being design of the barrier free parking space, seating at Willits and path across the lawn to the Rouge viewing area. Designing and constructing this component of the project will provide immediate physical access from Willits and meet the ADA goals for the public access at the Willits level, will be of a feasible cost with positive public impact, and may qualify for some grant funding to construct. Any work on this phase would provide a foundation for further refinement around the pond as identified in the concept plan. Historical landscape architect Brian Devlin has indicated he would be available and willing to provide design services for this as a first phase of the Pond Zone.

B. Director Pielack summarized the expected budget request for the 2020/2021 fiscal year. Operational expenses are expected to be essentially the same; consultant work will be needed for the ADA pathway work at Willits; and the Allen House window repair and restoration will be the major capital project funding request. Museum Board members agreed by consensus that the Heritage Zone project, which is about half funded by donations thus far, should be funded through donations and fundraising efforts. Mr. Dixon suggested that the board could review the Heritage Zone components to establish a priority list for funding. Board members agreed by consensus to place that item on the agenda for January. Director Pielack mentioned that she is working with the Finance Director to develop an option for visitors to the museum website to make online donations to projects or programs. This option would be able to be linked to the museum's Twitter and Facebook page. Ms. Krizanic emphasized the need to clarify that donations to the city would not be the equivalent of charitable donations. As the Friends do not have a way to accept online cash donations, the alternative of providing at the point of donation a link and information about the Friends as a 501c3 organization will give donors that option. The audience who would be interested in making smaller donations but not concerned about a charitable deduction would be most likely to use the city donation button, but efforts need to be made to ensure that larger donors who want the charitable deduction have easy access to the Friends.

C. The Hunter House exhibit/tour was deferred to the end of the meeting.

Communication and Reports

Director Pielack provided additional detail to the Director Report. The museum now has a YouTube channel and two additional pages on the website for video shorts and video lectures. The Levinsons lecture continues to bring positive comments from the community. A steady uptick in Twitter followers has helped the museum reach further outside the community, and the What Were They Thinking video series has been popular. Ms. Pielack also updated board members that the Hunter House repair/restoration project was presented to the Historic District Commission this week and the commission was complimentary about the project and was supportive. The Oak200 project is moving forward well with a grant-funded initiative from Oakland University and the History Coalition to provide an interactional map and crowd-sourced community stories on an Oak200 web site. The web site would act as a hub to direct visitors to local Oakland bicentennial events as well as create a user-friendly introduction to local history. Historical organizations will use a template to provide their stories in a consistent way with the same elements and with primary source images. This will result in online content that can potentially continue to provide quality historical content into the future. Director Pielack is working with both groups to help facilitate the project.

Ms. Logue reminded board members that it is time to renew their Friends memberships. Ms. Krizanic thanked Director Pielack for her efforts to further museum programs and projects this past year.

There were no public comments.

New Business, con't

Board members visited the "A Peek at Christmas" exhibit at the Hunter House to get an advance "peek" at the displays and artifacts that will be part of public tours beginning December 6 for the entire month.

The next Regular Meeting is scheduled for Thursday, January 2 at the regular time of 5:00 PM.

Ms. Krizanic adjourned the meeting at 6:13 PM.

The Detroit Area Art Deco Society

Please join us for the Detroit Wine Stroll!

The Detroit Area Art Deco Society will be hosting a Wine stroll at 10 Detroit venues.

Saturday, September 29, 1:00 – 5:00 p.m.

The theme is Art, Architecture and Great Wines!

The wine stroll will provide attendees several architecturally significant buildings, art and select wines paired with an appetizer at each unique venue.

Advanced tickets are $45.00 / $55.00 at the door

We are currently solidifying the lineup but definitely want you to participate. DAADS will be providing you with $2.50 per person for you to spend on a wine tasting and food pairing. We are shooting for approximately 500 people and would budget a minimum of $1,250 per venue to assist in offsetting your costs.

Each restaurant will also receive marketing support in the form of postcards, posters and their logo and address on the Deco Society Facebook page and our website.

The following is our marketing copy:

Art, Architecture and Great Wines!

Multiple Detroit venues paired with select wines and appetizers - sounds too good to be true! The wine stroll will provide attendees an opportunity to check out several architecturally significant buildings while enjoying select wines paired with an appetizer at each of ten unique venues.

Downtown Detroit is bustling with all kinds of new venues, bars and restaurants along with keeping the tried and true venues packed. We couldn't pick a better location than the downtown area for our annual wine stroll - Rebecca Savage, DAADS Board Member

Last year The Royce Detroit along with House of Pure Vin and PARC/Fountain were on the stroll - in the past we have included 24 Grille, WXYZ Bar @ Aloft and others.

The Detroit Area Art Deco Society (DAADS) is a Michigan non-profit organization founded in 1986 by a group of collectors and enthusiasts interested in the design and preservation of the decorative objects, architecture and style of the Art Deco period.
A highly dedicated Board of Directors and a committed pool of on-call volunteers, provide education, documentation and design assistance to the community.

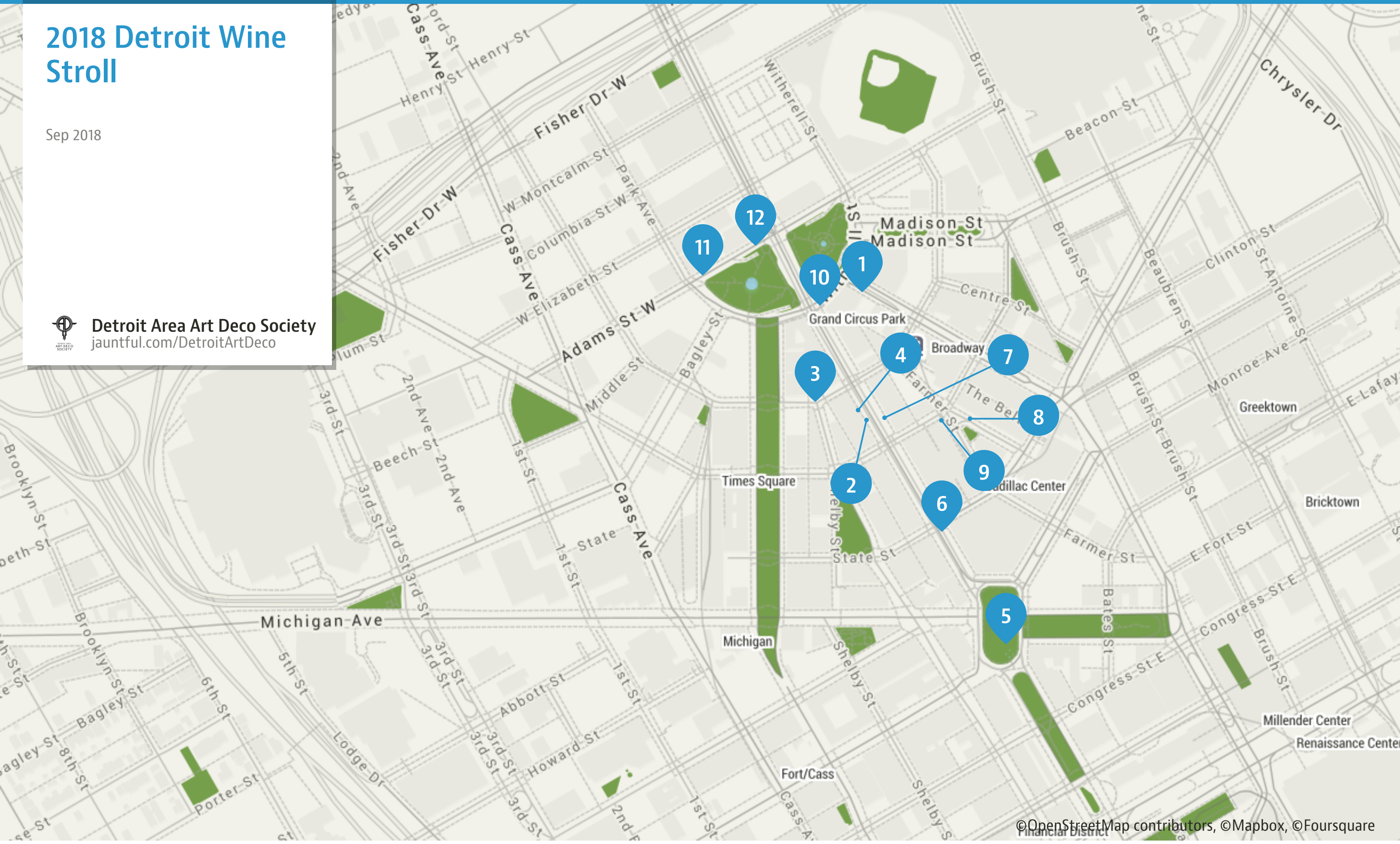
Contact Information:
Gary Spondike (248) 224-4078 and Rebecca Binno Savage (313) 510-4350

DAADS, P. O. Box 3936, Royal Oak, MI 48069 Hotline: (248) 582-3326 DAADS.org

2018 Detroit Wine Stroll

Sep 2018

Detroit Area Art Deco Society
jauntful.com/DetroitArtDeco



Ashe Supply Co. Café & Roaster...

1

Coffee Shop

Fly Behavior Style Lounge

2

Nightlife

Located in the 1441 Woodward Collective.

1441 Woodward Avenue, Detroit

Downtown Louie's

3

Lounge

The former building, the "Old Cow Shed" was popular for steaks, chicken & entertainment. It was demolished in 1940 for this C. Howard Crane structure.

30 Clifford St, Detroit
(313) 961-1600 downtownlouieslounge.com

House Of Pure Vin

4

Lounge

Built in 1891 as the Frank & Seder Building, the upper facade is cast iron, possibly, the last cast iron facade in Detroit. Architectural style: Chicago School.

1433 Woodward Ave, Detroit

The Fountain Detroit

5

Theme Restaurant

Campus Martius Park was reestablished in 2004. The Soldiers & Sailors Monument, designed by Randolph Rogers in 1872 is a focal point.

800 Woodward Ave, Detroit
(313) 209-5301 fountaindetroit.com

Avalon Cafe and Bakery

6

Café

1049 Woodward, Detroit

Detroit Is The New Black

7

Apparel

1426 Woodward Ave, Detroit

Vicente's Cuban Cuisine

8

Cuban

Built for the Remick Co. in 1907 by Almon C. Varney, it was the home of the Good Housekeeping Shop from 1942 to the 1970's.

1250 Library St, Detroit
(313) 962-8800 vicente.us

Queen's

9

Bar

Built in 1937, this three story building at one time housed a Cunningham's Drug Store.

35 Grand River Ave, Detroit

Broderick Grille

10

Restaurant

Built in 1927 as Eaton Tower, ads for its office space declared it "a beauty by day – a jewel by night" with it's dramatic exterior lighting.

1570 Woodward Avenue, Detroit
(313) 672-2073 thebroderickgrille.com

The Royce

11

Restaurant

Built in 1914 by Albert Kahn, the Kales was home to the Kresge Corp. until they moved to their new HQ in 1930 by Cass Park. 19 stories. Neo-Classical style.

76 W Adams Ave, Detroit
(313) 481-2160 theroycedetroit.com

Brass Rail Pizza Bar

12

Pizza

18 W Adams Ave, Detroit

2018 Wine Stroll Venues

by Detroit Area Art Deco Society

ASHE Supply Co. (Registration / Checkin)

Brass Rail

The Royce

Broderick Grill

Queens Bar

Vicente's

Detroit is the New Black

Avalon Detroit

The Fountain Detroit

House Of Pure Vin

Downtown Louie's

Fly Behavior Style Lounge

https://shopflybehavior.com/

Brass Rail Pizza Bar

colleendilenschneider

know your own bone

THOUGHT FUEL

I’m a Millennial Donor. Here Are Five Things Cultural Entities Should Know

‘Tis the season for end-of-year giving and I – like many others around this time – am filling out my annual philanthropic support. Perhaps unsurprisingly, almost all of my annual giving supports various cultural organizations.

In 2013, I wrote an article called **Six Sad Truths That I Have Learned As A Millennial Donor (https://www.colleendilen.com/2013/04/10/6-sad-truths-about-fundraising-that-i-have-learned-as-a-millennial-donor/)**. Almost six and a half years later, it still gets attention. I’m still a millennial donor – but I am a more experienced one who now serves on the Board of Directors of a major institution that welcomes well over a million visitors a year. I’ve given both recurring and on-the-spot donations, and I’ve excitedly signed up for memberships… and felt relieved when some expired.

I tend to shy away from articles about my own thoughts and experiences on this website. This site shares high-confidence market research and analysis. Every single data-focused article on this site is analyzed to me from the data team to be sure that I fully understand the findings and methodology in order to effectively communicate them without bias, and every single article is edited by others on the back end as well. We go to great lengths to base articles on what we know – not what we think.

Today, I'm breaking this rule. This article is about my own experiences as a millennial donor and frequent member to cultural organizations.

I'm no billionaire single-handedly funding a new museum wing, but I regularly make five-figure and several four-figure gifts each year. I have solidly contributed six figures to a single cultural institution over the last few years. I'm certainly not an **Ultra High Net Worth Individual with net assets over US $50 million (https://www.colleendilen.com/2016/06/22/what-wealthy-donors-consider-before-making-a-gift-greater-than-one-million-dollars-data/)**but I'm far from chopped liver (I hope)!

I'm not writing this first-person article because I'm necessarily the average millennial donor. That would be inappropriate to do on this website without high-confidence data. Instead, I may represent some insight into a certain *kind of* millennial donor that entities may want to further cultivate. There's a lot of space between the $100 annual donor and the million-dollar annual donor. Millennials are a massive generation of now full-blown adults, and just because many are legitimately struggling with things like education debt (**been there (https://www.colleendilen.com/2018/05/23/got-path-visitor-serving-sector/)**), far from all of us are! Entities write off millennials as meaningful potential supporters at their own risk.

I'm going to focus this article most on the "regularities" of my own giving and membership annoyances, and the things that spark new giving for me. My hope is that shining a light on my experiences may provide new ways to think about things. These are my own experiences and preferences, but I've linked to trend data in some cases for a deeper dive when there's reason to believe that I may not be alone.

1) I make nearly all of my donations online.

I make almost all donations online. This shouldn't be surprising. Likely visitors to cultural organizations tend to be super-connected with access to the web at home, at work, and on a mobile device. Digital platforms – such as website and social media – are **primary information platforms regardless of age group (https://www.colleendilen.com/2017/10/11/top-sources-information-likely-visitors-cultural-organizations-generation-data/)**, and even more so for millennials. Perhaps this is why I am so comfortable giving online. It's quick and easy. It's where I already spend time taking in information.

I have also never once responded to a snail mail request for donations – even if I like the organization and would be willing to donate in general. If paying by mail is the proposed "best option" in the ask, I just won't give. Putting a check in the mail sounds like a risky, unnecessary adventure to me. Getting out to the post office is **a bigger hassle than perhaps it should be (https://www.buzzfeednews.com/article/annehelenpetersen/millennials-burnout-generation-debt-work)** and I don't have the mental energy to track a check in the mail and stress. I don't have to worry about any of that online. I understand that this may sound strange to those not in my generation. (No, not one of my bills – including my property taxes – are paid via snail mail.)

My exception to online giving is only when making my biggest gifts. And I would make all donations online if many nonprofits didn't lose a portion of the gift on a transaction fee. I want it all to support the organization. *I am mentioning this to communicate that online giving is my desired method for nearly all amounts!* For my bigger gifts, I try to hand checks over in person. On two occasions, I sent them first class mail and tracked them like a hawk… and in true millennial form, notified the Chief Philanthropy Officer to keep an eye out for a major gift via private message on Instagram. (No joke.) That last part may be uncommon and unique to me, but it also underscores the point: I'm online and I want giving to be as streamlined, convenient, and stress-free as possible.

The trade-off of giving online? I'm rarely thanked for my gifts. This is common. **The top reason why people stop donating to a cultural organization is because they are not thanked for their gifts. (https://www.colleendilen.com/2016/11/30/why-donors-stop-giving-to-cultural-organizations-data/)** (An auto-generated confirmation tied to a generic email is a receipt, not a thank you.) My own experiences and behaviors are no exception.

2) I give impromptu donations to entities that provide personal attention

(https://www.colleendilen.com/wp-content/uploads/2019/12/image1-2-e1576075614178.jpeg) My sister and I have a thing for ketchup. (Go ahead and judge. I'm proud.) I gifted my sister a small ketchup ornament from the **Heinz History Center (https://www.heinzhistorycenter.org)** when she got engaged, and she was saddened when she accidentally dropped it. For several months, she jokingly-but-not-jokingly asked me to replace it. I hopped online and ordered a new ornament. I didn't do anything special. Imagine my surprise when the ornament arrived with a handwritten personalized card that mentioned this website – and had a smiley face, to boot!

I made an unrequested, impromptu $250 donation upon reading the little note.

Yes, it was nice to hear that they read this website (Hi, HHC!), and I am beyond grateful for this and the other wonderful notes and messages that I receive for this effort. (Thank you to all for reading!) What really got me here, though, was the attention to detail from the store staff. What a reminder that *humans see our names when we buy things* and *even that* can be an opportunity to connect with someone. I felt very warm and fuzzy. If you've ever purchased an item on Etsy and it was delivered with a personal touch from the seller, then you may have an idea of this feeling. I'd never experienced this before from a museum.

I frequently make impromptu donations after personalized interactions. Even a few years back, I made an impromptu donation to the Colonial Williamsburg Foundation after they arranged for an upbeat fitness instructor to run a private class to the Hamilton soundtrack during a bachelorette party there. (Call me nerdy. I'm not embarrassed. **It was so much fun. (https://www.instagram.com/p/BHZcrqrDafT/)**) I have several stories like this with different cultural entities throughout the years.

People, man. People are where it's at.

(We have powerful data and a new video coming your way on the power of personal interactions in increasing donations that we're excited to share with you in 2020.)

What about bigger donations? Without exception, I have never made a four or (especially) five-figure gift without having a personal connection to the organization. That usually means having a connection with a staff or board member as well. Interestingly, research shows that very big donors (*far, far* bigger than myself), **care a great deal about connection and the other people who support an organization. (https://www.colleendilen.com/2015/12/16/what-ultra-wealthy-donors-consider-before-supporting-a-nonprofit-data/)**

3) I've purposefully discontinued memberships because of print mail

Let me warn you before we get too deep: This is a hot button topic for me. *Taking a deep breath.*

I am quite certain that my memberships to upwards of 15 cultural organizations in the last five-ish years have unintentionally demolished entire forests – and I'm angry about it. I didn't realize that by supporting cultural entities, I was signing up to pollute the air and water and diminish natural resources. And it's not just that organizations sometimes send large volumes of mail – it's that some of them also sell my contact information to other cultural organizations to bombard me with *even more paper*!

It's as if entities forget that **the kind of people who go to cultural organizations are the kind of people who go to cultural organizations. (https://www.colleendilen.com/2019/01/16/active-inactive-unlikely-visitors-cultural-organizations-need-know-data/)** Yours may not be the only membership we have. I think this all peaked for me between 2015 and 2017 – the "Colleen's Great Museum Membership Tree Massacre." Since then, I've been much more thoughtful about my memberships. Frankly, I don't purchase as many, even if I respect and believe in the institution. And I'm still getting snail mail from several entities to which I can only assume museums sold my mailing address…

In my opinion, supporting a cultural organization should have nothing to do with deforestation.

Maybe I'm not an outlier in my preferences, either. Millennials care about the environment. There are **many (https://www.gallup.com/workplace/257786/millennials-worry-environment-company.aspx)**, **many (https://www.forbes.com/sites/josephcoughlin/2018/05/05/greener-than-you-boomers-gen-x-millennials-score-themselves-on-the-environment/#6e4c58b44d8b)** studies on this.

We at IMPACTS are also tracking this growing sentiment among millennials! (https://www.colleendilen.com/2017/07/12/arts-culture-remain-less-important-younger-generations-data/) I support museums and performing arts entities to feel good – not to feel guilty about contributing to a global crisis. (I would need to put in a data request on this topic to see how strong my sentiment is on this compared to other millennials. But why is "generic snail mail overload" the default in a digitally connected world?) For the moment, consider this a very strong personal gripe.

It's a shame, because if there were personal notes sent to me in these bombardments, I likely missed them in the sea of newsletters and snail mail donation requests. As mentioned above, personal touches via snail mail can go a very long way!

Look. I am over here carrying around metal straws and avoiding printing documents, and I regularly bring reusable bags to the grocery store. Please don't undercut my environmental efforts because I choose to support you, too, museums!

I shouldn't have to choose.

4) But I still don't know when my memberships expire

This is a quick one. Though I've decreased the number of entities to which I purchase memberships, I still could not tell you which of those I have (or think I have) are active.

Although I may be an abnormally strong museum-lover, **research shows that I'm not alone in not knowing if my memberships have expired. (https://www.colleendilen.com/2019/01/09/expired-members-not-renew-memberships-cultural-organizations-data/)** The third-biggest reason expired members don't renew their memberships is because they did not realize they were no longer members. (The first is that folks intend to renew when they next visit, and the second is that they forgot.) The good news is that these top three reasons do not have to do with disliking the organization or consciously changing one's mind about the institution.

While membership expiration dates are top-of-mind for membership teams, they aren't always top-of-mind with members. Birthdays, bills, errands, and other life items may be more front-and-center on a regular basis. As it turns out, life has a lot of moving parts. (Oof.)

How are people missing the memo on when memberships expire? It may be that cultural organizations aren't "meeting people where they are" in terms of how they take in information. (In my own case, please revisit point #3.)

This said, I really value being a member to cultural organizations, and it often matters to me to be part of the organization's community of advocates – **even when I don't visit every year. (https://www.colleendilen.com/2019/05/22/your-members-arent-always-your-visitors-and-thats-okay-data/)** In my opinion, it feels nice and "insider-y" to be a member of an entity doing awesome things!

5) Serving on a Board of Directors is one of the most rewarding experiences I've ever had

I was honored to join the Board of Directors of the **National Aquarium (https://www.aqua.org)** in 2013. I cannot even begin to describe how much I've learned (and continue to learn) being on this end of cultural organization leadership. I get to take part in hard conversations, help drive cutting-edge sector evolution, and connect with truly incredible fellow board members. It's not always easy, but it is always rewarding.

I was – and still am – continually surprised by how few cultural organizations have millennials on their boards. Hop to it! **Here are some urgent reasons to invite millennials to join the board of your cultural organization. (https://www.colleendilen.com/2016/02/17/the-five-best-reasons-to-add-millennials-to-your-nonprofit-board-of-directors/)**

But it's not just a matter of boards inviting millennials onto the scene. We millennials need to step up to the plate, too. Serving on a board is not a game of "show up and say what you think and run the show." It's a commitment to be taken very seriously. I live in Chicago and I fly out to Baltimore for nearly every board meeting. We are a "giving board" – and we request a minimum annual donation amount. I take this seriously and I don't expect to get off easy because I'm younger. (I'm not even the only millennial on the board anymore!) In fact, I would hate that. I am in the front seat pinching myself and contributing equally alongside incredible community and environmental leaders who are renowned within Baltimore and also throughout the world.

To millennials, **here are four good reasons to join the board of an organization you love (https://www.colleendilen.com/2018/04/11/fellow-millennials-four-best-reasons-join-nonprofit-board/)**. I think my final point sums it up best: You'll care more than you thought you could. I am grateful for the opportunity to care this much.

I'm grateful to work with amazing leaders from impactful cultural organizations every day. If I could, I would likely personally support every one of them – and I know I'm far from alone in strongly valuing the work that all of you do every single day. Cultural organizations are educating and inspiring the masses. Your work makes us all better friends, neighbors, and parents.

I hope that my experiences and giving behavior are helpful to you in considering how to reach and engage audiences today. How strange it feels to write an article based on my own experiences! It's been some time. I hope you've found this valuable or interesting.

Thank you to cultural executives, staff members, board members, and volunteers for all of your hard work making the world better. Thanks for pursuing causes so worthy of philanthropic support. Thanks for the opportunity to contribute to meaningful solutions.

I'm grateful. I know I'm not alone.

I'm grateful that this website is regularly read by tens of thousands of cultural executives! This article is intended to be helpful and is in no way a request for philanthropic outreach. While I deeply value the meaning that cultural entities make in their communities and the world, kindly please do not reach out to me for a quick donation upon reading this article. My intention is to help you court others – not to direct you on how to court me. Thank you.

Nerd out with us every Wednesday! ***Subscribe here (https://colleendilen.us16.list-manage.com/subscribe/post?u=7394c160d5afdd0f3db9d6b7e&id=3e51cf438a)*** *to get the most recent data and analysis on cultural organizations.*

Published on: 12/11/19

AASLH
TECHNICAL LEAFLET
A PUBLICATION OF THE AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY
#283

Fundraising Basics for Local History Organizations

By Jamie Simek

While small- and mid-sized museums may find excellent strategies from fundraising resources available online and in-print, it can be challenging to scale this information. Many are written for a target audience of professional fundraisers. When tactics are designed for the pros, who have training, experience, and additional resources under their belts, it can seem overwhelming and sometimes downright impossible for organizations with a small staff or all-volunteer team to adopt their practices. However, even the smallest shop can make a few changes and implement new tactics to professionalize their fundraising approach. This leaflet will introduce those in charge of local history organizations—whether paid or volunteer—to some fundraising basics and practical tips. It's not designed to overhaul your charitable giving efforts overnight, but to offer useful information to help you be more confident and diligent in your fundraising efforts.

The first thing to understand is that fundraising is about people, not money. It's about understanding the wants, needs, and desires of those you serve and directing precious resources toward meeting those expectations. It's also about knowing your prospective donors well enough to match their passions and goals with the impact your organization is trying to achieve and the people you serve. That doesn't happen by accident. Building mutual give-and-take relationships requires work. With the right outlook and approach, it's fun work. As we approach the subject of fundraising and try to make it relevant to organizations of all sizes—but especially to small shops—we'll be grounded in one overarching principle:

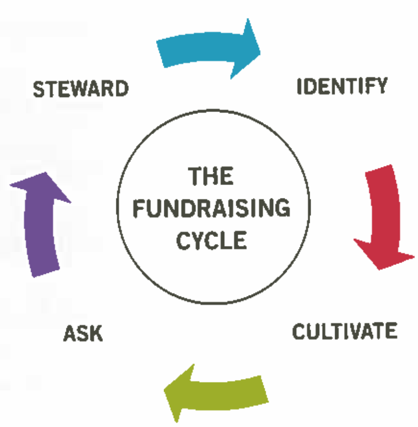
Fundraising is an intentional, people-focused process built on genuine, personalized relationships.

Start with the Basics

Whether you're baking a three-tier wedding cake or a dozen sprinkled cupcakes, you start with the same ingredients. The same is true for fundraising. As in baking, your designs can get fancier and more complicated as you gain more experience, but you're always going to start with the same basic process. We're going to frame this using *the fundraising cycle.*

The Fundraising Cycle

Depending on the reference, you can find fundraising cycles that range from three to fourteen steps. We're going to look at a four-part cycle. While each action is separate and defined, remember that all your fundraising efforts are not going to be in the same phase of the cycle at the same time. They are ongoing and overlapping. You may be identifying potential grant opportunities, mailing solicitation letters, hosting behind-the-scenes tours, and thanking current donors with a special event, all at the same time. Look at your organization as a system. Each part influences the next, but they all operate at the same time.



Four (Okay, Five) Simple Questions:

As you look at the theoretical fundraising cycle, consider these practical questions which get to the heart of each phase in the cycle:

1. **Identify.** Who are your friends and supporters (past, current, and potential)?
2. **Cultivate.** How can you build and strengthen genuine relationships with them?
3. **Ask.** Which needs align with their interests? How would they like to be asked to help?
4. **Steward.** How can you show them gratitude?

If you want some good news, the cultivation or "romance" phase of your fundraising efforts should take up about 60 percent of your time. If you add the estimated 10 percent spent on stewardship (saying thanks), that's 70 percent of your fundraising time spent building relationships. With 25 percent spent on identifying and researching prospective donors, only approximately 5 percent of your time is spent asking for money![1] Let's look more closely at each of these phases.

Identify

Fundraising is about people and the relationships built and nurtured around the mission of the organization. Nothing can replace genuine relationship building—reaching out, making connections, understanding others' values and desires—but there are tactics to make that process simpler and more fruitful.

Contacts Management

Would you be able to call your friends without their numbers in your phone? Or send a birthday card to a relative without easy access to their address? The same is true with your organization's friends. If you're not collecting and managing their contact information, you will miss out on even the simplest opportunities for engagement. All organizations, regardless of size, need to have a system of constituent management in place. These are frequently called CRMs, or constituent relationship management databases. There are many to choose from, and they range from free, open source platforms to expensive, proprietary programs. Some organizations may be able to build their own database using software such as Microsoft Access, while others may find that they already have this capability through their

Consider your fundraising goals:

1. What does your organization need to fund?
2. How much money do you need to raise?
3. How much money has your organization raised in the past?
4. How much money can you raise now?
5. What are your likely funding sources?

PastPerfect contacts module. Others may need to explore options that fit their budgets.

When deciding what information to capture and maintain, define your "must have" info and your "nice to have" details. Examples of must-haves could be name, address, email, phone number, membership history, and gift history. Nice-to-haves might include employment info, volunteer history, event attendance, solicitation history, and a section for notes. However you decide to manage your contacts, remember a few tips:

- Create a formal process for entering and updating information. Train key personnel.
- Keep your contacts in one place. Don't have several versions of different lists in different locations (whether physical or digital).
- Draft a policy to address how sensitive information will be kept safe and who will have access to it.
- Keep the system in a centralized location where it's accessible to key personnel who will use it.
- Consider how this program might be integrated with other systems in the future. For example, if you want to offer online donation processing, will these two systems talk?

Prospect Management

In fundraising, your goal is to attract new donors, and to renew or upgrade current donors. To do this, you need to have a handle not only on the people inside your contact database (your current and past members, supporters, and donors), who are your best prospects, but also on those outside your current contact list. This is going to take some effort and a little research.

Prospect management means segmenting prospective and current donors by their links to the organization, their interest in its work, and their giving ability. This helps fundraisers make informed decisions about which donors might be interested in which projects. Your goals are to 1) identify and learn more about potential prospects, 2) gather more information about current prospects, and 3) continue to use research to inform relationship building with current donors.[2]

Your research involves looking both inside and outside the contact database to identify new fundraising opportunities. This means identifying potential

Scott Mason

At its heart, fundraising is about building relationships that connect people to a common cause.

donors and funders whose philanthropic goals align with your mission and vision (Interest), who have a connection to the organization, whether through people or programming (Linkage), and who have the means to contribute to your cause (Ability). Successful prospects will usually have some combination of all three. Identifying who these people are and to what degree these factors exist is called qualifying your donor. Some will be more qualified for specific funding initiatives than others. Determining who these prospects are will help you decide how to focus your time.

Cultivate

Cultivation is intentionally and thoughtfully building relationships based on donor-centered touchpoints. This part of the fundraising process is about having a genuine desire to know donors better, and in turn, to help them feel more connected to the nonprofit's work. This relationship building leads to mutual understanding, loyalty, and commitment. It's the fun stuff! And luckily, it's what should take up most of your fundraising time.

The fundraiser's goal is to move donors up the giving ladder from suspect to prospect to donor to progressively higher and more frequent levels of giving. But the donor has goals for cultivation too, and it's important to keep these front and center when planning cultivation strategies. This helps us focus on relationships instead of transactions. Remember, the donor wants to:

- Understand the organization's work
- View this work as successful, important, and well-planned
- Perceive that money is spent wisely
- Feel appreciated
- Believe that their gift could make a difference
- Feel individually noticed and cared about

The Four I's

We build and strengthen relationships with people every day. As a fundraiser, your role is to build these relationships intentionally, always looking for ways you can connect the organization's work with the interests and desires of prospective donors. You need to know them well enough to match potential opportunities with supporters that would be most interested. And that relationship needs to be in place long before the opportunity presents itself. The goal is proactive, rather than reactive, fundraising. Here are four strategies to keep in mind as you proactively engage your current and potential supporters.

1 **Inform.** Make sure prospects know about your organization and understand its mission. Utilize multiple engagement channels (face-to-face, email, web, social media, word of mouth) and use them diligently and deliberately.

2 **Invite.** Encourage supporters to be present and engaged through programs and special events. Invite them to learn more about your organization and the importance of everyday best practices, especially for those harder-to-fund priorities like collections care and general maintenance.

3 **Involve.** Help your supporters match their interests and passions with your needs. Create stakeholders through volunteer opportunities (whether occasional or consistent), committee work, and even service on the board of directors. Help them see firsthand how and why your organization fills a critical role in the community.

4 **Inquire.** There's a saying in fundraising: "If you want advice, ask for money. But if you want money, ask for advice." A well-informed donor who's invested in the organization's success, understands the importance of the mission, and backs efforts to move the organization forward (including the need for funds to do so) is a person whose opinion is helpful anyway.

Donor Segmentation

Donor segmentation sounds technical and challenging, but it's easily achieved with the right contact management system. Segmentation is simply putting people into different groups to tailor your messaging or funding requests. This allows for personalized communication and improved ask strategies. If you're doing an annual fund request, you might tailor your new prospect letters differently than those to loyal donors, lapsed members, or attendees of your big annual event. If you've tracked this information in your contact management system, you can craft different messages for different audiences.

It's never too late to begin donor segmentation; you can start small and build on your strategies. Consider frequent givers, those who've given larger gifts, and longtime, loyal supporters. From there you can further inform your strategies with more advanced segmentation. For example, include a reply device and addressed envelope to donors who are more likely to write a check and send it by mail. Then try an email campaign to those who are most likely to click a link and donate online.

Donor segmentation and contact management go hand-in-hand. By tracking data about your donors and prospects, you can make better informed, more strategic decisions about how, who, and when to ask for support.

Don't shy away from face-to-face funding requests—these can be effective and rewarding conversations.

Ask

When making a request for funding, the goal is to make the "right" ask. But what is that? It's when you ask the right person for the right amount to support the right program at the right time. The stars don't always align, but asks based on research, relationship building, and a sound case for support are a good starting point.

When planning ask strategies, balance resources going out with resources (hopefully) coming in. You're likely to yield better results from more personalized appeals. A face-to-face meeting, personalized note, or phone call from a board member may be better received than a form letter or a request through social media. Let's look at a few strategies for three of the most common appeals: face to face, direct mail, and email.

Face to Face

When we think of fundraising, we often think of face-to-face asks. Looking a person in the eyes and asking them for money can be uncomfortable. But for most fundraisers, it's inevitable because some requests absolutely must be done in person. Just remember that by the time you find yourself sitting across the table from a prospective donor, preparing for a big ask, you've already built a relationship with this person, shared your ideas and dreams, and asked many questions to understand their priorities and passions. You've probably already talked to them about the initiative you're hoping they'll fund. When you sit down for a face-to-face ask, it should never be a surprise to the donor. It's your job as the fundraiser to move the relationship to that point. Here are a few tips that can be helpful in preparing for a face-to-face request:[3]

Set an appointment. Don't just stop by. Get a meeting on their calendar for a set date and time.

Tell them why you're coming. Let the donor know that you'd like to discuss XYZ project.

Determine who, if anyone, should accompany you. Think about key relationships at work in the organization.

Ask for a specific amount. It can be tempting to ask "for support," but it's better to be specific, if possible. This is where good research will be helpful.

Don't speak first after the ask. It will feel awkward, but it's important to give the prospective donor a chance to process your request. Hold your tongue until they're ready to talk it over.

Offer monthly giving or multiyear pledges. If your organization has the capacity, offer to set up monthly giving or allow the donor to pay a pledge over a few years.

Get permission to follow up. If the prospective donor has given you a yes, or even a maybe, be sure to explain how and when you will follow up with them (and then do it).

Don't burn bridges if you get a "no." No one likes to be turned down, and a negative response can be disheartening and maybe even embarrassing. But this

Scott Mason

Actively maintain engagement with your supporters—they are your best ambassadors.

is when it's most important to nurture the relationship. A no could mean "not right now" or "not this project." Continue asking questions and engaging with prospective donors until you find the right fit.

Appeal Letters

Direct mailings fell out of favor for a while due to the high cost of printing and postage, the ease of sending emails, and the assumption that people open their mail standing over a garbage can. However, with email open and click-through rates in decline, the good old-fashioned letter is making a bit of a comeback. Here are a few tips to help keep your request top-of-mind rather than bottom-of-the-recycling-bin.[4]

Write simply and straightforward. Avoid a lot of jargon and flowery language. Make the tone conversational.

Get their attention. Use images or colorful inserts to illustrate the organization's impact.

Make it personal with pronouns. Use words like "you" and "we."

State why you're writing. Be specific about what their support will mean in terms of impact.

Talk about benefits, rather than need. Speak in terms of opportunities for the donor, as well as the folks you serve.

Create a sense of urgency. Offer a call to action. You want the reader to make a gift now, not put the request in a junk drawer for later.

Ask for money (rather than "support"). Be specific about the request for funding and how it will be used.

Entertain (tell a story, offer news). Make your letter worth their time to read. Talk about a new program or visitor experience, or let them in on the latest news. Give them a reason to start and finish your letter.

Highlight your SMIT (single most important thing). If they take nothing else from your letter, what should it be? What's the bottom-line most important thing?

Include a reply device. Make it easy for them to respond. Include a form and envelope, a phone number, or a website where they can make their gift.

Email

Emails are quick, relatively easy with the right program, and can offer analytics about open and click-through rates. This means you can access data to help you determine how effective they are in your cultivation and appeal process. There are many strategies to guide your email campaigns, and recommendations change as communication trends change—especially when it comes to email, text, and social media. Here are a few things to keep in mind:[5]

- Most emails should be used to build relationships, rather than raise money. Three to four cultivation emails should be sent for each solicitation email. Use email to send newsletters, make announcements and updates, provide resources, and extend invitations.
- Realize that, like letters, most readers will skim emails. Pay special attention to the email subject line, the first sentence, and the P.S. Include pictures when possible and use headlines, as well as bolded or underlined words. Also, remember that less is more, and keep emails shorter than letters (fewer than 400 words).
- Don't forget to ask. Emails should still have a call to action, whether it's a membership renewal reminder, an appeal for funding, or an invitation to learn more on the organization's website or social media account. Be sure to include links in the email that will get folks where they need to be.

While it may not be the most labor-intensive part of fundraising, making the ask is certainly the most intimidating. It helps to realize that most of us are not only fundraisers, but also givers. And we (hopefully) give because we want to—because the organization's mission speaks to us, because we know someone who is better off because of it, or because we were asked by the right person for the right project at the right time.

Steward

Stewardship is the final phase in the fundraising cycle, but it's by no means the end. Good stewardship is what sets the organization up for another successful turn around the fundraising circle. Stewardship is a combination of gratitude—genuine gratitude thoughtfully expressed to givers—and accountability, or "the careful and responsible management of something entrusted to the care of others."[6]

Fundraising Stewardship Is Often Expressed through Four Measurable Strategies:[7]

1. **Reciprocity.** Gratitude expressed in exchange for the gift (whether of time, talent, or treasure).
2. **Responsibility.** Acting in a socially responsible way (including using gifts in the way they were designated by the giver).
3. **Reporting.** Keeping donors and the public informed about developments within the organization (in line with the transparency that is expected of a public charity).
4. **Relationship nurturing.** Paying attention to those who give, even after the gift has been processed and spent.

As with most processes in a system, stewardship will run more smoothly and effectively if you formalize the procedure and make it part of your institutional culture—that is, knowledge that is passed down from employee to employee, from volunteer to volunteer. To receive gifts gratefully and gracefully, take time to identify and write out your gift processing procedure. These are all important to the logistics of stewardship:

- Process the gift quickly and update the donor records immediately.
- Ensure that designated gifts (i.e. funds given for a specific project or initiative) are properly identified and deposited in the correct account.
- Generate a proper thank you and send it in a timely manner.
- Schedule regular updates with donors—whether by mail, email, telephone, or in person—and put them in your calendar.

Tips for thank you letters:[8]

- Personalized—like you're writing a friend
- In the mail within forty-eight hours
- Reference gift amount and date
- Cite what the gift was for and what you are going to do with it
- Include a "P.S." to drive donors to your website, Facebook page, etc.
- Provide your contact info
- Include applicable tax-deductible language

Conclusion

Fundraising rarely happens by accident. It certainly never happens that way when we really need it, or frequently enough that we can count on chance to meet the needs of our organization, and by extension, the people we serve. You don't have to be perfect at fundraising right out of the gate (or ever, really), and you don't have to do everything all at once. Identify a few small changes you can make to your fundraising processes (or identify a few you can try if you're just getting started). Once those become ingrained, pick a few more. Even if by small steps, make fundraising a priority and remember these tips:

- Make your case for support. Know what you want to fund and why.
- Be transparent about your organization's goals and objectives.
- Do a little research to help you engage with prospects both proactively and reactively.
- Commit to contact management. Keep track of your friends.
- Know why your work is important and be prepared to talk about it.
- Engage your current supporters. Not only are they your best prospects, but they are also your best ambassadors and advocates.
- Plan, plan, plan, ask.
- Always demonstrate gratitude and accountability to donors, members, and supporters.

Above all else, remember that your cause is important and worthy of support. The outcomes you are trying to achieve are bigger than the organization, which exists to serve the people of your community. Fundraising is about building connections and relationships between people, for people. Be intentional, stay outwardly-focused, celebrate small victories, and have fun!

Additional Resources

- American Association for State and Local History Small Museums Community: https://aaslh.org/resources/affinity-groups
- Indiana Historical Society Heritage Support Grants – Resources: https://indianahistory.org/across-indiana/heritage-support-grants/resources
- American Alliance of Museums Financial Stability Resources: www.aam-us.org/programs/resource-library/financial-stability-resources
- Donor Search Prospect Research: The Ultimate Guide: www.donorsearch.net/prospect-research-ultimate-guide
- The Next Generation of American Giving (Blackbaud): https://institute.blackbaud.com/asset/the-next-generation-of-american-giving-2018

Acknowledgements

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Jamie Simek handles grants and special projects at the Indianapolis Motor Speedway Museum. She can be reached at jsimek@brickyard.com.

[1] "CASE - Fundraising Fundamentals, Part 2, Section 7," *Council for the Advancement and Support of Education*, accessed May 21, 2018. www.case.org/Publications_and_Products/Fundraising_Fundamentals_Intro/Fundraising_Fundamentals_section_7/Fundraising_Fundamentals_section_71.html.

[2] For more information, see Jennifer Filla "Prospect Research—Even with Limited Resources," *Advancing Philanthropy* (Summer 2013), www.afpnet.org/files/ContentDocuments/54-56%20Prospect%20Development.pdf.

[3] Adapted from Mark A. Pittman, "Major Gift Fundraising," *The Essential Fundraising Handbook for Small Nonprofits* (Louisville, KY: Nonprofit Academy, 2014), 229-59.

[4] "How to Write an Annual Fundraising Appeal Letter," *Bloomerang*, accessed May 21, 2018. https://bloomerang.co/blog/infographic-how-to-write-an-annual-fundraising-appeal-letter.

[5] Joe Garecht, "How to Write Fundraising Emails that Get Results," *The Fundraising Authority*, accessed May 21, 2018. www.thefundraisingauthority.com/internet-fundraising/e-mail-fundraising-letters.

[6] William G. Enright and Timothy L. Seiler, "The Practice of Stewardship," *Achieving Excellence in Fundraising* (San Francisco: Jossey-Bass, 2011), 268.

[7] Many sources cite four fundraising stewardship strategies identified in Richard D. Waters, "Measuring Stewardship in Public Relations," *Public Relations Review Journal* 35, no. 2 (2009): 113-119.

[8] Adapted from Pamela Grow, "Keep 'Em: Retaining Your Donors with a System for Stewardship," *The Essential Fundraising Handbook for Small Nonprofits* (Louisville, KY: Nonprofit Academy, 2014), 59-82.

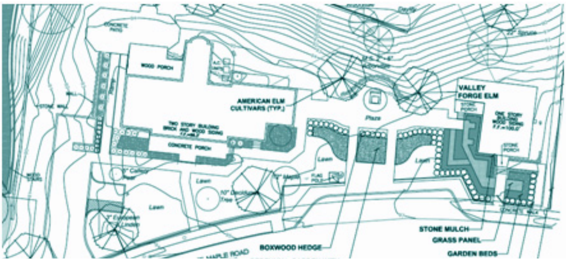
Our targeted projects

The landscape plan divides the property into four zones, each with distinct elements and characteristics. Each zone can be approached as a separate project for planning and funding purposes; however available grants, changing conditions, or other needs may make it more efficient to combine certain elements from different zones. A brief description of each zone, priority level and estimated costs are provided below.

Heritage Zone

Priority: 2018-2019; Cost estimate: $24,655

This zone borders Maple Road and includes the Allen House, the Hunter House, and the Bell Plaza, the most visible and active area of the museum grounds. Recent improvements over the past few years have improved accessibility with handicap and short-term parking as well as a barrier-free ramp to the Hunter House. In 2016, the Hill School Bell monument was installed through a funding partnership between donors and the general public to preserve and interpret Birmingham's school heritage. At the same time, Wi-Fi upgrades to the entire



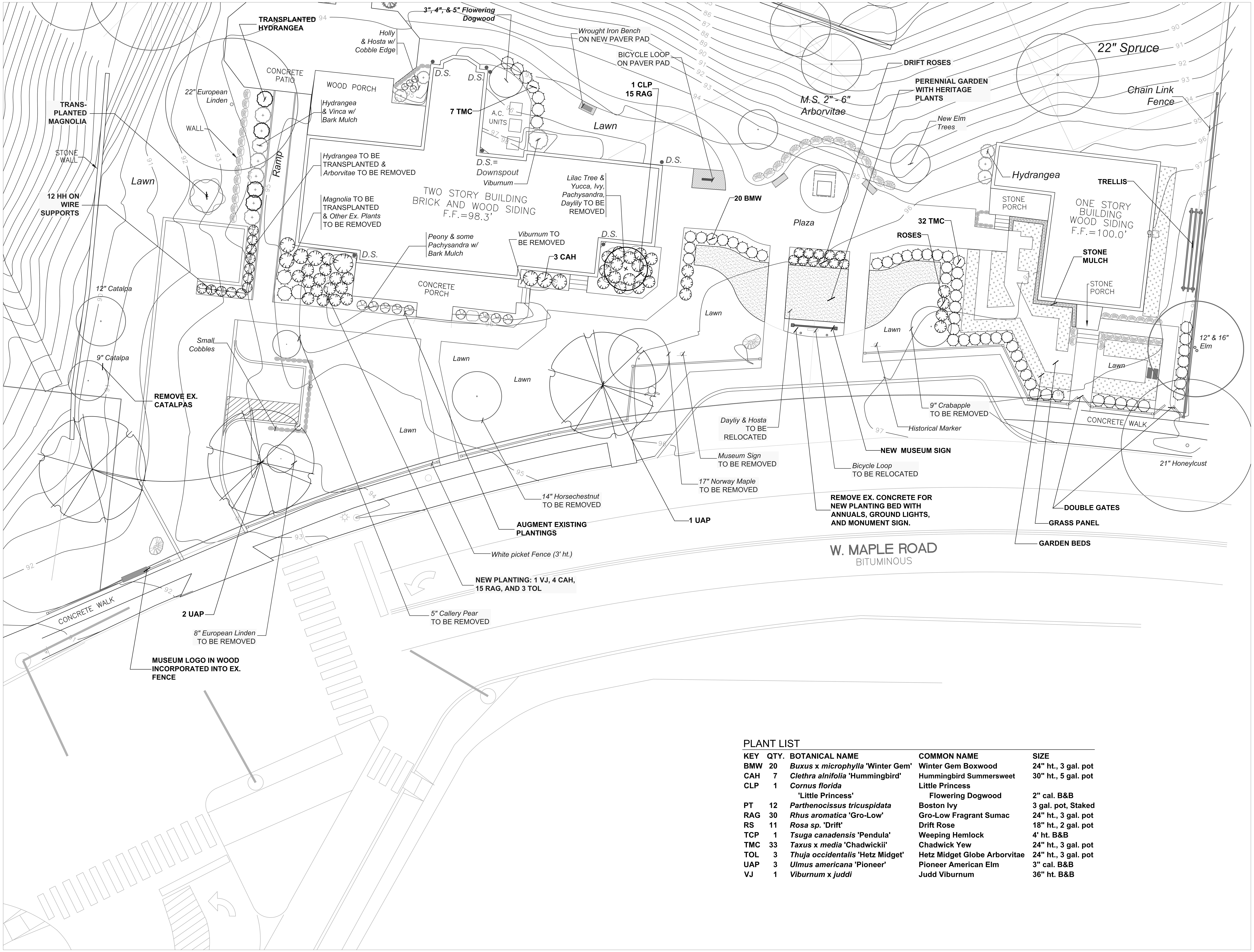
A more detailed look at the 2018 Master Landscape Concept Plan can be found at http://www.bhamgov.org/history/museum/index.php.

landscape were completed that provide enhanced public access opportunities for visitors to the park and museum.

Building on these improvements, the landscape plan objectives for the Heritage Zone seek to create an inviting and welcoming public face for the museum and parkland that integrates the physical structures. The design calls for new signage and online virtual exhibits, interpretive gardens for visitors of all ages, and restoration of historical species. Heritage Zone programming and community engagement plans include:

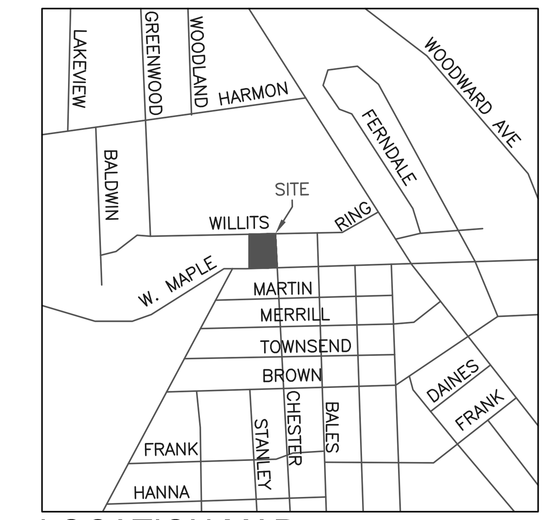
- Historical children's garden with heritage plants for educational activities and tours
- Community perennial gardens showcasing Birmingham heirloom plants with interpretive information and tours
- Low maintenance organic herb garden with interpretive information and programming
- Family events and activities in the plaza area
- Musical performances and other programs on the back porch of the Allen House
- Outdoor exhibits utilizing app development and Wi-Fi to provide interpretive history

Vegetable gardens can be used to demonstrate pioneer practices.



PLANT LIST

KEY	QTY.	BOTANICAL NAME	COMMON NAME	SIZE
BMW	20	*Buxus x microphylla* 'Winter Gem'	Winter Gem Boxwood	24" ht., 3 gal. pot
CAH	7	*Clethra alnifolia* 'Hummingbird'	Hummingbird Summersweet	30" ht., 5 gal. pot
CLP	1	*Cornus florida* 'Little Princess'	Little Princess Flowering Dogwood	2" cal. B&B
PT	12	*Parthenocissus tricuspidata*	Boston Ivy	3 gal. pot, Staked
RAG	30	*Rhus aromatica* 'Gro-Low'	Gro-Low Fragrant Sumac	24" ht., 3 gal. pot
RS	11	*Rosa sp.* 'Drift'	Drift Rose	18" ht., 2 gal. pot
TCP	1	*Tsuga canadensis* 'Pendula'	Weeping Hemlock	4' ht. B&B
TMC	33	*Taxus x media* 'Chadwickii'	Chadwick Yew	24" ht., 3 gal. pot
TOL	3	*Thuja occidentalis* 'Hetz Midget'	Hetz Midget Globe Arborvitae	24" ht., 3 gal. pot
UAP	3	*Ulmus americana* 'Pioneer'	Pioneer American Elm	3" cal. B&B
VJ	1	*Viburnum x juddi*	Judd Viburnum	36" ht. B&B



LOCATION MAP not to scale

LANDSCAPE PLAN INDEX:
* Sheet LP - 1: LANDSCAPE PLANTING PLAN
* Sheet LP - 2: LANDSCAPE NOTES & DETAILS

date: January 3, 2019
revised:
02-07-2019 Refine plan.
03-20-2019 Add monument sign location & adjust plantings.
05-01-2019 Add monument sign cross section.

811 Know what's below. Call before you dig.

north

10' 0' 10' 20'
scale: 1" = 10'

LANDSCAPE PLAN FOR:
City of Birmingham
151 Martin Street
Post Office Box 3001
Birmingham, Michigan
48012-3001
(248) 530-1808

PROJECT LOCATION:
Birmingham Museum/
John West Hunter Park
556 West Maple Road
Birmingham, Michigan
48009
Ms. Leslie Pielack, Director
(248) 530 1928

LANDSCAPE PLAN BY:
Nagy Devlin Land Design
31736 West Chicago Ave.
Livonia, Michigan 48150
(734) 634 9208

STATE OF MICHIGAN J. BRIAN DEVLIN NO.1260 REGISTERED LANDSCAPE ARCHITECT

J. Brian Devlin
AUTOCAD SIGNATURE
ORIGINAL IN BLUE

LP - 1:
LANDSCAPE PLAN -
HERITAGE ZONE

* Base data provided by Client from Atwell Hicks.

LANDSCAPE DEVELOPMENT NOTES:

PLANTING

1. Installation of all plant material shall be in accordance with the latest edition of the *American Association of Nurserymen Standards for Nursery Stock* and with the specifications set forth by the City of Birmingham, Michigan.
2. The plant materials shall conform to the type stated on the plant list. Sizes shall be the minimum stated on the plant list or larger. All measurements shall be in accordance with the latest edition of the *American Association of Nurserymen Standards for Nursery Stock.*
3. The plant material shall be nursery grown and inspected by the Owner's representative before planting. The Owner's representative reserves the right to reject any plant material at any time.
4. Plants designated "B&B" shall be balled and burlapped with firm balls of earth.
5. Dig shrub pits one foot (1') larger than the shrub rootball, tree pits three (3) times the width of the tree rootball and backfill with one (1) part topsoil and one (1) part soil from excavated pit. Plant trees and shrubs at the same grade level at which they were planted at the nursery. If wet, clay soils are evident, plant trees and shrubs slightly higher.
6. The Contractor is responsible for planting the materials at the correct grades and spacing. The plants shall be oriented to give the best appearance.
7. When the plant has been properly set, the pit shall be backfilled with the topsoil mixture, gradually filling, patting, and settling with water.
8. Trees in lawn areas to have a four foot (4') circle of mulch, four inches (4') deep, and three inches (3") away from the trunk. Shrub beds are to be mulched with shredded bark mulch to a minimum depth of three inches (3"). Only natural color shredded hardwood bark mulch will be accepted.
9. Remove all twine, wire, and burlap from the top one third (1/3) of tree and shrub root balls and from tree trunks. Remove all non-biodegradable material such as plastic or nylon completely from branches and stems.
10. All plant materials shall be pruned and injuries repaired. The amount of pruning shall be limited to the removal of dead or injured limbs and to compensate for the loss of roots from transplanting. Cuts should be flush, leaving no stubs. Cuts over three quarters of an inch (3/4") shall be painted with tree paint. Shrubs along the site perimeter shall be allowed to grow together in a natural form.
11. Organic, friable topsoil shall be evenly distributed and fine graded over all areas to receive lawns at uniform depth of four inches (4") after settlement.
12. All plantings shall be completed within three (3) months, and no later than November 30, from the date of issuance of a certificate of occupancy if such certificate is issued during the April1 thru September 30 period; if the certificate is issued during the October 1 thru March 31 period, the planting shall be completed no later than the ensuing May 31; plantings shall thereafter be reasonably maintained, including permanence and health of plant materials to provide a screen to abutting properties and including the absence of weeds and refuse.
13. Backfill directly behind all curbs and along sidewalks and compact to the to of curbs or walk to support vehicle and pedestrian weight without settling.
14. All landscape areas, especially parking lot islands and landscape beds next to buildings shall be excavated of all building materials and poor soils to a depth of twelve inches to eighteen inches (12"-18") and backfilled with good, medium-textured planting soil (loam or light yellow clay loam). Add four inches to six inches (4"-6") of topsoil over the fill material and crown a minimum of six inches (6") above the top of curbs and/or walks after earth settling unless otherwise noted on the landscape plan.
15. Conversion of all asphalt and gravel areas to landscape planting beds shall be done in the following manner: a. Remove all asphalt, gravel, and compacted earth to a depth of six inches to eighteen inches (6"-18") depending on the depth of the sub base and dispose of off site; b. Call the City for an inspection prior to backfilling;
c. Replace excavated material with good, medium-textured planting soil (loam or light yellow clay loam) to a minimum of two inches (2") above the top of the curb and sidewalk, add four inches to six inches (4"-6") of topsoil and crown to a minimum of six inches (6") above the adjacent curb and walk after earth settling, unless otherwise noted on the landscape plan.
If conversion from asphalt to landscape occurs in or between an existing landscape area(s), replace excavated material from four inches to six inches (4"-6") below adjacent existing grade with good, medium-textured planting soil (loam or light yellow clay loam) and add four inches to six inches (4"-6") of topsoil to meet existing grades after earth settling.
16. Edging, where specified, shall consist of Perma-loc aluminum edging, spaded edge, or approved equivalent.

MATERIAL

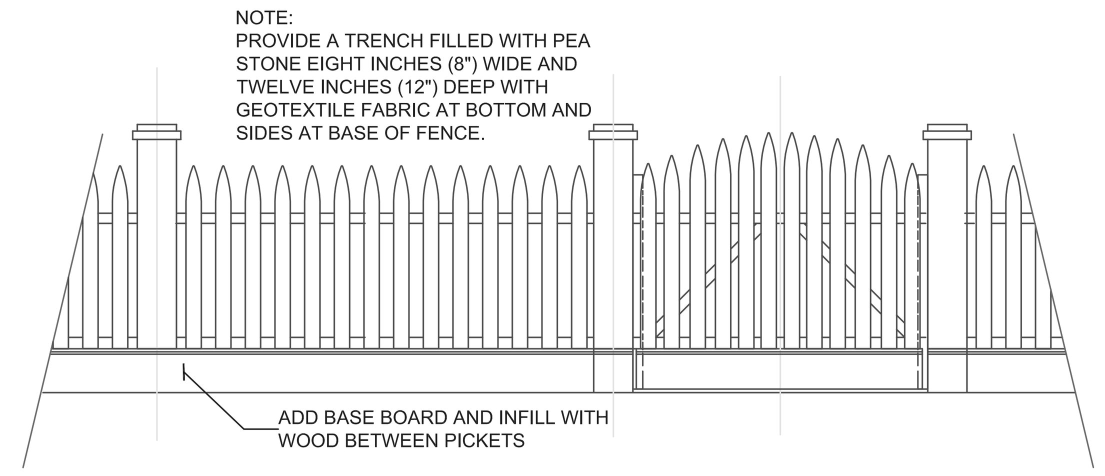
1. Plants shall not be located within two feet (2') of the property line.
2. Required landscape material shall satisfy the criteria of the American Association of Nurserymen Standards for Nursery Stock and be: a. Nursery grown; b. State Department of Agriculture inspected; c. No. 1 grade material with a straight, unscarred trunk, and well-developed uniform crown (park grade trees will not be accepted); d. Staked, wrapped, watered, and mulched in accordance with the detail on this sheet; and e. Guaranteed for one (1) year.
3. Topsoil shall be friable, fertile soil of clayloam character containing at least five percent (5%) but not more than twenty percent (20%) by weight of organic matter with a pH range between 6.0 and 7.0. The topsoil shall be free from clay lumps, coarse sand, plant roots, sticks, and other foreign materials.
4. The seed mixture shall consist of the following types and proportions: Kentucky Blue Grass blend "Baron/Sheri/Adelphi" @ sixty percent (60%), Chewing Fescue @ twenty-five percent (25%), Creeping Red Fescue @ ten percent (10%), and Perennial Rye Grass @ five percent (5%). Weed content shall not exceed one percent (1%). The mix shall be applied at a rate of 200 pounds per acre.
5. Sod shall be two (2) year old "Baron/Sheri/Adelphi" Kentucky Blue Grass blend grown in a sod nursery on loam soil.
6. Cobblestone mulch shall consist of two inch to four inch (2" - 4") cobbles six inches (6") deep over geotextile fabric.

GENERAL

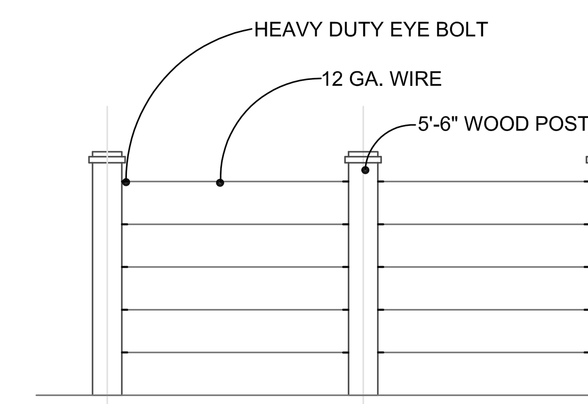
1. Do not plant deciduous or evergreen trees directly over utility lines or under overhead wires. Maintain a six foot (6') distance from the centerline of utilities and twenty feet (20') from the centerline of overhead wires for planting holes. Call MISS DIG forty-eight (48) hours prior to landscape construction for field location of utility lines.
2. The Contractor agrees to guarantee all plant material for a period of one (1) year. At that time, the Owner's representative reserves the right for a final inspection. Plant material with twenty-five percent (25%) die back, as determined by the Owner's representative shall be replaced. This guarantee includes the furnishing of new plants, labor, and materials. These new plants shall also be guaranteed for a period of one (1) year.
3. The work shall consist of providing all necessary materials, labor, equipment, tools, and supervision required for the completion as indicated on the drawings.
4. The landscape areas shall be irrigated by an automatic underground irrigation system. Lawns and shrub/landscape areas shall be watered by separate zones to minimize overwatering.
5. All written dimensions override scale dimensions on the plans.
6. Report all changes, substitutions, or deletions to the Owner's representative.
7. All bidders must inspect the site and report any discrepancies to the Owner's representative.
8. All specifications are subject to change due to existing conditions.
9. The Owner's representative reserves the right to approve all plant material.

MAINTENANCE

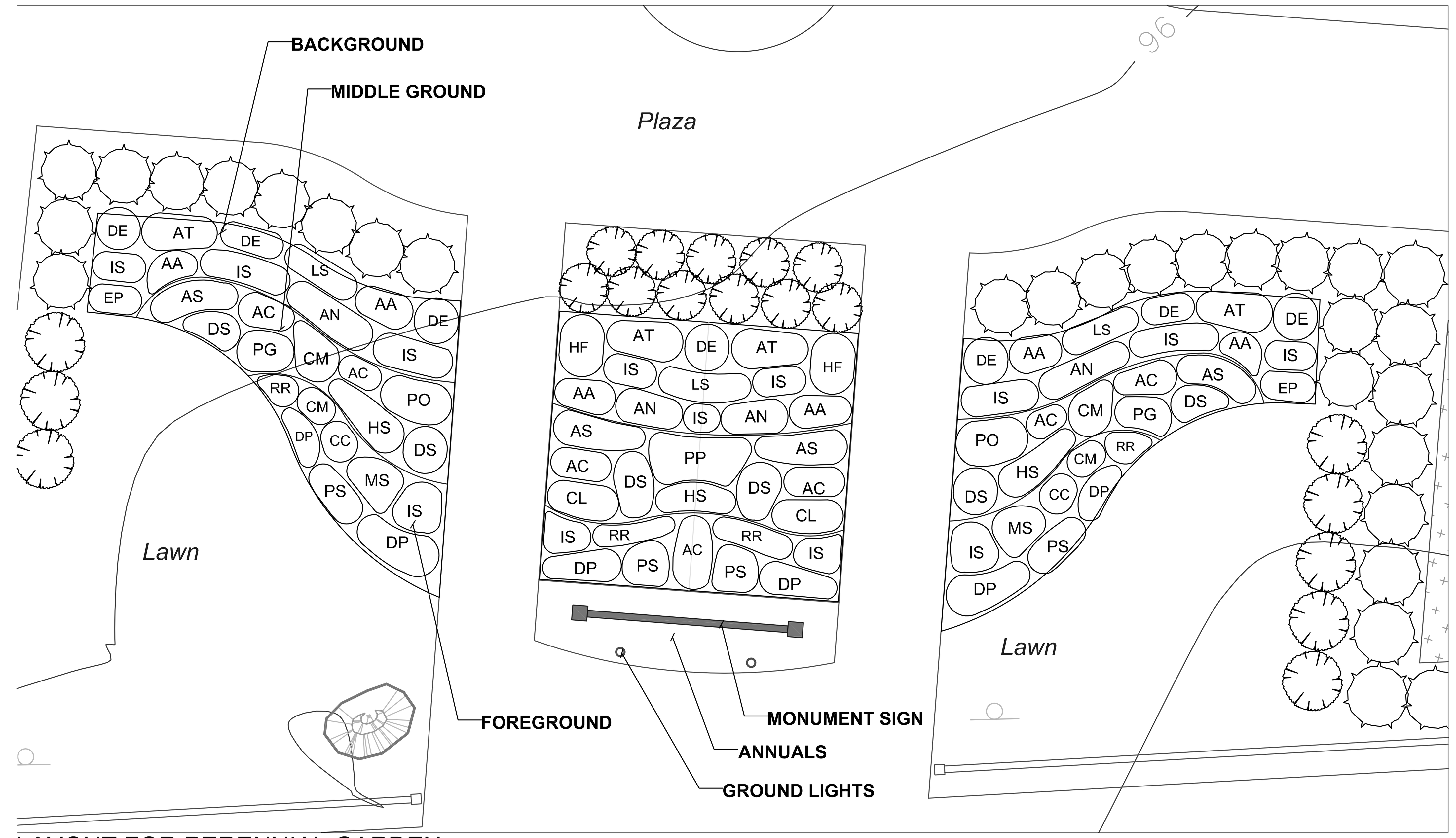
1. The Owner of the landscaping shall perpetually maintain such landscaping in good condition so as to present a healthy, neat, and orderly appearance, free from refuse and debris.
2. The Owner shall conduct a seasonal landscape maintenance program including regular lawn cutting (at least once per week during the growing season), pruning at appropriate times, watering, and snow removal during winter.
3. The Contractor is responsible for watering and maintenance of all seed areas until a minimum of ninety percent (90%) coverage, as determined by the Owner's representative.
4. All diseased and/or dead material shall be removed within sixty (60) days following notification and shall be replaced within the next appropriate planting season or within one (1) year, whichever comes first.
5. Any debris such as lawn clippings, fallen leaves, fallen limbs, and litter shall be removed from the site on a weekly basis at the appropriate season.
6. All planting beds shall be maintained by removing weeds, fertilizing, and replenishing mulch as needed.
7. Annual beds shall be kept free of weeds and mulched with sphagnum peat of a neutral pH as needed. Perennial beds shall be kept free of weeds and mulched with fine textured shredded bark as needed. Cut spent flower stalks from perennial plants at regular intervals.



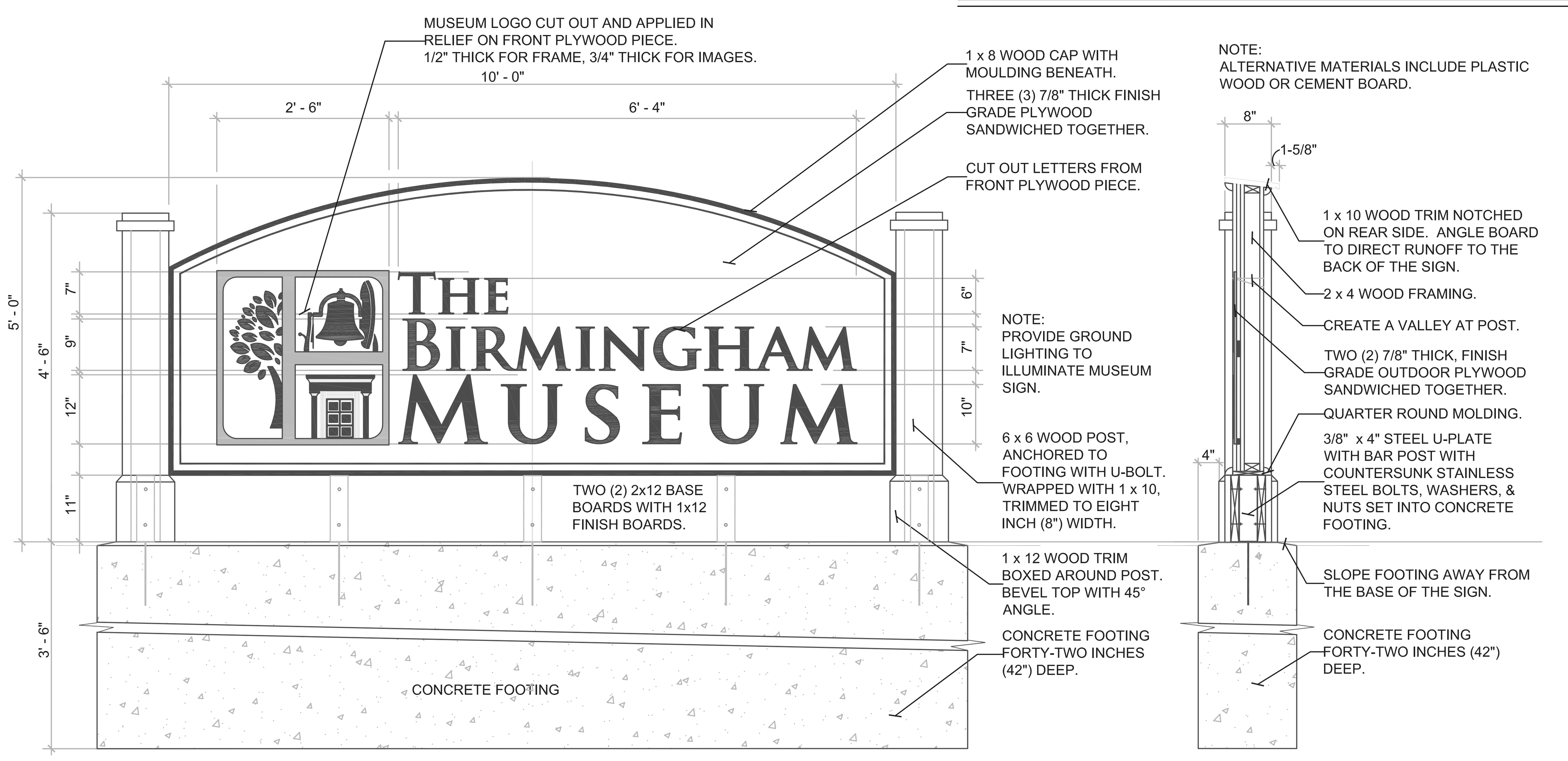
FENCE MODIFICATION FOR HUNTER HOUSE — not to scale



TRELLIS FOR VINE SUPPORT — n.t.s.



LAYOUT FOR PERENNIAL GARDEN — not to scale



MONUMENT SIGN DETAIL — not to scale

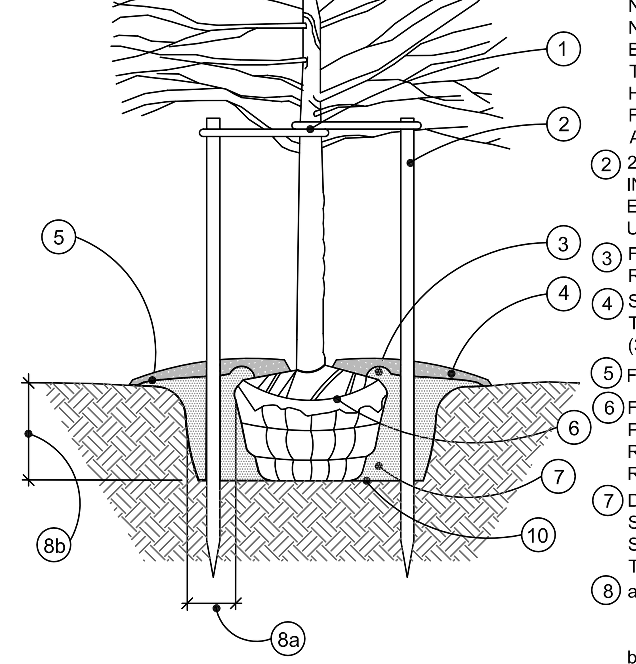
PERENNIAL PLANT LIST

KEY	QTY.	BOTANICAL NAME	COMMON NAME	HEIGHT	FLOWER COLOR	FLOWERING TIME	REFERENCE
Background (36" height to 60" height)							
AA	--	*Aster amellus*	Michaelmas Daisy	36"	Yellow	Sept., October	Home Beautifying
AN	--	*Aconitum napellus*	Monkshood	36"	Deep purple blue	July, August	Home Beautifying
AT	--	*Anemone tomentosum*	Windflower	36" - 48"	Pink	August, October	Home Beautifying
DE	--	*Delphinium elatum*	Bee Larkspur	60"	Blue	June, July	Home Beautifying
EP	--	*Echinacea purpurea*	Purple Coneflower	24" - 48"	Purple	June - August	Home Beautifying
HF	--	*Hemerocallis flava*	Lemon Daylily	36"	Yellow	June, July	Home Beautifying
IS	--	*Iris sibirica*	Siberian Iris	36" - 48"	Blue	May, June	Home Beautifying
LS	--	*Liatris spicata*	Blazing Star	36" - 48"	Red, purple	July, August	Home Beautifying
Middle Ground (18" height to 36" height)							
AC	--	*Aquilegia chrysantha*	Golden Columbine	24" - 36"	Yellow	May, June	Coryell
AS	--	*Anemone sylvestris*	Windflower	24" - 36"	Pink, white	September	Home Beautifying
CM	--	*Campanula medium*	Canterbury Bells	24" - 36"	Pink, purple, white	June, July	Home Beautifying
CL	--	*Coreopsis lanceolata*	Lance Coreopsis	30"	Yellow	July, August	Coryell
DS	--	*Dicentra spectabilis*	Common Bleeding-Heart	24"	Red	April, May	Home Beautifying
HS	--	*Heuchera sanguinea*	Coralbells	18" - 30"	Red, pink, white	April - June	
IG	--	*Iris germanica*	Bearded Iris	24" - 36"	Purple & Yellow	May	Coryell
			Cultivars: Florentina, Pallida Dalmatica, Honorabilis, Purple Prince, Queen of the May, Silver King				
PO	--	*Paeonia officialis*	Common Peony	24" - 36"	Various	May, June	Coryell
			Cultivars: Algida, August Villaume, Delicatissima, Edouard Andre, Von Hochburg, Von Lassberg				
PG	--	*Platycodon grandiflorus*	Balloon Flower	24" - 36"	Deep blue	July, August	Home Beautifying
PP	--	*Phlox paniculata*	Garden Phlox	24" - 36"	Pink, purple, white	May, June	Coryell
			Cultivars: Ellaireur, La Vogue, Peachblow, R. P. Struthers, Rynstrom Felix Crousse, Louis Van Houttei, Madame Calot, Jeanne d'Arc				
Foreground (6" height to 18" height)							
AC	--	*Arabis caucasica*	Rock Cress	12"	White	April, May	Home Beautifying
CC	--	*Campanula carpatica*	Carpathian Bellflower	12"	Blue	June, August	Home Beautifying
DP	--	*Dianthus plumaris*	Cottage Pink	6" - 12"	Red, pink, white	June, July	Coryell
IS	--	*Iberis sempervirens*	Evergreen Candytuft	12"	White	May	Home Beautifying
MS	--	*Myosotis sylvatica*	Forget-Me-Not	12" - 18"	Blue	May, June	Home Beautifying
PS	--	*Phlox subulata*	Moss Phlox	6"	Blue	April, May	
RR	--	*Ranunculus repens*	Creeping Buttercup	12" - 18"	Purple, pink, white	April, May	Home Beautifying

Coryell - The Coryell Nursery, ***Price List of Shade Trees, Hardy Ornamental Shrubs, Evergreens, Vines, Roses, Perennials, and Fruit trees Fall 1919, Spring 1920***
Home Beautiful - ***Home Beautifying Suggestions: Including Lists and Sizes of Ornamental Plants and Information for Their Use*** **(1921)**

NOTES:
* DO NOT STAKE TREES UNLESS IN HEAVY CLAY SOIL, WINDY CONDITIONS, THREE INCHES (3") CALIPER OR GREATER DIAMETER TREE TRUNK OR LARGE CROWN.
* CONTRACTOR TO VERIFY PERCOLATION OF PLANTING PIT PRIOR TO INSTALLATION.
* SET ROOTBALL WITH TRUNK FLAIR VISIBLE, LEVEL TO GRADE OR SLIGHTLY ABOVE FINISH GRADE IF IN CLAY.
* SET STAKES VERTICAL & EVENLY SPACED.
* STAKES OR GUYS TO BE SECURED ABOVE THE FIRST BRANCH.
* DO NOT PRUNE TERMINAL LEADER OR BRANCH TIPS. PRUNE ONLY DEAD OR BROKEN BRANCHES ONLY. REMOVE ANY SUCKERS FROM BASE.
* REMOVE NURSERY APPLIED TREE WRAP, TAPE, OR STRING FROM THE TREE TRUNK AND CROWN. REMOVE ANY TAGS OR LABELS.

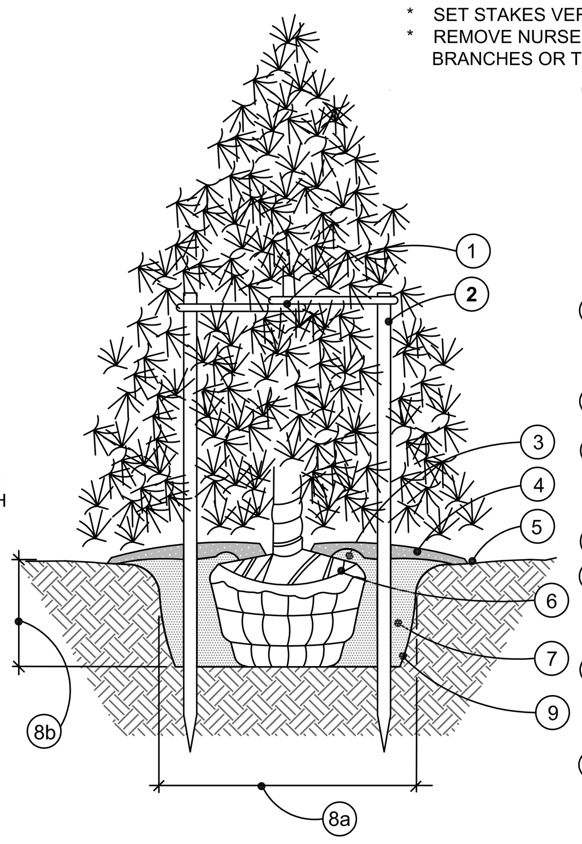
(1) STAKE TREE JUST BELOW THE FIRST BRANCH USING TWO INCH TO THREE INCH (2"-3") WIDE BELT-LIKE MATERIAL OF NYLON, PLASTIC, OR OTHER ACCEPTABLE MATERIAL. (DO NOT USE WIRE THROUGH A HOSE TO GUY TREES.) TWO (2) BELT STRAPS PER TREE ON OPPOSITES SIDES OF THE TREE. MAKE CONNECTION FRON TREE TO STAKE HORIZONTALLY. LOOSELY STAKE TREE TRUNK TO ALLOW FOR TRUNK FLEXING. REMOVE ALL STAKING MATERIALS AFTER ONE (1) YEAR.
(2) 2 x 2 HARDWOOD STAKES. POSITION SIX INCHES TO EIGHT INCHES (6"-8") OUTSIDE OF ROOTBALL AND EXTEND EIGHTEEN INCHES (18") BELOW TREE PIT INTO UNDISTURBED SOIL.
(3) FOUR INCH (4") HIGH EARTH SAUCER ON INSIDE EDGE OF ROOTBALL.
(4) SHREDDED BARK MULCH OF A NATURAL COLOR AT TWO INCH TO THREE INCH (2"- 3") MINIMUM DEPTH. LEAVE A THREE INCH (3") CIRCLE OF BARE SOIL AT THE BASE OF THE TREE.
(5) FINISH GRADE SLOPED AWAY FROM TREE.
(6) FOLD DOWN OR PULL BACK STRING, BURLAP, OR PLASTIC TO EXPOSE THE TOP HALF OF THE ROOTBALL. REMOVE ALL NON-DEGRADABLE MATERIALS. DO NOT REMOVE SOIL FROM ROOTBALL.
(7) DO NOT AMEND SOIL UNLESS PLANTING IN POOR OR SEVERELY DISTUBED SOIL OR RUBBLE. USE WATER TO SETTLE SOIL & REMOVE AIR POCKETS AND FIRMLY SET TREE. GENTLY TAMP IF NEEDED.
(8) a. TOP OF HOLE WIDTH EQUALS THREE TIMES THE WIDTH OF ROOTBALL. MINIMUM AT THE BASE TWELVE INCHES (12") FROM ROOTBALL.
b. HOLE DEPTH EQUALS HEIGHT OF ROOTBALL.
(10) BREAK UP (SCARIFY) SIDES OF PLANTING HOLE. LEAVE BOTTOM OF PIT FIRM.



DECIDUOUS TREE

NOTES:
* STAKE ALL EVERGREEN TREES UNDER TWELVE FEET (12') HIGH. GUY ALL EVERGREEN TREES TWELVE FEET (12') HIGH AND OVER.
* CONTRACTOR TO VERIFY PERCOLATION OF PLANTING PIT PRIOR TO INSTALLATION. CENTER ROOTBALL IN THE PLANTING HOLE. SET ROOTBALL LEVEL TO GRADE OR SLIGHTLY ABOVE IF IN CLAY.
* DO NOT PRUNE TERMINAL LEADER OR BRANCH TIPS. PRUNE ONLY TO REMOVE DEAD OR BROKEN BRANCHES.
* SET STAKES VERTICAL AND OPPOSITE EACH OTHER.
* REMOVE NURSERY APPLIED TAPE OR STRING FROM TREE BRANCHES OR TRUNK. REMOVE ANY TAGS OR LABELS.

(1) STAKE TREE AS INDICATED USING TWO INCH TO THREE INCH (2"-3") WIDE BELT-LIKE MATERIAL OF NYLON, PLASTIC, OR OTHER ACCEPTABLE MATERIAL. (NO WIRE OR HOSE TO BE USED TO GUY TREES.) TWO (2) BELT STRAPS PER TREE ON OPPOSITES SIDES OF THE TREE. MAKE CONNECTION FROM TREE TO STAKE HORIZONTALLY. LOOSELY STAKE TREE TRUNK TO ALLOW FOR TRUNK FLEXING. REMOVE ALL STAKING MATERIALS AFTER ONE (1) YEAR.
(2) 2 x 2 HARDWOOD STAKESOR APPROVED EQUILAVENT POSITIONED SIX INCHES TO EIGHT INCHES (6"-8") OUTSIDE OF ROOTBALL AND EXTEND EIGHTEEN INCHES (18") BELOW TREE PIT INTO UNDISTURBED SOIL.
(3) FOUR INCH (4") HIGH EARTH SAUCER ON INSIDE EDGE OF ROOTBALL.
(4) SHREDDED BARK MULCH OF A NATURAL COLOR AT TWO INCH TO THREE INCH (2"- 3") MINIMUM DEPTH. LEAVE A THREE INCH (3") CIRCLE OF BARE SOIL AT THE BASE OF THE TREE.
(5) FINISH GRADE SLOPED AWAY FROM TREE.
(6) FOLD DOWN OR PULL BACK STRING, BURLAP, OR PLASTIC EXPOSING THE TOP HALF OF ROOTBALL. REMOVE ALL NON-BIODEGRADABLE MATERIALS. DO NOT REMOVE SOIL FROM ROOTBALL.
(7) DO NOT AMEND SOIL UNLESS PLANTING IN POOR OR SEVERELY DISTUBED SOIL OR BUILDING RUBBLE. USE WATER TO SETTLE SOIL & REMOVE AIR POCKETS AND FIRMLY SET TREE. GENTLY TAMP IF NEEDED.
(8) a. TOP OF HOLE WIDTH EQUALS THREE TIMES THE WIDTH OF ROOTBALL. MINIMUM AT THE BASE TWELVE INCHES (12") FROM ROOTBALL.
b. HOLE DEPTH EQUALS HEIGHT OF ROOTBALL.
(9) BREAK UP (SCARIFY) SIDES OF PLANTING HOLE. LEAVE BOTTOM OF PLANTING HOLE FIRM.

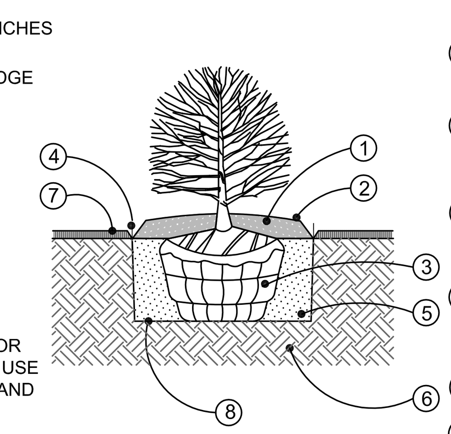


EVERGREEN TREE

GENERAL NOTES FOR ALL PLANTINGS:
* DO NOT CUT CENTRAL LEADER.
* REMOVE ALL TAGS, STRINGS, PLASTICS, AND ANY OTHER NON-BIODEGRADABLE MATERIALS (EXCEPT LABEL FOR PLANT NAME) FROM PLANT STEMS OR CROWN WHICH ARE UNSIGHTLY OR COULD CAUSE GIRDLING.
* PLANTS SHALL BEAR THE SAME RELATION TO FINISH GRADE AS IT BORE TO THE PREVIOUS GRADE IN THE NURSERY. SET THE BASE OF THE PLANT SLIGHTLY HIGHER THAN EXISTING GRADE IF PLANTING IN CLAY SOILS.
* CENTER THE ROOTBALL IN THE PLANTING HOLE. LEAVE THE BOTTOM OF THE PLANTING HOLE FIRM. USE WATER TO SETTLE THE PLANTING MIX AND REMOVE ANY AIR POCKETS AND FIRMLY SET THE TREE OR SHRUB. GENTLY TAMP IF NEEDED.

NOTE:
* CONTRACTOR TO VERIFY PERCOLATION OF PLANTING PIT PRIOR TO INSTALLATION.

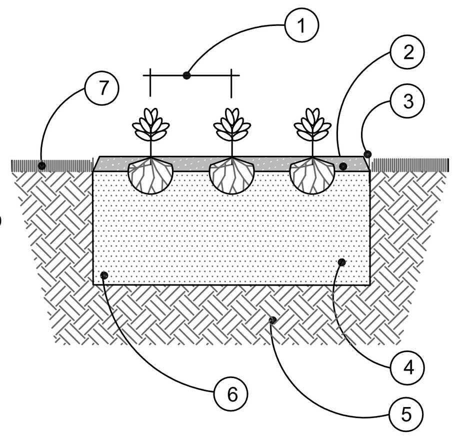
(1) SHREDDED BARK MULCH AT THREE INCH (3") MINIMUM DEPTH. MULCH SHALL BE NATURAL IN COLOR.
(2) FORM A SAUCER WITH MULCH AND SOIL AROUND SHRUB BED.
(3) CUT AND REMOVE BURLAP AND BINDINGS FROM THE TOP ONE-THIRD (1/3) OF THE ROOTBALL.
(4) 3/16" x 4" ALUMINUM EDGING (OR APPROVED EQUIVALENT) OR SPADED EDGE.
(5) EXCAVATE PLANTING HOLE AND BACKFILL WITH PREPARED PLANTING MIX.
(6) UNDISTURBED SUBGRADE.
(7) LAWN.
(8) SCARIFY SUBGRADE.



SHRUB

NOTE:
* CONTRACTOR TO VERIFY PERCOLATION OF PLANTING PIT PRIOR TO INSTALLATION.
* PERENNIALS TO BE PLANTED UP TO THE EDGE OF THE SAUCER AROUND A TREE OR SHRUB BED.

(1) SEE PLANT LIST FOR SPACING DISTANCE.
(2) SHREDDED HARDWOOD BARK MULCH OF A NATURAL COLOR AT TWO INCH (2") MINIMUM DEPTH.
(3) 3/16" x 4" ALUMINUM EDGING (OR APPROVED EQUIVALENT) OR SPADED EDGE.
(4) EXCAVATE PLANTING BED AND BACKFILL WITH PREPARED PLANTING MIX AT A TEN INCH (10") DEPTH.
(5) UNDISTURBED SUBGRADE.
(6) PLANTING MIX TO CONSIST OF EQUAL PARTS OF SAND, LEAF COMPOST, AND NATIVE SOIL.
(7) LAWN.



ANNUAL / PERENNIAL / GROUNDCOVER

LANDSCAPE PLANTING DETAILS — not to scale

LANDSCAPE PLAN INDEX:
* Sheet LP - 1: LANDSCAPE PLANTING PLAN
* Sheet LP - 2: LANDSCAPE NOTES & DETAILS

date: February 7, 2019
revised:
03-20-2019 Add monument sign detail.
05-01-2019 Add monument sign cross section.

811 Know what's below. Call before you dig.

LANDSCAPE PLAN FOR:
City of Birmingham
151 Martin Street
Post Office Box 3001
Birmingham, Michigan
48012-3001
(248) 530-1808

PROJECT LOCATION:
Birmingham Museum/
John West Hunter Park
556 West Maple Road
Birmingham, Michigan
48009
Ms. Leslie Pielack, Director
(248) 530 1928

LANDSCAPE PLAN BY:
Nagy Devlin Land Design
31736 West Chicago Ave.
Livonia, Michigan 48150
(734) 634 9208

STATE OF MICHIGAN J. BRIAN DEVLIN NO.1260 REGISTERED LANDSCAPE ARCHITECT

AUTOCAD SIGNATURE ORIGINAL IN BLUE

LP - 2: LANDSCAPE NOTES & DETAILS

BIRMINGHAM MUSEUM
HERITAGE ZONE LANDSCAPE DEVELOPMENT
COST ESTIMATE 01-25-2019

AREA		QTY.	COST	TOTAL
HERITAGE ZONE:				
*	Tree Removal:	5	$500	$2,500.00
*	New Plant Material:			
	Deciduous Trees	3	$650	$1,950.00
	Ornamental Tree	1	$400	$400.00
	Chadwick Yew	48	$120	$5,760.00
	Winter Gem Boxwood	25	$120	$3,000.00
	Summersweet	8	$80	$640.00
	Fragrant Sumac	15	$70	$1,050.00
	Climbing Hydrangea	12	$110	$1,320.00
	Ornamental Rose	8	$85	$680.00
*	Trellis			$750.00
*	Garden Bed Preparation			$6,000.00
*	Bicycle Loop Relocation			$800.00
*	Wood Fence	80 l.f.	$30 l.f.	$2,400.00
*	Gates			$1,000.00
*	Vine Support Structure			$1,600.00
*	Metal Edging:	48 l.f.	$10 l.f.	$480.00
*	Stone Mulch:	3 c.y.	$75 c.y.	$225.00
Total				$30,555.00
Alternative Fence for Hunter House		90 l.f.	$30 l.f.	$2,700.00

HERITAGE ZONE FUNDING

PROJECT COMPONENT	PRIORITY	COST ESTIMATES 2019 Detailed Plan	COMMENTS	POTENTIAL FUNDING SOURCES
Heritage Zone			The visibility and impact of improvements in the Heritage Zone lend themselves well to enhanced programming and funding for other	
Design	1.0	COMPLETED	HDC has reviewed; still needs commission approval	City
Construction	1.1			
• Tree removal		$ 2,500.00	Plant removal and relocation coordinated with DPS as appropriate	A combination of grants, donations, funds from Friends of the Museum. Volunteers may assist with garden bed preparation. Plant material may be available through sponsorships or partnerships
• New plant material				
deciduous trees		$ 1,950.00		
ornamental tree		$ 400.00		
chadwick yew		$ 5,760.00		
winter gem boxwood		$ 3,000.00		
summersweet		$ 640.00		
fragrant sumac		$ 1,050.00		
cl. Hydrangea		$ 1,320.00		
ornamental rose		$ 680.00		
• Trellis		$ 750.00		
• Garden bed preparation		$ 6,000.00		
• Bike rack relocation		$ 800.00	Coordinate work with DPS	
• Wood fence		$ 2,400.00		City
• Gates		$ 1,000.00		
• Vine support structure		$ 1,600.00		
• Metal edging		$ 480.00		
• Stone mulch		$ 225.00		
Subtotal		$ 30,555.00		

Other Costs				
• Alternative fencing for HH		$ 2,700.00		
• Benches		$ 700.00	as estimated from other zones	
• Paver pad for wrought iron bench			possibly integrate with 2020 concrete work for HH	If included with HH project, City funding
• Perennials				some plant donations
• Monument sign			with temporary logo in sign	
• Lighting/fixtures			below ground electrical available	
Relocate utilities		$ 3,500.00	DTE estimates are majority of the cost, but do not include relocation of other shared line users	
Subtotal Other		$ 6,900.00		

DONATION FUNDS AVAILABLE		$ 15,000.00	reserved/anonymous donation for landscape
Needed to raise		$ 22,455.00	(Minimum)

BIRMINGHAM The MUSEUM

Director Report

DATE: January 2, 2020
TO: Museum Board
FROM: Leslie Pielack, Museum Director
SUBJECT: Director Report

Social Media—we continue to experience success in our social media engagement. The completion of the three-part series, "What Were They Thinking-Food Edition" has reinforced the popularity of brief, even quirky historical content. We are exploring the next series, to cover the January-February-March period.

Videos on Web site—our museum web site now has tabs for our video shorts and our presentation videos. We will be taking advantage of our YouTube channel to make the links and management of the videos more streamlined, and we can also collect analytics to give us some data to gauge audience interest and adapt our planning accordingly.

Programs—our winter lecture series, *Wonder Women of Birmingham*, will begin January 23 with museum staff Kyle Phillips presenting: "Ruth Shain." On February 27, Caitlin Donnelly will be presenting, "The Women's Library Association."

DVDs of Levinson's Talk—we have received Judge Cohn's donation and have been getting requests for the DVD after doing a press release. The item appeared in the Oakland Press.

Exhibits—planning and research are underway for our "Beyond Suffrage" exhibit, which we expect to open late January. Our "A Peek at Christmas Past" December exhibit has brought some new visitors to the museum this Christmas, including large families. It applies our new interpretive plan, and we've been delighted that it has met our expectations and been enjoyable for visitors.

Long Range Plan—two main elements of the report to the commission (Saturday, January 25) for 2020's long range plan will include the following:

- Updating 2017-2020 Strategic Plan for 2021-2024
  - incorporate new trends and objectives
  - refine ongoing objectives
- Focus on fundraising and completion of Heritage Zone improvements
  - partnerships and joint events
  - community engagement with project

RFP for Hunter House work—will be finalized and posted in January.

Budget—preparations are underway for the museum's budget. As mentioned recently, museum operations will be budgeted about the same, with capital improvements of the Hunter House being the primary budget focus this year.